

# **In-betweenness and Liminal Selfin Amiri**

## **Baraka's *Dutchman***

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### **Abstract:**

This study deals with the themes of "in-betweenness" in the modern Afro-American Drama, drawing upon the accumulated literature of the colonial and postcolonial studies. In-betweenness appears in these studies under the canopy of the terms mimicry, hybridity and liminality which refer to a transformative, in-between state of being. It also refers to the mutual relations holding between man and his cultural space.

This concept is fitting the Afro-American playwright Amiri Baraka's plays and his violent, revolutionary theatre. In his play *Dutchman* (1964), Clay, the protagonist, is a good example of the two-ness or in-betweenness. He finds difficulty choosing between the ethnocentric white culture and the black culture. He allows himself to be shaped into the image of the white middle-class society. Baraka's protagonist is thus situated in between two worlds and is made to suffer the ramifications of a culturally estranged identity.

**Keywords:** in-betweenness, hybridity, liminality, the self, assimilation

In his *The Souls of Black Folks*, William Edward Burghardt Du Bois posits:

It is a peculiar sensation, this double consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness, an

American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.

Premised on the previous note of Du Bois, the term "double consciousness"<sup>1</sup> describes an individual whose identity is divided into several facets. These facets bring about the existential tension between black man and the ideals of the whites which appears when the black man comes into contact with the values of his surrounding American environment. Early African Americans were longing to see their original homeland Africa and they saw America as the land which repressed their cultural identity. They were torn between their Africanness and their Americanness, though they were not treated as Americans, or seeing themselves as African only. African Americans fall in between two cultures. Thus, the term African-American betrays the problematic of (be)longing. This *two-ness* or in-betweenness of being African or American helps to understand the psycho-social divisions existing in the American society.

The issues related to Afro-Americanism can be approached in the context of postcolonial theory and by drawing upon the terminologies therein. Hence, it is theoretically justifiable to talk about the problematic of African American in terms of colonizer/ colonized. This is especially so when the question of *The Location of Culture* is brought hereto the front in relation to the problematic issues of identity, in-betweenness, otherness, and the hybridization of the self.

Du Bois almost foreshadows Homi Bhabha's notion of the hybrid identity. In his book *The Location of Culture* (1994), Bhabha uses concepts

such as mimicry, interstice, hybridity and liminality.<sup>ii</sup> He believes that the people of the colonized countries are imitating and taking on the culture of the colonizers. He sees mimicry as a

double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double vision that is a result of what [is] described as the partial representation/recognition of the colonial object...the figures of a doubling, the part-objects of a metonymy of colonial desire which alienates the modality and normality of those dominant discourses in which they emerge as 'inappropriate' colonial subjects.<sup>iii</sup>

Bhabha draws on Mikhail Bakhtin's term "hybridity" which shows the transfiguring power of multivocal languages situations and how the single sentence can be double-voiced.<sup>iv</sup> Bhabha develops the theory of hybridity and tries to associate it with mimicry. He believes that mimicry creates a hybrid third space in which a new identity might emerge and develop from the interaction of two cultures. When the colonized tries to imitate the colonizer, he uses an exaggerated copy of the language, culture and manners of the colonizer. As a result, this mimicry brings a form of mockery.

Regarding the issue of identity, Bhabha draws on Franz Fanon's psychoanalytic model of colonialism and Jacques Lacan's concept of *mimicry*. In *Colonialism/ Postcolonialism*, Ania Loomba explains how Bhabha is influenced by Fanon's theory of "otherness":

It is Homi Bhabha's usage of the concept of hybridity that has been the most influential and controversial within recent postcolonial studies. Bhabha goes back to Fanon to suggest that liminality and hybridity are necessary attributes of the colonial condition. For Fanon, ... , psychic trauma results when the colonial subject realizes that he

can never attain the whiteness he has been taught to desire, to shed the blackness that he has learnt to devalue. Bhabha amplifies this to suggest that colonial identities are always a matter of flux and agony.<sup>v</sup>

In accordance with Fanon's ideas, Bhabha explains how the colonized puts on his mask and imitates the whites. After this process of transformation, the colonized will find himself neglected by his own people and the whites as well. In his introduction to the *Black Skin, White Masks*, Fanon shows his racial anxiety to be a white man: "There is a fact: White men consider themselves superior to Black men. There is another fact: Black men want to prove to White men at all costs, the richness of their thought, the equal value of their intellect"<sup>vi</sup>

Challenging Bhabha's notion of the third space, Leslie Adelson refuses the idea of building an imaginary bridge to combine two separate worlds. She explains:

The imaginary bridge "between two worlds" is designed to keep discrete worlds apart as much as it pretends to bring them together. Migrants are at best imagined as suspended on this bridge in perpetuity; critics do not seem to have enough imagination to picture them actually crossing the bridge and landing anywhere new.... Instead of reifying different cultures as fundamentally foreign, we need to understand culture itself differently.<sup>vii</sup>

According to her, this "in-betweenness" is not a concept but a transitional space. It is like a man who sticks in between two different worlds of belonging and then he decides to establish his new space of identity. Influenced by her view, Jim Jordan believes that in the two worlds "the migrant subject [is] either suspended in motion or trapped

between them.”<sup>viii</sup> As a result of these two negative views, the study of the natural progress of cultural hybridity may be hindered or blocked.

This theorizing has crystalized some notions in the line of "acculturation" that might prove helpful in explaining out the colonizer-colonized relation within the enclave of one culture. There are two dimensions of acculturation: how the Afro-Americans responded to the challenges of being marginalized or assimilated; or how they separated themselves from the mainstream culture which is here the white man's ethos. From this, as John Berry observes, four groups emerge: [Assimilation](#) which adopts the host culture only; Separation which preserves the original culture and neglects the host culture; Integration that means adopting the host culture, and preserving the original culture; and finally Marginalization which means rejecting both the original and the host culture.<sup>ix</sup> The black man is to choose one kind of acculturation that is more satisfying to him than others.

These strategies best designate the black man's life during the course of history. In order to participate in American society, one should reduce the stress of assimilation and separation and should be aware of the danger of marginalization. But the inhumane practices against blacks demonstrated by the whites give a clearer picture of the relationship between the two groups. The civil war broke out and the black people got finally their independency and citizenship. But their sufferings continued because of discrimination and legal segregation of "Jim Crow Law."<sup>x</sup> This law forced the blacks to find separate schools, parks, restaurants, and even cemeteries. Du Bois appears again on the horizon and attacks this law. He describes blacks as living "behind the veil"<sup>xi</sup> and in order for them to prove their identities, they should

be educated to break this law. Inspired by Du Bois, the contentious writer Amiri Baraka is carrying a sternly political agenda. He is an influential figure in the development of the contemporary black literature that rejected the Western values by creating art that conveyed a didactic purpose and reflected the true values of the African-American community. Baraka is "a moving target [which] is harder to hit,"<sup>xii</sup> as Lynda Koolish states.

Obviously Baraka's life itself is the best paradigm of "in-betweenness" and "otherness". It witnessed many professional and personal controversies. Before writing his play *Dutchman* (1964), his name was LiRoi Jones and he was influenced by the white Beats and the forms of their poems. But this assimilation did not last long because he was seeking "forms of authentic black expression."<sup>xiii</sup> A great transference of his ideas and beliefs happened after the death of the Muslim Leader Malcolm X in 1965. He turned his back on the white world by leaving his Jewish wife, breaking his ties with his white friends of the Beats, and moving from the avant-garde world of Greenwich Village to Harlem with his black brothers. At this time, he gave himself his new name, Imamu Ameer (later changed to Amiri) Baraka – meaning "spiritual leader or a blessed prince." Affected by the clashes between the police and the white racists and by his suffering after being thrown in jail for a "misdemeanor" which was never proven, Baraka began his new life as a cultural nationalist. He helped organize the 1972 National Black Political Convention and founded Afro-centric community arts and political groups in Harlem and Newark. His self-conflict brightens up through his poem "An Agony. As Now" which shows a conflict between his black self and the self that he wants to be:

I am inside someone  
who hates me. I look  
out from his eyes. Smell  
what fouled tunes come in  
to his breath. love his  
wretched woman.<sup>xiv</sup>

Baraka here says that the white society is preventing him from loving himself or feeling as a complete man. His spiritual agony can be stopped if the time of salvation becomes near. His burning need to find a solution to the white racism made him advocate the ideas of using theatre as a weapon against racism and violence as a means of solving the racial conflict.

Baraka's life and his controversial ideas are akin to DuBois's vision of the "in-betweenness". This sense of double consciousness is well dramatized in the character of Clay in Baraka's one-act play *Dutchman* (1964). Clay, the assimilated middle-class Negro, rides a subway train in New York City. He is on his way to a friend's party wearing a buttoned-down collar and suit. He adopts the dress, speech and manners of the white bourgeois society. Thus, he represents the culture of many blacks taking to the bourgeois class. This assimilation accelerates his weaknesses and makes him think that the bohemian white woman Lula is seducing him.

One of the weaknesses of the black man which is still waving in the canopy of the African-American life is the recalling of the ghost of slavery. This ghost can be manifested in any means of transportation and this helps to lighten the issue of American racial equality. The subway in *Dutchman*, for example, is like the ship that enslaves the earlier black

man. This ship may be haunted by the history of Jim Crow Laws and the story of "Rose Parks, an African-American seamstress in Montgomery, Alabama, [who] was arrested for refusing to give up her seat at the front of a city bus."<sup>xv</sup> This subway also shows the enmity between blacks and whites which is doomed for eternity. Baraka believes that the white silent passengers are like ghosts or white terror of *the Flying Dutchman*. Lula is their representative who inhabits the subway. Seeing her black victim reading a magazine, she tries to release Clay's anger and free him from his pretense.

Beginning with the title of the play *Dutchman*, it is clear that this play is a metaphor of the legend of the *Flying Dutchman*, a ghost slave ship that the Dutch sailed to the American colonies. The legend goes that the captain of the slave-bearing vessel blasphemes God and the ship sails the seas eternally without ever finding a safe harbor. The story of this legend is echoed in Richard Wagner's operatic version *Dutchman* (1843) with a different shade of plotting. Wagner's opera depicts a captain who can be saved only if he finds a faithful love. However, opposition is held in both Wagner's and Baraka's works as regards the woman who "brings redemption"<sup>xvi</sup> in the former's and the one who "brings death"<sup>xvii</sup> in the latter's.

Seen from an archetypal perspective, Clay and Lula are symbols of Adam and Eve. In the first scene, Lula is eating an apple. She is like the fallen Eve. But her apple is not the same apple as that renowned apple of the "true knowledge". Thus, her role here is like the medieval witch figure, Lilith. Lula here tries to tempt Clay and smash his suppression. This indicates the white and the western manor woman as the white devil and represents Lula as a white temptress who wants to have sex with Clay. This



story explains (the white myth of Black Male sexuality)<sup>xviii</sup> which shows the black male's sexual superiority. Clay's situation is like those innocent black males who were accused of sexual indiscretions against white women.

Clay wants to be acceptable in the American society as represented by the character of Lula. The name of this character, Clay, means the black American who allows himself to be shaped into the image of the white middle-class society. He has been formed like clay. His interests are associated with an academic degree. He shows his learned skill when he chats politely with Lula and behaves gentlemanly to her, though she keeps insulting him. He is attracted to her and he subconsciously denies his blackness. His denial of his real identity is attacked by Baraka. Baraka here disdains Clay or every black man who, instead of supporting his negritude and revolting against the mainstream culture of the white society where he adopts the dress, speech, manners, and even the literary aesthetics of that society.

The blacks are afraid of the whites and are suffering from the racial discrimination. There was a cry or a revolution against the racial tension which happened in 1960s in the United States. Baraka responded to the racial injustice he observed on the streets of New York and declared that his play *Dutchman* is an example of a "revolutionary theatre." "The Revolutionary Theatre", Baraka confirms, "must EXPOSE! Show up the insides of these humans, look into black skulls. White men will cower before this theatre because it hates them. Because they themselves have been trained to hate. The Revolutionary Theatre must hate them for hating."<sup>xix</sup> Baraka is even calling for the death of the whites who are frightening the blacks.<sup>xx</sup> He

wants his audience to act in revolutionary and violent ways to overthrow the dominant white American social order. In *Dutchman*, this wish is achieved after using a locomotion technique on the stage which facilitated the ability of "revolutionizing theatrical space and its relationship to the world outside the theatre."<sup>xxi</sup>

In Baraka's *Dutchman*, there is a relationship between the actors and the liminal space that is situated beneath the streets of New York City. The spatio-temporal circumstances in the subway reflect the identity of each character. They help the characters to think that this subway gathers two separate worlds. The subway train "allows a space of anonymity in which identities can occur as temporary transactions, not weighted down by long histories but consisting only of those actions and words subjects choose to share in the quite limited duration of their journey's overlap."<sup>xxii</sup> Lula claims that she knows Clay well and she knows his name and the name of his friends, while she only speculates on this. For this reason, it is obviously seen that this "train is Lula's space, just as the *Flying Dutchman* belongs to its doomed captain"<sup>xxiii</sup> On the other hand, Clay is sitting in a non-place, separated from his past as an African man.

In the "*Dimlights*" of the subway, Clay's black body is torn between two antithetical worldviews: one is African, the other is American. Provoked by Lula's mocking questions about the reason which makes him dress a jacket and tie and about his grandfather's being slave, Clay answers:

My grandfather was a night watchman  
Lula: And you went to a colored college where everybody  
thought they were Averell Harriman

Clay: All except me.

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

Clay: Well, in college I thought I was Baudelaire. But I've slowed down since.

Lula: I bet you neveronce thought you were a black nigger.<sup>xxiv</sup>

Lula wants him to invite her to his friend's party and then they can go to her home when "the real fun begins"(p.220). Lula is aware of Clay's duality that "plays one side of confrontation between Clay and himself."<sup>xxv</sup>Clay does not know that he will meet his consciousness in the subway represented now by Lula. His conscious is asking, screaming, urging him to leave his white mask and turn to his origin. But Clay answers:

My people! They don't need me to claim them. They got legs and arms of their own. Personal insanities.Mirrors. They don't need all those words. They don't need any defense.(P.225)

Clay tries to neglect all Lula's comments that remind him of being a black other while he thinks himself to be something of CharlesBaudelaire. But the whites know that the black man is trying to suppress his rage. They are making the black man lose his temper in public in order to respond in an oppressive manner.

Lula is trying to let him lose his temper by urging him to stand and scream at people. Her inflammatoryattempts and her shrill laughs irritate Clay. She incites him (and Baraka) not to forget his origin and imitate the white poets whose wordsare useless. She chides him for

shaking that wildroot cream-oil on your knotty head, jackets buttoning up to your chin, so full of white man's words Christ, God,

Get up', and scream at these people. Like scream meaningless shit in these hopeless faces. (P.223)

Forced to remember their racial difference, Clay unleashes his rage and takes off his mask. The real Clay appears when he breaks his white assimilation. He tells her that he prefers to be a writer using words rather than murdering the whites. Clay's words mean that writing is for fools or cowards who want to be safe from any political activities:

I'd rather be a fool. Insane. Safe with my words, and no deaths, and clean, hard thoughts, urging me to new conquests. My people's madness. Hah! That's a laugh. My people. (P.225)

Lula's laughs have grown to a cruel attack, and Clay finally is provoked and he slaps her. He asks her to keep her "stupid mouth closed" (P.225). She continues her verbal attack by saying: "You're afraid of white people. And your father was Uncle Tom Big Lip." (P.225) He becomes resentful and declares that his white man's three-button suit is only a disguise to keep him from cutting the white man's throat. Clay also argues that artists like Bessie Smith and Charlie Parker used their art as a means to prevent themselves from revolting against white people. Clay affirms "If Bessie Smith had killed some white people she wouldn't have needed that music. She could have talked very straight and plain about the world." (P.225)

Woody Carter states that "in this white world, Clay is and always will be just a nigger. His African spirit remains forced to assume an inferior status as its legacy remains chained to the shadows of slavery in colonial America. Clay's inheritance is the consciousness of an oppressed and angry black

man."<sup>xxvi</sup> Du Bois and Fanon both note the identity crisis resulting from this dual conscious. The black man "has been given two frames of reference within which he has had to place himself. His metaphysics ...his customs and the sources on which they were based, were wiped out because they were in conflict with a civilization that he did not know and that imposed itself on him."<sup>xxvii</sup> Digesting diverse cultural ingredients, the black man can acclimate with the white world. The newborn baby will be influenced by the political, social, and economic circumstances of his family and with the passage of time and with the help of radio, films, and schools, the character of the newborn babies will be shaped and defined as part of the mainstream culture.

Though tempted to slaughter Lula, Clay initially appeals to her. He later warns Lula that he is capable of "turning his back on sanity" and murdering her. He finally attacks Lula, slapping "*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.*"<sup>xxviii</sup> As his anger disperses and Clay prepares to move to another seat away from Lula, she stabs him, twice, and fellow passengers help her throw his body out of the moving train. They do so, silently. When a similar young Negro rides the subway train at the next stop, Lula tempts him as if she is doing a similar temptation routine. Thus, Clay and others will die because they have no clear roadmap for their salvation. In this regard, Henry D. Miller says:

It can be successfully argued that Lula's attack is, in fact, an attempt to divest Clay of his white-inspired, middle-class assumptions, such assumptions having sapped his vitality as a man and therefore as a sexual partner. Lula could mount the same case of sexual inadequacy

against a white male middle-class intellectual. And Clay's racial rhetoric aside for the moment, his ultimate response to Lula's attack can also be read as the rage of a heterosexual male whose sexual prowess has been impugned by an attractive woman.<sup>xxix</sup>

Fanon explains the experience of black man in a white-dominated world; it is an experience that develops into two dimensions: one with man fellow Blacks, the other with the Whites. The Black man must make an effort to "whiten" himself. To the white, the Black man is not a man; he is a new kind of man that bears no resemblance to himself. This, Fanon argues, is another contribution to the inferiority complex of the Black. Fanon also adds that the whites do not consider the black man one of the species. This problem disturbs the black man who suffers the grudge of this inferiority.

In keeping with what Fanon says about the unconscious of black man, Lula's and Clay's lurk their true identities "not beneath the mask but beneath the skin."<sup>xxx</sup> Each one is playing the role of the other, Clay with his peaceful and obedient manner and Lula with her violent and aggressive words and expressions. This reversal calls to mind the concept of the carnivalesque of Mikhail Bakhtin. The carnivalesque reversal with its grotesquery has to do with "crowning" and "uncrowning"<sup>xxxi</sup> when the king becomes the jester, and vice versa. This is a characteristic of the train which is a carnivalesque place par excellence. Baraka shows in *Dutchman*, as Leslie Fiedler states, "the Negro problem in the United States...[with] the gothic horror of our daily life."<sup>xxxii</sup> Clay and Lula change their roles. The beast here is Lula who says that her name is "Lena hyena" while the victim is Clay. And instead of killing the white woman Lula, Clay the black man is

viciously killed. Lula succeeds in "bringing Clay's repressed desire to the surface of his consciousness. Through her verbal taunting she eventually peers into Clay's 'black skull' and finds his murderous unconscious impulses"<sup>xxxiii</sup> which she herself impersonates.

In conclusion, it is obvious that the character of Clay is similar to the character of its creator Amiri Baraka. Both of them suffer under a curse of a white society and the disillusionment of their assimilationist lifestyles. Like the captain of the subtextual legend, Clay's curse will be lifted if he sacrifices his identity and adopts the ideas of the Whites. Thus, he ignores his black identity when he assimilates himself into the white culture. Baraka, through Clay, is trying to wipe out his white self. His character, Clay, finds difficulty choosing between the ethnocentric white culture and the black ethos. His death at the end means that this play, as Baraka says, is about how difficult it is "to become a [black] man in America."<sup>xxxiv</sup> True to Baraka's statement, and with the legend of the *Flying Dutchman* in mind, it is apt to say that it is hard for the black man's identity to be salvaged.

## NOTES

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<sup>i</sup>W.E.B. Du Bois, *The Souls of Black Folks*, ed. Henry Louis Gates Jr. and Terry Hume Oliver, (New York : Norton,1999),p.11

<sup>ii</sup>Liminality is a concept that has been introduced by anthropologists van Gennep and Turner, who "theorized the threshold, the limen itself, in the context of social like rites of passage." See C. N. Van derMerwe and Hein Viljoen (eds.),*Beyond the Threshold: Explorations of Liminality in Literature*, (New York: Peter Lang Publishing, 2007),p.10.

<sup>iii</sup>Homi K. Bhabha, *The Location of Culture*, (Routledge: Taylor & Francis Group, 1994), p.126.

<sup>iv</sup>The idea of polyphony is mentioned also in Bakhtin's work of carnivalesque. The humourous form is opposite to official and serious tone of medieval language. For more information see **Andrew Robinson's** "In Theory Bakhtin: Dialogism, Polyphony and Heteroglossia",Retrieved from<http://ceasefiremagazine.co.uk>,accessed (16,June,2013).

<sup>v</sup>AniaLoomba, *Colonialism/Postcolonialism, 2<sup>nd</sup> ed.*, (Routledge: Taylor & Francis Group, 1998),p. 148.

<sup>vi</sup>Frantz Fanon, *Black Skin, White Masks*, (New York: Grove Weidenfled, 1967),p.12.

<sup>vii</sup>LeslieAdelson, "Against Between: A manifesto,"in *Unpacking Europe: Towards a Critical Reading*, Sarah Hassan(ed.), IftikharDadi,(Rotterdam:Nai, 2001),p.246.

<sup>viii</sup>Jim Jordan, "More than a Metaphor: The Passing of the Two Worlds Paradigm inGerman-Language Diasporic Literature." In*German Life and Letters* 59.4 (October 2006),p.490.



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<sup>ix</sup>John W. Berry, "Immigration, Acculturation, and Adaptation," in *Applied Psychology: An International Review* 46.no.1,(January 1997),p. 10.

<sup>x</sup>Thomas E. Terrill and William J. Cooper Jr. eds.*The American South: A History*, vol. 2, (Lanham: Rowman&Littlefield Publishers, Inc., 2009), p.579.

<sup>xi</sup>Ronald L.F.Davis, "Surviving Jim Crow: In-Depth Essay", Retrieved from [http://www.spodawg32.net/files/Surviving\\_Jim\\_Crow\\_PDF](http://www.spodawg32.net/files/Surviving_Jim_Crow_PDF), accessed (5, March, 2013).

<sup>xii</sup>Lynda Koolish, *African American Writers: Portraits and Visions*,(Jackson: Mississippi University Press, 2001), p.10.

<sup>xiii</sup>Emmanuel Sampath Nelson, *African American Autobiographers: A Sourcebook*, (Westport: Greenwood Press, 2002), p.39.

<sup>xiv</sup>LeRoi Jones, *The Dead Lecturer: Poems by LeRoi Jones* ,(New York: Grove Press, 1964), p.15.

<sup>xv</sup>David Yalof and Kenneth Dautrich, *The Enduring Democracy*, Retrieved from [www.cengagelearning.com](http://www.cengagelearning.com), accessed (13, September, 2013), p.115.

<sup>xvi</sup>Sanford V. Sternlicht ,*A Reader's Guide to Modern American Drama*, (New York : Syracuse University Press, 2004), p. 177.

<sup>xvii</sup>Ibid.

<sup>xviii</sup>Jeffrey B. Leak, "A conflict Between the Ideological and the Biological" in *Racial Myths and Masculinity in African American Literature*,(Knoxville: The University of Tennessee Press, 2005), p.54.

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<sup>xix</sup>LeRoi Jones (Amiri Baraka), *Home: Social Essays*, (New York: Akashi Classics, 2009),pp.210-11.

<sup>xx</sup>Robert K. Martin & Eric Savoy (eds.), *American Gothic: New Intervention in a National Narrative*,(Iowa: University of Iowa Press, 1998), p.145.

<sup>xxi</sup>Kyle Gillette , *Railway Travel in Modern Theatre: Transforming the Space and Time of the Stage*, (North Carolina: McFarland & Company Inc., 2014),p.2

<sup>xxii</sup>*Ibid.*, p.148.

<sup>xxiii</sup>*Ibid.*,p.158.

<sup>xxiv</sup>All references to the play are taken from this edition. Julie Buckner Armstrong and Amy Schmidt (*eds.*), *The Civil Rights Reader: American Literature from Jim Crow to Reconciliation* , (Georgia : Georgia Press, 2009), pp.217-18.

<sup>xxv</sup> Albert Bermel,*Contradictory Characters: An Interpretation of the Modern Theatre*, (Illinois: northwestern University Press, 1973), p.252.

<sup>xxvi</sup>Woody Carter, *Theology for a Violent Age: Religious Beliefs Crippling African American Youth*,(Bloomington: Iuniverse Books, 2010), p.33.

<sup>xxvii</sup>Frantz Fanon, p.110.

<sup>xxviii</sup>Julie Buckner Armstrong and Amy Schmidt (*eds.*), p.224.

<sup>xxix</sup>Henry D. Miller, *Theorizing BlackTheatre Art Versus Protest in Critical Writings, 1898–1965*, (London: McFarland & Company, Inc., 2011),p.207.

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<sup>xxx</sup>Paul Carter Harrison, Victor Leo Walker II, and Gus Edwards (eds.), *Black Theatre: Ritual Performance in the African Diaspora*, (Philadelphia: Temple University Press, 2002), p.137.

<sup>xxxii</sup>Kenneth M. Craig, *Reading Esther: A Case for the Literary Carnavalesque*, (Louisville: Westminster John Knox Press, 1995), p.105.

<sup>xxxiii</sup>Leslie Fiedler, *Love and Death in the American Novel* (New York: Criterion, 1969), p.493.

<sup>xxxiiii</sup>Robert K. Martin and Eric Savoy, p.147.

<sup>xxxv</sup>LeRoi Jones (Amiri Baraka), *Home: Social Essays*, p.213.

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مفهوم المابينية والذات المغتربة في مسرحية

"الرجل الهولندي" لأميري بركة

المدرس: زينب حسون عبد الامير

### الخلاصة

أخذة بنظر الاعتبار الموروث النظري للدراسات الاستعمارية وما بعد الاستعمارية، تعتمد هذه الدراسة الى تناول مفهوم المابينية في المسرح الافروامريكي الحديث . يبرز مفهوم المابينية تحت مظلة واحدة مع مصطلحات أخرى من قبيل التنكر الثقافي ، والهجنة وعتبة الاغتراب، والتي تشير جميعها الى حالة الوجود المتحول والمنقسم . كما ويشير مفهوم المابينية الى جدلية العلاقة ما بين الانسان وحيزه الثقافي.

تتناول هذه الدراسة الكاتب المسرحي الافروامريكي أميري بركة ومسرحه الثوري العنيف لبيان مدى تجذر هذا المفهوم في نتاجه . في مسرحيته " الرجل الهولندي" (1964) يبرز البطل كلاي، بوصفه خير مثال لما يدعى بالثنائية او المابينية الثقافية، إذ يجابه هذا البطل مسألة الأختيار ما بين ثقافة العرق الأبيض المتسيدة وثقافته السوداء المهمشة . ومن هنا يجد هذا البطل نفسه في م عترك عالمين مختلفين، الامر الذي يجعله يخوض تبعة الهوية المغتربة ثقافياً .

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