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The Representation of the Other in the American Drama
Case Study: O'Neill's play – *The Emperor Jones* (1921), and in
Baraka's plays – *The Dutchman* and *the Slave* (1964).

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Dedication

I dedicate this work my mother,

For my Godfather ‘‘El-Djilali Boudjemaa’’,

For the soul of Baraka Amiri and Samuel Beckett,

To my father and my Family,

To my friend ‘‘ Med Bakhti’’

And Great thanks to ‘‘ kacem rebhi ’’, ‘‘Nacer Soudani’’ and ‘‘Imad’’ whom supported me
and encouraged me to believe in myself and helped me in every moment.

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ABSTRACT

The current research aims to represent the notions of “the Otherness” in O’Neill’s play – *The Emperor Jones* (1921), and in Baraka’s plays – *The Dutchman* and *The Slave* (1964) . Also, to describe the transformation of the American Negro from the “oppressed slave” to the “rebellious ruler” in both Baraka’s plays. *The Emperor Jones*’s study give an inverse or an outlook about the black Americans. It uses psychoanalysis, which narrows the scope of the dramatic study with some concepts of Sigmund Freud. In this sense, this dissertation deals with the different backgrounds of influence which led to the association of the two playwrights visions. This study titles that O’Neill and Baraka tried to dig up the truth of the self and to identify some basic conceptions of the identity. Based on the interpersonal hypothesis of consciousness between O’Neill and Baraka, their works not only expose similarities but also differences once we come to the journey and the result of self-discovery through their dramas. The three works reflect the reality of the American self and changes that has faced the American society – as a society of ethnic diversity. Furthermore, give a short summary about “*The emperor Jones*” play and personnel reading into it in which tried to highlight “the blackness” in this expressionist drama. Lastly, a discussion was made to the random play- *The Slave & The Dutchman* in a personal reading to emphasize the whiteness from a black perspective and to make it easier for the reader to understand this contextual study. Finally, this study is an attempt to give a clear view to the reader on how both American and African American theatre and art as a method played great role in changing the stereotypical image of coloured people and the conception of civilisation and identity throughout time.

General Introduction

As human beings, it seems that we shall never abandon the quest of knowledge by questioning big issues related to our inner and outer worlds. The complexities of both worlds push us to the boundaries of our minds requiring more research and more pain, though sometimes we come to know that all our efforts only shook a little the truth but did not move it to the light of absolute knowledge. Among the biggest issues that still astonish us is the absurd question “who am I?”. More especially to my perspective or mind, what is a double consciousness? If consciousness means the state of being aware of responsive one's surroundings, can we say that a certain playwright as an artist has completely aware of his own identity?

This research work came out as a result of some similarities and differences in the works, and the lives, of the Irish American playwright Eugene Gladstone O'Neill and the African American Imamu Amiri Baraka. In fact, both of them are considered as significant dramatists and much has been said about their lives and works. This work is going to investigate the points of divergence and convergence in some of their selected works. It focuses on the point of the discovery of the self of their major characters and the stages they go through in order to reach their inner truth. It also aims to show the black/white relations under the question “how I look and how they see me?”. More, to depict how some of their works contribute to a better description of the situation of non-whites Americans in white America during the twentieth century.

Thus, this research work is an attempt to deal with the emergence of expressionist Drama and The Black Theatre in America which has appeared due to some historical events. Our research divided to three chapters. It provides to the readers with an overview of this kind of literature starting from the O'Neill's Drama with his representation of blacks characters (around 1920) till the Baraka's Drama with his representation of whites characters (around 1960). This mixture between Black and white theatre described by the development of works in the area of Drama.

On the basis of these considerations research questions have been formulated for the present study:

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- How did both O'Neill and Baraka perceive the other (Blackness and Whiteness)? This question would lead to the formulation of the following research hypothesis:
- The quest of identity, Racism and equality are very likely to be one of the reasons of the realistic representation of other.

Therefore, the current research work is divided into three interrelated chapters. The first chapter provides an overview about both O'Neill's and Baraka's Drama then, it deals briefly with the three main plays: *The Emperor Jones*, *the Slave* and *the Dutchman*.

The second chapter starts with the representation of the blacks in *The Emperor Jones's* play. Then, it gives brief summary and personnel reading into "*The Emperor Jones*". In addition, it explores how O'Neill's perceived the blacks Americans and tries to prove his own psychology and identity through his theatre. And the Otherness is personified in black character " Brutus Jones". As well as he was an Irish American, Eugene O'Neill was familiar with the profound effects of ethnic prejudice.

The Third Chapter starts with the depiction of whiteness in – *The Dutchman* and *The Slave's*. Moreover, this chapter is devoted for discussing the random play in a brief personal reading. It means an inverse perception means how Baraka's dramatically sees the other (the white Americans). Then, How the White culture presented in the character of " Lula and Easley" within a hatred depiction. It focuses more to emphasize the whiteness from a black perspective, to make it easier for the reader to understand this contextual study.

Since the early twentieth century, Drama and Literature has focused on the themes of migration and racial identity as well as the struggle for human and civil rights.

Finally, this research will show how people hide themselves under some false conceptions and lies to escape both their inner and outer worlds. Besides, it will try to see the effect of the breakup of the self-image and how the characters fail or succeed to cope with their new images, which reflect the real image of the American society at that time.

1.1. Introduction

The opening chapter aims to give an overview about both O'Neill and Baraka and their drama briefly. As the father of the Modern American drama; Eugene O'Neill's narrative style was highlighted on human existence through realism and experimentation. Among his expeditions into experimental theatre, there happened to be plays that depicted the "Blacks" in contrast to Baraka Amiri who were the master of African American Theatre during the 60's. For decades, Baraka was one of the most prominent voices in the world of American literature. Both Eugene and Baraka reached profound new levels of psychological and political realism, remarking through individual characters and their situations on the state of American society in general.

1.2. O'Neill's Drama

Being considered as the first American expressionist and the most celebrated playwrights of the 20th century; Eugene Gladstone O'Neill (16th October 1888-27th November, 1953) is one of the foremost American who was awarded the Nobel prize in 1936. He was born to James O'Neill and Ella. His father James O'Neill was an accomplished touring actor. He was sent to boarding schools St. Vincent and Betts academy in Stamford. O'Neill's journey as a playwright began in 1916 in the village of Provincetown; Mass. O'Neill is the first writer who promotes new American drama that was founded in 1915 in England. His major play was *beyond the horizon* (1918) that established him as a renowned playwright and brought him his first Pulitzer Prize. His other three important works are *Anna Christie*; and *Strange Interlude* and *long day's journey into Night* also received Pulitzer prizes.

O'Neill introduced *The Hairy Ape* (1922) as the first plays to deal with expressionism in United States. In the upcoming decade, O'Neill became one of the most translated playwrights after Shakespeare and George Bernard Shaw.

Eugene O'Neill is known for describing his characters, their appearance, expressions and especially stage directions to detail. This precision and detailing of both characters and stages is marked as his style.

However, it is difficult to define his style because at different times, and sometimes within the same framework, he is a naturalist, a romanticist, an impressionist, an expressionist, often bordering on the surreal. He is an empiricist, a psychoanalyst. (YouTube, fernette, Eugene O'Neill works, 27.08.2017)

In this research, we will focus on his expressionist vision, but first we must to know what expressionism is? ¹

American expressionism was distinguished from its German descents by a searching focus on the inner life of the central character, whose detailed depiction is in stark contrast to all other characters. He was an expressionist by which is meant that he is simply expressing what is on his mind and that expression may not have any clear link with reality.

Along this humble work, it will be an exposure to the works of the playwright Eugene O'Neill (1888-1952), the first American playwright to win a Nobel Prize for Literature, O'Neill transformed the American theatre from a "low-brow" melodrama and meaninglessness to a dramatic and cultural form on equality with the best literary and fine art that America and the world had to come across. Both plays capture O'Neill's lifelong investigation of the human condition and the forces that plague humankind.

This are some titles of his plays that makes him as an American Shakespeare: "*Long Day's Journey into Night*" (produced later 1956), it is rated as the head of a long string of great plays including *Beyond the Horizon* (1920), *The Emperor Jones* (1920), *Anna Christie* (1922), *Ah! Wilderness* (1933), and *The Iceman Cometh* (1946).

He was also, as a kid, saturated in the farmer Irish Catholicism of his father and the more polite, mystical religiousness of his mother, two inspirations, often in dramatic clash, which account for the high sense of drama and the struggle with God and religion that distinguish O'Neill's plays.

In 1920s, O'Neill had achieved worldwide fame single-handedly transforming the American theatre from a vaudeville spectacle to a place of serious entertainment. He is rightly considered to be the father of serious 20th century American drama. O'Neill was the main conduit through which the influences of Europe would be let loose upon the American stage, and his powerful, trouble dramas would act as the main training school for all of the major dramatists who would follow him, people like Tennessee Williams, Arthur Miller and a generation later, Edward Albee as well.

¹ Expressionism was a movement in the visual literature and performing arts; it was developed in Germany in the early 20th century as a part that reacted against realism. It emphasized upon subjective feelings and emotions rather than a detailed or objective depiction of reality.

Another point, blackness appears in O'Neill's theatre. He depicted blacks in six plays over a twenty-six years period. Black characters which evolved from preconceived stereotypes to tragic characters whose narratives, those personages reflected an understanding of the conditions that African Americans faced in the early twentieth century. His experience as a reporter for the New London Telegraph, and his friendships with black Americans, especially with Joe Smith gives him an impulse to dramatise blackness from his vision.

Smith, as being the model for some of O'Neill's black characters, who was a black gamester whom O'Neill met in 1915 at the Hell Hole, an Irish saloon in Greenwich Village. As Virginia Floyd notes that they were close friends for almost twenty years. Joe Smith as a Negro gambler, who was also an authority on the Negro community of Greenwich Village.(Floyd 425)

O'Neill believed in Smith's experiences that reflected black life in America and relied on Smith's stories for his plays and black characters. This contact to black life made the dramatist particularly aware and sympathetic to the problems of blacks. As a result of his own experiences and those of his friends, he became a champion of discrimination victims, the outcast of the society in that time. Here is no doubt that Eugene O'Neill was genuinely said to be the fate of the black American.

Eugene O'Neill died of bronchial pneumonia on November 27, 1953, at the age of 65, in Boston, Massachusetts. And his last words were '*I knew it I knew it, born in a hotel room and died in a hotel room*'.

O'Neill's leaves behind him a fabulous literary legacy of more than 50 plays. In 1957, *Long Day's Journey into Night* was performed on Broadway to rave reviews; O'Neill received a subsequent Tony Award and Pulitzer Prize for the drama. His works continues to move and fascinate audiences today.

Moreover, the first three plays that included black characters were the one act plays: *Thirst* (1913) and *The Moon of the Carabbees* (1917). His later plays focused more directly on African-Americans, their issues, and interactions with white society. His last one-act with black characters, *The Dreamy Kid* (1918) was indeed an all-black play bringing to life O'Neill's first black American characters. The longer three plays with black characters were: *The Emperor Jones* (1920), "*All God's Chillun Got Wings*"(1924), and "*The Iceman Cometh*"(1939).

The most debated “black play” (and his most complex one) remains *The Emperor Jones* (1920) with its reactive black protagonist, Brutus Jones. Eugene O'Neill was worried throughout his career to investigate the destiny and psyche of blacks and their psychological and intellectual processes to make his own and re-present himself. “Keep yo' hands whar dey b'long, white man.” (Brutus Jones, *The Emperor Jones* 06)

According to Virginia Floyd, Eugene O'Neill's working notebooks refute charges that O'Neill failed to address the pressing social problems of his day: “Ever mindful of the prejudiced attitude of wealthy Yankee New Londoners toward his own Irish family, he planned to write a number of plays depicting discrimination, particularly against nonwhites” (O'Neill at Work *xviii*).

Firstly, His premiere play with a black protagonist “The Dreamy Kid”- deals in part with the black man's victimization by a specifically white America. In-depth sequel, his second play with such a protagonist, *The Emperor Jones*, paints a picture of the American heritage of racism with a broader brush. It places Jones at the mercy of his own personal psychology.

Also, gives the collective unconscious of his own ethnic heritage. Moreover, the play describes the quantitatively larger scope of the pervasive American capitalist spirit that energizes his efforts to succeed in his unstable island kingdom. Unfortunately for Brutus Jones, the opportunity to view his own dilemma in an imaginary context is denied. He is too concerned with the immediate need to escape the threat to his physical existence. However, he cannot escape the deterministic force of ethnic prejudice, either externally or privately applied, that will clash with the American dream of financial success and lead him down the garden path and into his deadly, inescapable jungle.

Eugene O'Neill was familiar with the profound effects of ethnic prejudice. He disregards the bigotry among the New London Yankees toward his own Irish family roots. O'Neill understood the degradation and marginalization often pressed upon hated cultural groups.

O'Neill's friendship with Joe Smith, the gambler with whom he often shared lodgings at the Hell Hole in 1915, illustrates the playwright's intense awareness of the insidious nature of racism and the close relationships he established with the black community during his days in Greenwich Village.

Smith would serve as a partial basis for several futures O'Neill characters, for instance including the complex Joe Mott in *The Iceman Cometh*. O'Neill tried to afford Smith the moral support to work his way out of his depression: "*Buckup, Joe!*" he told Smith. "*You're not going to confess the game has licked you, are you? That isn't like you! Get a new grip on yourself and you can knock it dead yet!*" (O'Neill at Work 176). Clearly, O'Neill felt a personal connection to his down-and-out friend.

1.3.Baraka Amiri Drama.

An Afro-American revolutionist and playwright ImamuAmiriBaraka,whowas born in 1934 in New Jersey to middle class family. He attended Rutgers University then he transferred to receive his degree from Howard University in 1954. He had an M.A. in Philosophy at Columbia and an M.A. in German literature at the New School for social Research. He was a Writer and Activist who left this earth in March 2014.

Baraka's story is well-known by its transformation, and discussion to his political journey as an artist. In fact, Baraka's publications were under the name of "LeRoiJones" before deciding to embrace "blackness" by neglecting his "slave name" in 1967.(Baraka, autobiography of LeRoiJones,376.)

Baraka explains, '*It was [Hajj] Heesham who gave me the name AmeerBarakat (the Blessed Prince).[...] Later, under [Maulana] Karenga's influence, I changed my name to Amiri, Bantuizing and Swahilizing the first name and the pronunciation of the last name as well.[...] hence Baraka*' (376.)

It should be noted then, in most instances, except those cases where it is felt that it is significant to refer to the author as "*LeRoi Jones*". He introduced poems about love and others about pain. The pain of his life made him hate the whites as in his poem, *An Agony*, he says:

In Inside someone
Who hates me, I took
Out from his eyes, small
What fouled tunes come in
To his breath (218).

Baraka is known for his aggressive, incendiary style. His writing is controversial and has often polarized readers. His poem "Somebody Blew up America," suggesting that Israel and American leaders knew about the 9/11 attacks before they happened, he was condemned for being anti-Semitic. Baraka has penned more than 50 books, including fiction, music criticism, essays, short stories, poetry and plays.

In 1984, he published "*The Autobiography of LeRoi Jones/Amiri Baraka*". He had taught at many universities. Baraka basically was a singer because of that his prolific productions contain the jazz history Blues People (1963), which traced the social and political development of African American music. In addition, the essays collected in Home (1966), the nationalist poetry collection Black Art (1966), the play "The Toilet (1964)" and "The Slave" published in 1964.(Britannica's article, Kuiper 2011.)

Baraka's political position changed several times, thus dividing his creations into periods: as a member of the avant-garde during the 1950s, Baraka's writing as "*LeRoi Jones*"; was associated with Beat poets like Allen Ginsberg and Jack Kerouac; in the 60s, he moved to Harlem and became a Black Nationalist; in the 70s he was involved in third-world liberation movements and was identified as a Marxist. More recently, Baraka was accused of anti-Semitism for his poem "*Somebody Blew up America*" written in response to the September 11th attacks.

Baraka is one of the most important African-American writers of the 20th century. He used to be a creative writer who had worked across a range of genres: drama, poetry, novel, jazz operas and nonfiction.

He published his book of poetry Preface to a Twenty Volume Suicide Note (1961) and the Dead Lecturer (1964). Amiri co-edited poetry journals Yugen and Floating Bear. He opened the Black Arts Repertory Theatre/ School in 1965. That institution became a model for the development of Black Cultural Centres in the sixties. (Grade saver articles's)

The assassination of Malcolm X in 1965 marked a radical smack in Jones's values. It led to his final break with the white culture. Baraka was the founder of the National Black Political Assembly. He had taught at Yale, Columbia and the State University of New York. He was widely celebrated as the father of the Black Arts Movement in the late 1960s and early 1970s.

The movement is:...a cultural nationalist movement that has conducted an anti-colonial struggle in the United States and the Caribbean since 1965. (Krasner,263)

Baraka was a social activist who revolted against racism, national oppression, colonialism and neo-colonialism. He believed that: “*The theatre must be an institution for bringing change.... Black theatre must be a school for teaching high morality, for inspiring black people to move, for Self-Determination, Self-Respect and Self-Defence.*” (Ceynowa, p15-18)

Move to Baraka as dramatist. Amiri's play *Dutchman* (1964) that was first presented in 1964 at New York City's Cherry Lane Theatre. It went on to win an Obie Award presented for Off Broadway productions. It was a political Drama that illustrated the racial attitudes and sexual politics. The play was adapted by Baraka for the screen in 1966 with the same title. It was a British drama which starred Shirley Knight and Al Freeman, Jr.

The Dutchman is unconcerned by the taboo of multiracial relationships in 1963, Amiri Baraka imagined what might transpire when a handsome black man and a seductive white woman find themselves isolated together in a ghostly subway car. In this tense, one-act drama, the space between attraction and mortality is but the width of a blade.

This Study is concerned also with “*The Slave's play*”. Another of Baraka' Off Broadway revelations, this play occurred in a time of great hell , when the Blacks had risen up to bomb and burn the civilization of white Americans and be proud of their origins, Race, heritage and also their African identity.

The play is described as “*A Fable in a Prologue and Two Acts*”. An old field, Walker Vessels, briefly introduced the play in the Prologue. As this character abandoned the stage, while singing some blues, he transformed himself into the black revolutionary Walker Vessels who returned to confront Grace, his former wife (a White woman) and to take their children with him. Throughout the play, sounds of explosions are continuously heard in the background. Vessels killed Grace's husband (Easley) and Grace is reached by one of the explosions. At the end of the play, a child's cry is heard and the spectator does not know whether the children have been killed or not. The play concluded with Vessels who again became the old field-slave who appeared in the Prologue. The two plays were published in tandem with *Dutchman*.

1.4. Conclusion

To sum up, according to all the points that have been discussed, it is remarked that O'Neill's life experience transformed him to be one of the greatest dramatist of all times, who was influenced by his society. O'Neill defined his perceptions by writing scripts with racial dialects, by presenting actors in roles that clearly identified their race, and by depicting his characters in scenes based on his perception of African American life styles. Also, Baraka's own psych-sociological and political viewpoint was changed several times, thus dividing his dramatic works into periods especially in the sixties –as he was a sample of a conscious Afro-American who exposed white society's fear and hatred of an educated black protagonist. He was one of dramatic voices of the 1960, who had a confrontational edge.

2.1. Introduction

Before tackling the notion of Otherness, it would be highly recommended to explore the expressionistic vision prevailing in O'Neill's drama "The emperor Jones". Also, this late was the first American expressionist play that involved along its setting a Negro as a protagonist. This shows the revival of interest in the "noble" savage, consequent upon the rise of romanticism, both in England and America. It is the first play in which a Negro actor called "Charles Gilpin" played the role of the Black character, Brutus Jones. One critic, Travis Bogard wrote: : What Beyond the Horizon had suggested that an ordinary American could become - ... a tragic figure ... was abundantly demonstrated in the account of the rise and fall of Brutus Jones. (Bogard 134)

In this chapter, the focus will be on how O'Neill, as a white Irish-American playwright, looked at the Blackness. Also, on the racial debate about O'Neill's plays. In this research, there will be an attempt to answer the assessments of O'Neill's black characters that were stereotypical, yet well-intentioned, responded to blackness and did exceeded his predecessors and contemporaries in his understanding and portrayal of the black experience.

2.2. *The Emperor Jones*: summary

The Emperor Jones was written in 1920 and had a great theatrical success, it is about an American Negro, Brutus Jones ,a Pullman porter prisoner – who killed another black man, Jeff; in a dice game, he was jailed and later on he escaped to a small backward Caribbean island in the West Indies, not self-determined by White Marines. In two years, Jones made himself the emperor of the area. Luck has played a massive part by his side and led him quickly to take advantage of it.

The play describes his story in flashbacks as Brutus makes his way through the jungle in an attempt to escape former subjects who have rebelled against him. A native tried to shoot Jones at point-blank range once, but the gun missed fire; directly Jones announced that he was protected by a charm and that only silver bullets can harm him. When the play started, he has been Emperor long enough to build up a fortune by imposing heavy taxes on the islanders and carrying on all sorts of large-scale graft. The islanders are whipping up their courage to the fighting point by calling on the local gods and demons of the forest. From the deep of the jungle, the stable beat of a big drum sounded by them is

heard, increasing its tempo towards the end of the play and showing the rebels presence feared by The Emperor. (Dr.Nallathambi, web essay)

It is the equivalent of the heart-beat which assumes a higher and higher sound; while coming closer it denotes the premonition of approaching punishment and the climactic recoil of internal guilt of the black hero; he walked and hesitated in the jungle, present throughout the play with its primeval terror and blackness.

The play consists of a total of eight scenes arranged in hierarchical succession. The first and the last scenes are realistic in the manner of O'Neill's early plays. The six middle scenes are 'expressionistic', consisting of Jones's monologues, interspersed with descriptions of the Great Forest which forms the setting of the play and which is also an overseeing character in it. Almost, the scenes can be briefly outlined as follows:

Scene (1) is set in the Palace of Emperor Jones. It is afternoon, realistic stage dialogue between Smithers, a white cockney trader and Emperor Jones. We learn of Jones's past and his future plans. Character contrast has been effectively used to throw light on the central figure. The beating of the tom-tom is heard at the close of the scene and it continues up to the very end of the play. Jones abandoned his palace and ran as he knew that his subjects were in revolt.

In Scene (2), it is End of the day: On the edge of the forest. Jones cannot find the food he has buried there. The 'Little Formless Fears' steal out from the forest, and he fires at them. As they vanish, he plunges confidently into the forest.

Scenes (3) to (7) are set in the Great Forest. From Scene (3) to (7), the playwright O'Neill presents to us different hours of the night. Jones sees in his vision, Jeff – the Negro who has killed for cheating at game gamble. He shoots his second bullet; the vision disappears.

In Scene (4), in an image again, he sees Negro prisoners in whose company he has worked and their guard whom he killed. The guard beats him with a whip. He tries to kill him with his shovel. But there is no shovel in his hand. Terrified, he fires, and the vision disappears.

In Scene (5), he finds himself in a slave-market of the mid-nineteenth century. As he is about to be auctioned, he fires and the vision disappears.

In Scene (6), he is on a slave-ship, working with other slaves. He fires and the vision disappears.

In Scene (7), he is in Congo, where he sees a sacrificial altar, a witch-doctor, a crocodile-god. He has to fire his silver bullet, the only one remaining with him, to kill the monstrous crocodile-god coming towards him. The vision disappears.

In Scene (8), we see the dawn of day. It is the edge of the Great Forest. Realistic stages dialogue between Lem; a tribal chieftain and Smithers the cockney trader. Jones is dead, getting killed by a silver bullet made by his subjects out of 'money'. (med chargeui, interview 2017)

2.3. Otherness in *The emperor Jones*.

In order to speak of Eugene O'Neill's approach to blackness it is more than necessary to speak first in historical position of the playwright and his works. As he has left his lasting mark on American drama, he also was shaped himself by previous traditions of American literature and more specifically, of American theatre. Mostly these fictional traditions relied on stereotypes in their representation of non-whites such as Sambo and Uncle Tom. Such stereotypes mainly served a socio-political objective: they reflected and confirmed the Anglo-American image of The Afro-American. (Floyd 1980)

Eugene O'Neill occupies a distinctive place in American drama, as an Irish-American, his concern for the black American may be considered strange. Thus, some scholars cite his cultural identity as a valid reason for his interest. He was motivated by the discrimination against his Irish-American family by "wealthy Yankee New Londoners," determined to explore and to expose injustice, especially against non-whites. (Floyd 1981).

Also, Deborah Wood Holton (1995) is one of many scholars to point out the links between O'Neill's writings and his travels, especially to the rain forests of Honduras in 1909, his experience as a reporter for the New London Telegraph, and his friendships with black Americans, especially with Joe Smith. (See chapter one, O'Neill drama).

As it is mentioned in Deborah essays , there were an obvious shift in Eugene O'Neill's black portraiture which occurred with the birth of *The Dreamy Kid* in 1918, as he

began to give a sharper focus on black characters who had otherwise lives and voices different from those of his white ones. These African-Americans began to work on the plot and the content of the play, hence inducing a crucial modification in the dramatist's attitude. (The Eugene O'Neill review)

As early as 1923 O'Neill had publicly issued his artistic philosophy: 'I intend to use 'Whatever I can make my own, to write about anything under the sun in any manner that fits the subject. And I shall never be influenced by any consideration but one: Is it the truth as I know it – or, better still, feel it... It is just life that interests me as a thing in itself. ' (Robert Burns Mantle, 1929)

The quotation above definitely clarifies that he is the writer of the individual soul, torn and warped, perhaps, by the close form currents - but still at least unclearly the master of its individual choice. At that time, O'Neill's was painfully living through double consciousness exactly like his black Americans friends.

O'Neill's black characters present a spectacular heterogeneity to scholars. Especially his earliest attempts at depicting blackness promote some of the contemporary racial stereotypes; hence, the association of blackness with the jungle, cannibalism, and primitivism.

While *The Emperor Jones* made a remarkable break in Eugene O'Neill's approach toward his Racial other as he transmit his focus from the tropical West Indians to the burdensome fates of black Americans. From this point on; while he might have occasionally reverted to stereotypes, in general his writings began not only to dispute but also to debunk politically-motivated racial myths. How did O'Neill manage to disclaim the privileged white perspective?.

Eugene O'Neill was able to see more often than African-Americans as human beings, not as people with a skin colour darker than his. His work draws attention to the economic, social, and political injustices affecting them while highlighting their following psychological and mental anguish. Eugene O'Neill grew up in the theatre world of his father reigned over by melodrama, which emphasized stereotypical plots and characters repeated from one play to the next with minor changes.

Normand Berlin explains in his "Eugene O'Neill":

“The son distanced himself from the father’s legacy early on as it was in contention with his own world view. O’Neill appears to have found the stylistic correspondence of his tragic vision in realism and naturalism, both of which, targeting a faithful representation of reality, accentuate individual characters and the specific forces that shape their lives”. (Normand p3)

While Expressionism (characterised by theatricality) as a movement started in Europe and its most important speciality which is drama, he was the Swedish playwright August Strindberg whom O’Neill admitted as his master. It is represented on the stage in a physical manner what happens in the mind and soul of some character under the stress of external events and conditions. It is a comprehension of the dark depths of the human psyche.

The Emperor Jones is one of the major American plays using this technique. It is carried to a height of excellence by O’Neill’s innate feeling for the stage, his grasp of theatrical effect and technical mastery of pace and suspense. The play opens with a dumb show: "As the drape rises, a native Negro woman sneaks in carefully ... she begins to glide noiselessly ... towards the doorway in the rear" .This captures the attention of the audience and creates suspense.

In 1920, *The Emperor Jones* building upon the foundation of *the Dreamy Kid* came out with American audiences with (a strong, unconventional, and controversial black character) (page...), which also resulted in the fame of Charles Gilpin and Paul Robeson as dazzling actors. Although he has met, since the play had appeared, both open hostility (usually from African- American scholars) and lavish praise (usually from Euro-American critics) for the depiction of its protagonist, Brutus Jones. This later, a black American from Harlem, was a self-proclaimed emperor on a small island in the West Indies where the play is set. On this island, he works for Smithers "a white Cockney trader", and later promotes himself to the position of Emperor by deceiving the natives who lives there into believing that he is unbeatable and can only be destroyed with a silver bullet, a metal that the West Indians do not possess, this is in one hand. Smithers, on the other hand, the only white man on the West Indian island and in the play, resents Brutus Jones’s transgression of his social status as a black man by seizing power. Hence, O’Neill starts making his analysis of the oppressed black psyche in relation to the white one.

Moreover, *The Emperor Jones* sheds light on colonial strategies. Jones's conversation with Smithers in Scene (1) is revealing in many respects, because the two men, knowing each other's schemes, can be open and honest with each other in a way they can't be with the natives. In this scene, Jones explains to the Cockney trader, for instance, that he has put on a show of royalty for the natives only to pull the wool over their eyes in order to attain his own goals: "De fuss and glory part ofit, dat's only to turn de heads o'de low flung, bush niggers dat's here. Dey wants de big circus show for deir money, I giv es it to 'em an' I gits de money" (*The Emperor Jones*06)

Usually, colonizers take advantage of natives also by imposing them with taxes, something Jones has already done, according to Smithers:

"Look at the taxes you've put on 'em! Blimey! You've squeezed 'em dry!" Brutus Jones has also studied the natives' language so as to be able to abuse them even better. "And ain't I got to learn deir lingo and teach some of dem English befo' I kin talk to 'em? Ain't dat wuk?" (06)

Linguistic knowledge for Jones is just a tool for power, and he uses it to further his colonial interests. Also, O'Neill comments on the role religion plays in colonialism. When Smithers blames Jones for adopting the natives' religion and abandoning Christianity, Jones explains that is part of his game:

SMITHERS—Ho! You' aven't give much 'eed to your Baptist Church since you been down 'ere! I've 'eard myself you 'ad turned yer coat an' was takin' up with their blarsted witchdoctors, or whatever the 'ell yer call the swine.
JONES—(vehemently) I pretends to! Sho' I pretends! Dat's part o' my game from de fust. If I finds out dem niggers believes dat black is white, den I yells it out louder'ndeir loudest. It don't git me nothin' to do missionary work for de Baptist Church. I'se after de coin, an' I lays my Jesus on de shelf for de time bein' (p 9)

Also, in his sarcastic advice to Smithers, Jones reveals how his role models have been the "white quality" he met during his days as a Pullman porter in the United States. He has learned the rules of the game from those higher on the social ladder of America: white businessmen. While Jones willingly submits to the authority of these "quality" white

men, he scorns **Smithers**: “*Talk polite, white man! Talk polite, you heah me! I’m boss heah now, is you forgetting?*”. (Scene one, p3)

Thomas Pawley explains Jones’s contempt for Smithers as a direct result of his assimilation of white American middle-class values by whose standards Smithers is “trash”.(pawley, ebook)

Also, the beating of the tom-tom at a distance, regularly increasing in strength and rapidity of movement has been used effectively to convince the world of its reality; it coincides with the increasing terrors of the protagonist. The tom-tom also becomes a force like the Great Forest which influences both character and action. In this play, O'Neill has also used the Negro dialect confidently and effectively. The main popularity and success of the play lies in the use of sustained monologue throughout the central scenes; this is its unique feature.

The Emperor Jones though structurally simple and homogeneous, has the character of a complex work of art, suggestive of a number of themes and ideas. Critics and scholars have interpreted it in different ways. Some feel that the play is only about the evil of pride, egotism and its disastrous consequence. Some see a deeper meaning that O'Neill was convinced that the real cultural roots of the Negro place in Africa from where he had come, leaving the primeval jungle across the Atlantic, to be sold as a slave in the United States of America.

Jones, though never a slave, has within himself a racial memory and his story is a representation of the Negro story in reverse. He is introduced at the height of the power that he has grabbed for himself through dishonest exploitation of the ignorant natives but he regresses from a series of visions to his primitive state, triggered by terror in the tropical forest.

O'Neill probably makes his hero symbolic of something more universal, the primitive forces that go under the civilized human being. This view is also expressed by some regarding it as a study in atavism, that is, a gradual regression and disintegration of the central figure and his return to his primitive state. Travis Bogard feels that divorced of its superficial social concerns, it is theological melodrama where the dark crocodile god whose creature he rightfully is, he rejects under the Christian influence, takes revenge on him. (Bogard p 142)

A view taken by several important critics says that the author explores the complexities of 'being' within the individual soul. They see it as a record the mask's shedding of acquired by the Negroes through their association with the Whites their gradual attainment of self-knowledge through suffering. Jones comes down through the successive levels of the super-ego, personal unconscious, and finally goes into racial unconscious with an atavistic directness.

As Carpenter puts it, the psychological theories of Carl Jung with the quasi-religious interpretation of the psychology of the unconscious also influenced O'Neill at this time. *The Emperor Jones* is both a drama of physical primitivism and one of the subconscious soul of man. But the greatness of the play lies in its very lack of explicitness and in the dramatic unity and skill of its conception and realization. (Carpenter in his essays on google.)

Let us deal more at length with the view that the progress of Jones is the progress of self-understanding. The major motivation of Eugene O'Neill in the totality of his plays is the exploration of the aspect of man coming to terms with himself in the scheme of things which governs his life and action. In this play, however, he does not go into detailed problems of men coming to terms with their self as he does in the later plays.

As *The Emperor Jones* is the first play, we do not find the sophistication of the later plays though we can see the suggestion of these in developing form in this play also as critics have pointed out. However, *The Emperor Jones* has speeches of self-reproach calling himself a nigger as he confronts his destiny.

It cannot be said that he holds the truth of himself. He dies in the tangled jungle of his own mind, but the audience know his exact situation. The stages through which he passes on his way to a supposed self-knowledge merging into racial consciousness are identifiable with the expressionistic devices that the dramatist employs.

The beating of the tom-tom, the circular run of the former Emperor reduced to a savage running through the jungle, the devil and apparitions that torment him and his shooting them with his lead bullets, reserving the silver bullet – show his struggle against going back to his native self of negrohood. His first apparition in the vision of a Negro he has killed back in the United States and other visions slide back into old race fears; he sees himself being sold in a slave market and then, most horrible of all, a Congo witch doctor

tries to lure him to death in a river where a crocodile-god is bathing. (Symbolism in the emperor Jones, pdf article)

The former Emperor Jones fights within himself and prays with the imposed values of the White man. At this point, the problem of human belonging becomes a propitiation of contending life-forces. And the play becomes a ritualistic drama in which the Black man pretending to a level higher than his destiny becomes a victim and a symbol of the typical man combining both the attributes of the victim and the demon hero. In principle, the Emperor Jones gets self-knowledge as he confronts many fears and fights them with Baptist consolation, and submits to his racial consciousness dispose of him. The technique of dramatic monologue has been exploited to the full in his depiction; a significant fact is that his self-knowledge remains a mass of mortal confusion in his mind killing him.

O'Neill does not go deep into the complexities of the individual coming to terms with his place and responsibility in this play. But as Lisa M. Schwerdt points out that the play has been so structured as to move a personal level of interaction through the social level far-reaching relationships of man to humanity. (Schwerdt, p72-74)

Leaving scenes (1) and (8), which provide the realistic frame of the play, (2) and (3) show the individual as responsible for relationship with himself and a haunting vision. Part of the scene (3), together with scene (4) show man interacting with other men. Scene (4) leads into (5) showing social institutions and the social level on which man interacts. Scene (5) and (6) function together in presenting a class or group and man's relationship with it on a less personal level. The impersonality of scene (6) leads to the extreme of scene (7), man's relationship with humanity. Thus, the whole structure shows how O'Neill interested himself in how man regarded himself? Andalso how he lived in relation with others and how he behaves under social structures?

The Little Formless Fears that Jones encounters are shaped and undefined and they are not externalized of the inner frames of mind which the author gives us in mature plays like "*Long Day's Journey into Night*". Thus, the play "*The Emperor Jones*" is anoutline for the future, a picture of the detailed struggle in achieving self-knowledge, becoming developed and completed later in the American society.

Even nine decades after its premiere, "*The Emperor Jones*" remains; in somehow, the most controversial and complicated play about blackness by O'Neill. Essentially, we

need to remember that the play is a revolutionary in the playwright life but also stable maturation toward understanding blackness or rather African-Americans.

His interpretation of the African-American psyche, experience, and fate evolved over time, leaving a legacy of more realistic, sympathetic, and tragic black figures to American theatre. "*The Emperor Jones*" is a radical American play in its harsh judges of whiteness and of the abuse whites impose on non-whites for materialistic gain: empires, gold, land, and money. Jones is a tragic character not only because he has been personally mistreated by whites as a black man, or because he dies having failed at self-knowledge, but also because he has chosen to become a puppet in the hands of the white socio-economic structure, which has oppressed him and his own people in the past. Hoping to change his tragic destiny, he assimilates and imposes it on others like him, the West Indians. Because he has a double consciousness, he has been harmed by whiteness, he adopts a white mask and strives to "pass" among other blacks, but thus trapped in a nasty circle, he ends up promoting, rather than terminating, the very white heritage which has destroyed him.

2.4. Conclusion

Eugene O'Neill is the first American dramatist who successfully dealt with the new techniques of expressionism. Before his exploration in this field, the other contemporary dramatists of him did not celebrate the dark regions and depressing mood of human mind. *The Emperor Jones* clearly proves the celebration of Neill as an expressionist dramatist. This chapter also, in brief through the drama, *The Emperor Jones*, he tried to distribute the ideas dominant in his society at that time. And through his drama, it has been fore grounded that by applying the expressionist techniques within Blackness in US, Eugene O' Neill, without any misrepresentation, externalized the inner world of his Characters – his modern men.

1. Introduction

Known as brilliant and a luminary, Baraka was a man who made art on his own terms and who spoke truth to power. Both *The Dutchman* and *The slave* will take you on a provocative, amazing journey. In this chapter, it will be shown that the intellectual American Negro (Clay and Walker) became a revolutionist and faces his destiny in The White America (Lula and Easley).

2. *The Dutchman & The Slave: summary*

“Don’t even raise your voice, unless you’re going to kill them.” (Baraka 4)

The above quote perfectly illustrates Baraka’s growing mindset and his Double Conscious; as explained in the first chapter, under the influence of Malcolm X, Baraka began to see his words as weapons which could be used to attack the dominating white power structure of the United States in the 1960s.

And, by 1965, after his move to Harlem from Greenwich Village, Baraka’s writings became remarkably overwhelmed by a ‘kill or be killed’ mentality : **‘We must see that work gets done. Now, We will die with (or at the hands of) white people, otherwise’** (Baraka 19)

About The Dutchman:

Characters

CLAY, twenty-year-old Negro

LULA, thirty-year-old white woman

RIDERS OF THE COACH, white and black

YOUNG NEGRO

CONDUCTOR

Setting: In the flying underbelly of the city, steaming hot, and summer on top, outside. Underground. The subway heaped in modern myth.

This play of Baraka’s is centered on Clay and Lula, a black man and a white woman, respectively, in one of New York City’s subways. Using an apple from her bag as an allusion

to Adam and Eve in the Garden of Eden, Lula attempts to seduce Clay. A schema on the life of the latter begins, at the same time, to take shape in Lula's mind, based on stereotypes on black men she grew believing in.

Clay's discomfort is exacerbated by his deep anguish, induced by his awareness of the persecution of black men for several generations. He blows out in anger, but decides not to kill Lula. But Lula has something strikingly different on mind. She stabs Clay to death and requests the help of the passengers to throw his corpse off the train, before she gets off at the next station. This exposes the complicit nature of an overwhelming majority of Americans that prefer watching or participating in murder rather than stopping it.

The significance of the title, *Dutchman* title relates to not only the legend of the Dutchman but also to the Dutch slave traders engaged in transporting African slaves to America.

Again, the play enacts an ironic version of the Biblical myth the Fall of Man. God, according to the Biblical account, fashioned Adam, the first man from soil or CLAY which is actually the name of the play's protagonist.

Besides names similarity, some events of the play, as well, incarnate events from the Fall of Man. For instance, the acceptance of Clay to the offer (Lula's apple) matches Adam's acceptance of the forbidden fruit, offered by Eve, which resulted in their exclusion from Eden and the subsequent suffering. (YouTube, simmons, *Dutchman* by Amiri Baraka, 11.04.2017)

The play "*Dutchman*" presents a brilliant projection of the fall of black man from salvation on the universal most known Fall of Man. The fall of black man prevents the concretization of the American dream.

Other events relate to different notions, related rather to racist America. The murder weapon symbolizes likely the phallus. The killing act with a knife may thus refer to the sexual union between Clay and Lula, condemned to failure as all interracial unions then. The subway figures the slave ships. The appearance of a Negro, of Clay's age, at the end of the play, represents a renaissance.

The play reflects a manner of Baraka's to use myths, involving both sex and ethnicity. One may view Lula as the Flying Dutchman, haunted and driven by the spell of slavery as a history, as well as racism. The Dutchman leaves a permanent print on showing, through

myths, the effects of racial hierarchy and fatal desires. The Slave takes such themes to a whole different level than hatred.

About The Slave:

CHARACTERS:

WALKER VESSELS: tall, thin Negro about forty.

GRACE: Blonde woman about same age. Small, thin, beautiful.

BRADFORD EASLEY, tall, broad white man, with thinning hair, about forty-five.

In this play, there are three characters: Grace and Easley, a white liberal couple; and Walker a black man that we are first introduced to as drunk and armed, before we find out later that he is the ex-husband of Grace. In the background, explosions indicate a present or future war between blacks and whites. Walker is the leader of a violent radical black liberation movement whose ultimate goal seems to be to kill all white people. We learn that Grace had left Walker years before for the very simple reason that if his goal was to kill all white people, and she happened to be white, then she couldn't consider herself safe. Even though Walker is a murderer, he is still clearly a victim in this play, since the need for violent racial war could only arise out of decades of oppression without relief. The anger builds in this play in such a way that there is only one inevitable conclusion. These are shocking, angry plays, but especially for the time, gestures such as these were probably the only things that could wake up some people.

3. Otherness in The Dutchman and The Slave's play

In his 1984 autobiography, Baraka (who, in 1967, prompted by Malcolm X's assassination two years earlier, abandoned his "slave name" to become Amiri Baraka, or Blessed Prince) wrote, "I can see now that the dramatic form began to interest me because I wanted to go 'beyond' poetry. I wanted some kind of action literature."

This "action literature" he founded was genuinely unequalled. In "Dutchman", besides aiming at Strindberg's 1888 "Miss Julie" masterpiece's themes, he wrapped them in a greater taboo that is race. (New Yorker's article)

So Firstly, Dutchman is a rare example of a modern American play that made a shocking form of history.

Baraka's description of the setting is significant in that it is done using a metaphor:

In the flying underbelly of the city. Steaming hot and summer on top outside.
Underground. The subway heaped in modern myth. (The Dutchman's play, Baraka p1)

The subway train symbolizes events which reflect the violence marking relations between Blacks and Whites. The speeding train suggests the over-powering urgency of desire which motivates the characters engaged in harsh encounter. In addition, the train rushing underground suggests the reality of the Black pursuit and the invisibility of the Blacks in the White dominated society.

Significantly, the action in the play in the main is projected in words and not in movements of pure action like Lula's dance and Clay's murder which makes for the realization of a dramatic world through 'the linguistic texture of the play.'

Again, the play, Dutchman includes symbolic and mythical forms of thought besides typical motives which impart an extraordinary significance to the action in the play, as is evidenced by the way the relation and conflict between Clay and Lula.(Newyorker article)

The dramatic moves in the play are seen in how Lula abstracts herself and Clay from their immediate environment in order to figure in her fantasy of the 'party' and its outcome. Her fantasy takes the form of an attractive tale of an affair suggestive of their being involved with a world that gathers all the forces of the racist America.

Lula's strategy is to make Clay give up his compliance and arouse his self-confidence which proves his defeat. Clay is doomed not because he is guilty but because he chooses to be a man in every sense of that word. So, that can only lead to tragic consequences in his encounter with the genius goddess –Lula.

The play traces the progress that makes the breakdown of Clay's mind. At same time, rich possibilities of the course that marks the Clay's transition from unconsciousness to knowledge gain through the gratitude of evil symbolized by Lula.

In fact, the play projects the ritual of sacrifice. Clay's murder seems expected on account of his achievement of Black self-awareness. Also, to show up the black power which creates a threat to Lula and her white society apart from its serving what Baraka calls 'the cleansing purpose. (4:19 13:14 كتاب الأنجيل ، قسم الأعمال)

Significantly, Clay at one stage calls himself a 'black Baudelaire' as articulated through his outburst: And I'm the great would--be poet. Yes. That's right! Poet. Some kind of bastard literature ... all it needs is a simple knife thrust. Just let me bleed you, you loud whore, and one poem vanished. (The Dutchman p09)

Clay's action and speech suggest his being a 'pre-revolutionary victim' of his failure for action because of his being reserved his old self from which he struggles to emerge as a result of his self-discovering, his innate spiritual self.

Truly, as long as he allows Lula to impose an identity upon him that imitates to her interpretation of Black history. He recognizes himself powerless of affecting his release from his enervating self. But when he gets recognition of different identity that frees him from the historical myth that Lula projects, he becomes weak to Lula's diabolic plan toward him. At that level, it's seemed necessary for the presentation of the White oppressive regime. However, his failure to evolve into a revolutionary because of the insufficient development of his Black consciousness reveals the factors impeding the liberation of the Blacks as hinted by Lula herself: The people accept you as a ghost of the future. And love you, that you might not kill them when you can.(p02)

Significantly, the play ends in what may be called a dumb show which taken in conjunction with the opening scene imparts to the play a unified vision.

On the other hand, The Slave's play that emerges a clash of White perspectives, which repressed by racial pride. Also shows an angry perception of a Negro like Walker painfully aware of his dependence on Western tradition for recognition of his poetry. So, it is not surprising that he is an aggressive to Easley who symbolizes a streak of Whiteness within him. His marriage to Grace and the subsequent divorce suggest Walker's way of takerevenge on the Whites. Appreciably, he tells Easley: Remember when I used to play a second rate Othello?... You remember that, don't you. Professor No-Dick? You remember when I used to walk around wondering what that fair sister was thinking? ... I was Othello... Grace there was Desdemona... and you were Iago. (The slave p57)

The play passes a modern version of Othello with a variation demanded by the present situation in America. (New Yorkers Article)

The rude language and the aggressive attitude of Easley suggest his weakness rather than heroism since Walker is not scared down by which may be attributed to the attempt in resolving the conflict within him. Between the assertion of his Black identity and his consciousness of the whiteness challenge. Indeed, his violent physical and emotional attitude in his conflict with Easley stems from his painful experience of double personality.

Walker's prologue in assuming the role of an old field slave suggests his challenge at convincing the audience to understand what his self-Inspiration means. Here, Walker wants to make Blacks and Whites to realize their indifference resulting in their violent hostility:

Whatever the core of our lives. Whatever the deceit. We live where we are, and seek nothing but ourselves. We are liars, and we are murderers. We invent death for others. Stop their pulses publicly. Stone possible lovers with heavy worlds we think are ideas... and we know, even before these shapes are realized, that these worlds, these depths or heights we fly smoothly, as in a dream, or slighter, when we stare dumbly into space, leaning our eyes just behind a last quick moving bird, then sometimes the place and twist of what we are will push and sting, and what the crust of our stance has become will ring in our ears and shatter that piece of our eyes that is never closed. (P 53)

Walker commits a psychological suffering of definite consciousness to his realization of his emergence from slavery into intellectual slave symbolized by Easley.

His conflict with Easley may be parallel to that with cultural self's changing which is marked by his consciousness of his unclear identity. Therefore, his identity is projected by the image of the 'field' slave. That image suggests not only his "being slavish" to 'White cultural' values but also his rebellious attitude as evidenced by Black history in America. (Video: Amiri Baraka reads 'the revolutionary theater', complete 1965, 30/03/2016)

Walker exclaims: I swear to you, Grace, I did come into the world pointed in the right direction. Oh shit, I learned so many words for what I've wanted to say. They all come down on me at once. But almost none of them are mine. (p55-56)

His double consciousness is due to the painful pause between the word suggestive of his literary pursuits and revolutionary action which he dreams of. As Easley admonishes saying:

You're filth, boy... Just filth. Can you understand that anything and everything you do is stupid filthy, or meaningless! Your inept formless poetry. Hah.. Poetry? A flashy

doggerel for inducing all those unfortunate troops of yours to spill their blood in behalf. But I guess that's something! Ritual drama, we used to call it at the university. The poetry of ritual drama. (62)

Responding to Walker's statement that he has come to take away his children (daughters), Grace Remarks ironically:

And saying that you want the children is another title ... right? Every time you say it, one of those bulbs goes off in your head and you think you can focus on still another attribute, another beautiful quality in the total beautiful structure of the beautiful soul of Walker Vessels, sensitive Negro poet, savior of his people, deliverer of Western idealism . . . commander-in chief of the forces of righteousness... Oh, God, et cetera, et cetera. (63)

Walker replies:

Mr. Easley, Mrs. Easley, those girls' last name is Vessels. Whatever you think is all right. I mean I don't care what you think about me or what I'm doing ... the whole mess. But those beautiful girls you have upstairs there are my daughters. They even look like me. I've loved them all their lives. Before this there was too much to do, so I left them with you. I want them with me. I want them with me very much. (p64)

Refusing to part with her children, Grace says:

You're lying. Liar, you don't give a shit about those children. You're a liar if you say otherwise. You never never never cared at all for those children. My friend, you have never cared for anything in the world that I know of but what's in there behind your eyes. And God knows what ugliness that is ... though there are thousands of people dead or homeless all over this country who begin to understand a little. And not just white people ... you've killed so many of your own people too. It's a wonder they haven't killed you. (p74)

Under the influence of alcohol supplied by the Easley, Walker drops in his seat but manages to say:

But what else you got, champ? What else you got? I remember too much horseshit from the other side for you to make much sense. Too much horseshit. The cruelty of it, don't you understand, now? The complete ugly horseshit cruelty of it is that there doesn't

have to be a change. It'll be up to individuals on that side, just as it was supposed to be up to individuals on this side. Ha! ... Who failed, Easley. Just like you failed. (P74-75)

Easley has not been able to follow Walker's logic relating to the racist American society and so she tells him:

Now, in whatever cruel, and you said it, cruel political synapse you're taken with or anyone else is taken with, with sufficient power I, any individual, any person who think of life-as a purely anarchic relationship between man and God ... or man and his work ... any consciousness like that is destroyed ... along with your enemies. And you, for whatever right or freedom or sickening cause you represent, kill me. Kill what does not follow. (P61-62)

When Walker and his friends called for a strike to demonstrate the support of the White intellectuals, Easley tells him that it was an intellectual compromise because nothing in his right mind could fully support this program. Reacting to it, Walker says that the country has been reformatting the Black's minds for too long which to Easley suggests politics of self-shame.

Easley loses his patience and throws himself on Walker, as two men roll on the floor, he tries to choke Walker pushing his hand in Easley's face shoots him without taking the gun from his jacket pocket. Grace screams calling him crazy and asking him whether he wants to kill her too. Walker tells her the cause demands it as in the case of Easley.

Walker tells her that he will not kill her. Grace asks him whether he is still taking the children. Walker shakes his head slowly when an explosion shakes the house followed by another explosion that hits Grace across the chest and the debris falls on Walker as more explosions happen.

The fragment falls on her and Walker. Grace badly hurt, tells him to look after the girls calling them 'our children.' He informs Grace who is dying that they are dead. He drags himself towards the door searching through the door and he is welcomed by more explosions.

The action in the play is caused off by the arrival of Walker at Easley's place which symbolizes his wanting to challenge his past which is conditioned by his older self – the slave. Having given up his career as an academic and poet and become a leader of a national Black rebellion. Also, he becomes a victim of divided personality which torments him. It is

apparent that until he is able to reduce his older self. He will be enslaved by a past which is responsible for the misrepresentation of his primary interests.

Walker will not be able to realize the identity as rebellious unless he is able to overcome the attraction of his past delights and ideas which he has sought to sublimate. As pointed out by Grace:

... You never even found who you were until you sold the last of your loves and emotions down the river ... until you killed your last old friend ... and found out what you were. My God, it must be hard being you, Walker Vessels. It must be a sick task keeping so many lying separate ugliness together ... and pretending they're something you've made and understand.

WALKER: What can I use, madam ... what I can use. I move now trying to be certain of that

EASLEY: You're talking strangely. What is this, the pragmatics of war? What are you saying... use? I thought you meant yourself to be a fanatic idealist? All those speeches and essays and poems ... the rebirth of idealism. That the Western white man had forfeited the most impressive characteristic of his culture ... the idealism of rational liberalism ... and that only the black man in the West could restore that quality to Western culture, because he still understood the necessity for it. Et cetera, et cetera. Oh, look, I remember your horseshit theories, friend. I remember. And now the great black Western idealist is talking about use.

WALKER: Yeah, Yeah. Now you can call me the hypocritical idealist nigger murderer. You see, what I want is more titles. (p71)

Walker tries to meet this forward attack upon him through the assumption of number of attitudes, those are 'stupid darky' 'the raving drunk Indian/African' and 'the stage Irishman' which suggests that he has chosen not to engage his White enemies directly. (Article: *Dutchman* and *The Slave* characters from the grade saver)

Notably, he is haunted by the memories of his history associated with his imitative poetry and the severing of relationship with Easley and Grace. Thus, he has to get rid of his past in order to surface as a true revolutionary.

The play, *The Slave* for the most part, concerns itself with the progressive releasing of their inter-personal history as Walker, Easley and Grace throw at one another their perception

of their collective past own perceptions . As soon as, she gets over the shock of bitterly refers to the time of Walker's presence, Grace bitterly points to the time when she was his wife:

I had enough of your twisted logic in my day ... you remember? I mean like your heroism. The same kind of memory. Or Lie. Do you remember which? Huh?
(P71)

Grace accuses him of false heroism to which is visible his pursuit of power which has made him hate all White people including her. Speaking of their separation, Walker tells her:

Oh, Grace, Grace. Now you're trying to incite your husbean.. which I swear is hardly Christian. I'm really surprised at you. But more so because you completely misunderstand me now ... or maybe I'm not so surprised. I guess you never know what was going on. That's why you left. You thought I betrayed you or something. Which really knocked me on my ass, you know? I was preaching hate the white man ... get the white man off our backs ... if necessary, kill the white man for our rights whatever the hell that finally came to mean. And don't.,now, for God's sake start thinking he 's disillusioned, he' s cynical, or any of the rest of these horseshit liberal definitions of the impossibility or romanticism of idealism. But those things I said ... and would say now, pushed you away from me. I couldn't understand that.(p 66-67).

The fact that Walker has been using the language of revolutionary ideology suggests his failure to keep apart social and personal history. This ideological language brings the crisis in the play. More, the girls; Catherine and Elizabeth, assume symbolic significance as the play progresses since they become the bone of conflict between Grace and Walker. Walker's desire take them back is to recover something of the past and associate in the present. When he fails to accomplish it, he murders them; however, destroying his past which may help strengthens his revolutionary attitude. Appreciably, the rebellion that Walker and his followers stage impinges on Easley's home and finally blows the Easley's house to pieces, leaving Walker in no other state than he was in at the beginning of the play.

Through The play, Walker's action suggests that he is unsure into his love for a past marked by inhuman oppression and his desire for a revolutionary change in the condition of the Blacks. He declares:

in spite of the fact that I have killed for all times any creative impulse I will ever have by the depravity of my murderous philosophies... despite the fact that I am being killed in my head each day and by now have no soul or warmth, even in my long killer fingers, despite the fact I have no other thing in the universe that I love or trust, but myself... despite or in spite, the respite, my dears, my dears, hear me, O Olympus, O Mercury, God of thieves, O Damballah, chief of all the dead religions of pseudo-nigger patriots hoping to open big restaurants after de wah (...) despite all these things and in spite of all the drunken noises I'm making, despite ... in spite of ... I want those girls, very very much. And I will take them out of here with me. (p69)

Grace asks him: You've convinced yourself that you're rescuing the children, haven't you?

WALKER: Just as you convinced yourself you were rescuing them when you took them away from me.

EASLEY: She was!

WALKER: Now so am I.

At the end of the play Walker informs Grace that the girls are dead. She asks him frantically:

How ... how do you know, Walker? How do you know they're dead? (The Slave 88)

Before she is able to continue what she has been saying, she slumps and dies. Walker looks at her to see that she is dead and tries to get up from the floor, looks at his watch and listens to see if it is marking as he drags himself towards the door and he screams 'Grace they are dead' and leaves stumbling unsteadily through the door.' His entry and exit through the door signify at best a limited accomplishment of the transition from being a slave to becoming a revolutionary through his becoming an agent of death which cannot perhaps bring about the recovery that he is hoping for.

3.4. Conclusion:

In both plays, *Dutchman* and *The Slave*, the focus is on the tensions within their Black protagonists, Clay and Walker respectively. In fact, Lula's description of Clay as a White Negro points to the cultural conflict within him which has the effect of inhibiting a capacity for rebellion. Further, his White orientation attracts him to Lula's White culture. Further, Lula kills him when he asserts his Black strangeness which does not find expression in any social section. On the other hand, When Walker though suffering from a split personality when confronted with Grace and Bradford who, indeed, are embodiments of 'Whiteness' within him tries to resolve the cultural conflict within him by lashing out at White values and culture and killing Bradford Easley.

The two plays may be regarded as companion pieces since they centre on the internal conflict in their protagonists who are significantly both poets. While in the case of Clay, he practices his art for art's sake Walker uses his poetry for revolutionary action. The tragic outcome of the two encounters, Clay with Lula and Walker with Easley respectively define the equivocation that marking the condition of the American Negro.

General Conclusion

This study has been conducted to investigate the role of Drama – As an art in unifying two different perspectives. As well as, meet in certain point defending to one case. It focuses on the point of the discovery of the self, who major characters and the stages they go through in order to reach their inner truth – Souls and minds.

The first expressionist American Drama dates back to the era of twentieth. Eugene O'Neill's was the first expressionism in America. The influence of his American society, at that time; played an excessive role in the rising of the oppressed slide – The Blacks people. Through his theatrical work, O'Neill's appears sympathetic to the black man in white America. Significantly, he shares his initial view of American society as a stranger of its culture. O'Neill shows his inner world, experiences and his own emotions in the Negro's Character ‘ Brutus Jones’ – who wants to discover himself, his identity and his ‘everything’ in the play but he failed.

His use of occasional stereotypes may be explained by his insufficient exposure to black people. Yet O'Neill's weaknesses are balanced by his fearlessness in probing into socially threatening issues like racial conflict.

On the other hand, he had great role in the developing of The Civil Rights and Black Arts Movements. This was led by The Dramatist and Revolutionist Baraka Amiri.

As The master of Black Theatre, Baraka shows his aggressive attitude through his plays – *The Dutchman and the Slave* towards the white culture. His vitriol view emerged clearly in both plays in such a realistic way that showed only one inevitable conclusion. These are shocking, angry plays, but especially for the time, gestures or sign such as these were probably the only things that could wake up some people or to say “ Am black and I exist ‘’ .

Another important attraction between O'Neill and Baraka is their presence at the turn of the twentieth century when several drastic changes were taking place helping the climax of the modern age. The world was no more remained the same with its accelerated progress. New ideas and artistic movements, the advance of science and the spread of development proved

the futility of preconceived notions that man believed in. Man became weaker in front of the forces that governed his behaviour from inside and outside.

Another point is that the Afro-American drama effect on the black identity and American content and the fundamental change of the Negro's position in America. Also, To restore their Black identity and be proud of it through Arts and Drama – which were used as tool to changing the stereotypical image of "people of colour".

The significance of these works is found not only in their common connections but also in the possibility of their conscious. Today, African American literature and Drama considered as one of the bases in the literature of the United States.

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