Dutchman represents the first salvo fired by Baraka in the undeclared race war between the Whites and the Blacks in America - a war "in which all Americans are, by definition, involved." The play has evoked mixed response from the critics who find it a challenge to criticism. Edward Margolies in a chapter titled "Prospects - LeRoi Jones" in The Native Sons expresses the view that Jones has opted for hysteria and incitement to violence instead of articulation and communication. Hugh Nelson analyses the play through "The Flying Dutchman" metaphor. While Julian C. Rice relies on sociology as elucidated in Baraka's study of Black music, Blues People. John Ferguson steers of the sociological in his analysis of the play and focuses on its ultimate message which he considers to be indifference as being the cause of the conflict between the Whites and the Blacks.

The play is set in a New York subway in which a thirty-year old White woman, Lula tries to seduce a twenty-year old Black man, Clay. 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.

Again, Lula enters from the rear of the subway car eating an apple and stops beside Clay's seat, obviously waiting for him to notice her and gives the apple to him which he eats. The encounter between Lula and Clay signifies that the play is to be interpreted not only in political and social terms related to the prevalent racial situation but also in those related to the Biblical myth involved, the seduction of Adam by Eve. Indeed, the principal theme of Dutchman seems to be the fall of man.

In an interview Baraka has declared that "Dutchman is about the difficulty of becoming a man in America," which implies that Lula symbolizes the neurotic condition of American society. As pointed out by William P. Taylor, Lula is in one sense doomed "Flying Dutchman" of literary legend. In another
sense, she is a twentieth century Eve tempting the new Adam, Clay who falls from grace.

In the dialogue between Lula and Clay which ensues after she gets himself in her is highly significant in that it reveals Clay's 'lack of place' in American society that is predominantly White:

CLAY. Are you angry about anything? Did I say something wrong?

LULA. Everything you say is wrong. (Mock smile)

That's what makes you so attractive. Ha. In that funnybook jacket with all the buttons. (More animate, taking hold of his jacket)

What've you got that jacket and tie on in all this heat for? And why're you wearing a jacket and tie like
that? Did your people ever burn witches or start revolutions over the price of tea? Boy, those narrow-shoulder clothes come from a tradition you ought to feel oppressed by. What right do you have to be wearing a three-button suit and striped tie? Your grandfather was a slave, he didn't go to Harvard.

CLAY. 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. (Laughs as if to make light of the
whole trend of the conversation)

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

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

(Mock serious, then she howls with laughter. CLAY is stunned but after initial reaction, he quickly tries to appreciate the humor. LULA almost shrieks)

A black Baudelaire.

CLAY. That's right.

LULA. Boy, are you corny. I take back what I said before. Everything you say is not wrong. It's perfect. You should be on television.
Lula's statements are so directed that they are intended to be aware of his never being able to free himself from his history as she can never be from her history.

Scene II is of importance to the developments of the theme of the play which concerns the exposure of the murderous encounter between the Blacks and the Whites exemplified by that between Clay and Lula. Significantly, they agree to play roles of the marauding female and her pick-up:

**LULA.** You can come in with me, looking casual and significant. I'll be strange, haughty, and silent, and walk with long slow strides.

**CLAY.** Right.

**LULA.** When you get drunk, pat me once, very lovingly on the flanks, and I'll look at you cryptically, licking my lips.
CLAY. It sounds like something we can do.

. . .

CLAY. (Kissing her neck and fingers)

And then what?

LULA. Then? Well, then we'll go down the street, late night, eating apples and winding very deliberately toward my house.

CLAY. Deliberately?

. . .

LULA. And with my apple-eating hand I push open the door and lead you, my tender big-eyed prey, into my... God, what can I call it... into my hovel.

. . .

LULA. ... Into my dark living room. Where we'll sit and talk endlessly, endlessly.
CLAY. About what?

LULA. ... About your manhood, what do you think? What do you think we've been talking about all this time? 10

Her talk is directed towards teasing him as a man and also to confronting him with his identity as a Black man which is to unveil his suppressed real self. Bursting with a voluptuous dance, Lula invites Clay to join her and turns on him saying:

... Clay! Clay! You middle-class black bastard. Forget your social-working mother for a few seconds and let's knock stomachs. Clay, you liver-lipped White man. You would-be Christian. You ain't no-nigger, you're just a dirty white man. 11

When she declares that she is afraid of White
people, Clay slaps her and says:

....If I'm a middle-class fake whiteman... let me be. And let me be in the way I want.

... Let me be who I feel like being. Uncle Tom. Thomas. Whoever. It's none of your business. You don't know anything except what's there for you to see. An act. Lies. Device. Not the pure heart, the pumping black heart. You don't ever know that. And I sit here, in this buttoned-up suit, to keep myself from cutting all your throats. I mean want only. You great liberated whore! 12

Clay's outburst is his response to Lula's devilish overtures indicated by her offer of her body and self-
awareness symbolized by the apples. Interestingly, Clay confesses that he has adopted the Whites's life style "to keep myself from cutting all your throats." Lula is able to provoke him to denounce her and all other Whites by using the strategies of inviting him sexually and insulting him through references to his race. Clay refuses to be lured by her offer of her body but accepts what may be regarded as the forbidden fruit of self-definition through his rejection of Western rationalism and the intellectual legacy of the White man. He warns Lula:

Don't make the mistake, through some irresponsible surge of Christian charity, of talking too much about the advantages of Western rationalism, or the great intellectual legacy of the white man, or maybe they'll begin to listen. And then, maybe one day, you'll find they actually do understand exactly what you are
talking about, all these fantasy people. All these blues people. And on that day, as sure as shit, when you really believe you can "accept" them into your fold, as half-white trusties late of the subject peoples. With no more blues, except the very old ones, and not a watermelon in sight, the great missionary heart will have triumphed, and all of those ex-coons will be stand-up Western men, with eyes for clean hard useful lives, sober, pious and sane, and they'll murder you. They'll murder you, and have very rational explanations. Very much like your own. They'll cut your throats, and drag you out to the edge of your cities so the flesh can fall away from your bones, in sanitary isolation.
When Lula in a business like tone says that she has heard enough, Clay reaching for his books says:

I bet you have. I guess I better collect my stuff and get off this train. Looks like we won't be acting out that little pageant you outlined before.

LULA. No. We won't. You're right about that, at least. 15

What follows is the ritual killing of Clay by Lula with the connivance of the passengers. As Clay bends over her to collect his things, Lula stabs him with a small knife twice and he "slumps across her knees, his mouth working stupidly." 16

Lula asks the other passengers to throw his body out of the train. But very soon a young Negro of about twenty years enters the coach "a couple of books under his arm. He sits a few seats in back of LULA. When
he is seated she turns and gives him a long slow look. He looks up from his book and drops the book on his lap." Then an old Negro conductor comes humming a song and greets the young man, "Hey, brother!" to which the young man responds, with "Hey."  

The subway train symbolizes events which reflect the violence marking relations between Blacks and Whites and the speeding train suggests the over-powering urgency of desire which motivates the characters engaged in deadly encounter. Further, the train rushing underground suggests the reality of the Black race 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 incorporates allegorical and mythical forms of thought besides archetypal 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 is projected - a way that is suggestive of an over-reaching mythical pattern. The dramatic shifts 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 enticing 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 passivity and arouse his self-assertiveness which proves his undoing. Clay is doomed not because he is guilty or flawed but because he chooses to be a man in every sense of that word which can only lead to tragic consequences in his encounter with the demon goddess, Lula. The play traces the course that makes the breakdown of Clay's mind, ironically enough, in the face of its rich potentialities - the course that marks the transition of Clay from ignorance to knowledge gain through the recognition of evil symbolized by Lula. Indeed, the play projects the ritual of sacrifice
featuring a blood-thirsty demon and a tender big-eyed prey - a sacrifice made possible by the victim's shedding of his innocence adopting for moral responsibility and freedom. Clay's murder seems inevitable on account of his attainment of Black self-awareness and Black power which pose a threat to Lula and her White society apart from its serving what Baraka calls 'the cleansing purpose.' Significantly, Clay at one stage calls himself a 'black Baudalaire' 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.  

Clay's action and speech suggest his being a 'pre-revolutionary victim' of his incapacity for action because of his being imprisoned his old self from which he struggles to emerge as a result of his discovering
his innate spiritual self. Indeed, as long as he allows Lula to impose an identity upon him that conforms to her interpretation of Black history he renders himself incapable of effecting his release from his enervating self. But when he attains recognition of different identity that frees him from the historical myth that Lula projects, he becomes vulnerable to Lula's devilish plan to do away with him which seems necessary for the presentation of the White oppressive regime. However, his inability to evolve into a revolutionary because of the insufficient development of his Black consciousness discloses the factors impeding the liberation of the Blacks as hinted by Lula herself:

May the people accept you as a ghost of the future. And love you, that you might not kill them when you can. 20

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.
The significance of the title, Dutchman becomes apparent if Lula is viewed being cast in the role of the legendary doomed Dutchman engaged in a desperate quest of an altruistic lover to attain liberation from the curse. But as the play indicates she has picked upon a wrong person as there can be no union between Lula and Clay as they are governed by "the twisted psyche of white America." Again, the play enacts an ironic version of the Biblical myth concerning the Fall of Man. God, according to the Biblical account, fashioned Adam, the first man from dust or clay which significantly is the name of the play's protagonist. Clay's acceptance of the offer of the apple by Lula corresponds to Adam's acceptance of the forbidden fruit given by Eve which resulted in their expulsion from Eden and suffering. Further, Lula's killing of Clay with a knife (signifying phallus) may be regarded the sexual union between them which is bound to be destructive as has been case with such unions in racist America. Furthermore, the play ends with the entrance of a young Negro of the same age of Clay after the murder of Clay, is suggestive of a symbolic Resurrection. The play,
Dutchman thus presents a memorable representation of the universal theme of the Fall of Man through the fall of the Black man from grace suggestive of the non-realization of the American Dream.

The play, Dutchman essentially a mythic drama as its structure is based on several myths. Apart from its use of the Biblical myth, it uses the subway as its setting which is suggestive of the holds of the slave ships as also of slavery. Again, its title relates to not only the legend of the Dutchman but also to the Dutch slave traders engaged in transporting African slaves to America. Further,

The Dutch reference may also be linked with the legend of the Flying Dutchman - the story of a ship doomed to sail the seas for ever without hope of gaining land. The ship is also supposed to be a slave trading vessel. In turn the theme of retribution in the legend of the
Flying Dutchman links the idea of a curse with the history of slavery. Slavery insured the loss of American innocence quite early in American history. That is, it undermined the American's claim to some special kind of functional idealism. 23

The play relies for its significance on the ethno-sexual implications of Baraka's use of myths, Lula may be viewed as the Flying Dutchman affected by the curse of racism and historical slavery. The predominant impression that the play, Dutchman produces is that of its use of myths to project the issues of racial oppression and destructive sexual moves.

The play, The Slave projects a theme concerning the potential rebel, Walker Vessels involved in the ongoing race war, which brought out by the encounter between him and his former wife, Grace Easley and her present husband, Bradford Easley who are both White.
The opening of the play, *The Slave* sets the tone of the rest of the play since Easley with a gun in his hand stands behind the door. It is suggestive of the encounter becoming murderous. On the literal level, the play appears to be concerned with racial revenge involving both the White Easleys and the Black Walker. What emerges is a clash of White perspectives inhibited by racial pride and a resentful 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 hostile to Easley who symbolizes a streak of Whiteness within him. His marriage to Grace and the subsequent divorce suggest Walker's way of wrecking vengeance on the Whites. Significantly, he tells Easleys:

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 play enacts a modern version of *Othello* with a variation demanded by the present situation in America. As pointed out by Lloyd W. Brown:

In short, the black imitation of whites is represented by the Iago-Easley figure of teachery-teachery to one's racial identity. And self-destruction that is inherent in that treachery is embodied by the half-man (Professor No-Dick) whose alleged impotence represents Walker's crippled humanity as a black.

The abusive language and the threatening posture of Easley suggest his weakness rather than heroism since Walker is not cowed down by which may be attributed to
the attempt in resolving the conflict within him between the assertion of his racial integrity and his consciousness of the whiteness undermine his Black identity. Indeed, his violent physical and emotional attitude in his confrontation with Easley stems from his painful experience of split personality.

The Prologue by Walker assuming the role of an old field slave suggests his attempt at persuading the audience to understand what his self-revelation connotes and implies which is to make Blacks and Whites to realize their apathy resulting in their violent confrontation:

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.26

Walker is undergoing an ordeal of consciousness traceable to his realization of his emergence from slavery into intellectual selfdom symbolized by Easley. His confrontation with Easley may be likened to that with 'cultural alter-ego' which is marked by his consciousness of his ambiguous identity which is projected by the image of the 'field' slave. The image suggests not only his being slavish to White cultural
values but also his rebellious posture as evidenced by Black history in America. 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.27

His split consciousness is due to the agonizing hiatus 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.28

Responding to Walker's declaration that he has come to take away his children (daughters), Grace remarks sarcastically:

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. 29

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. 30

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.  

Drunk on the alcohol supplied by the Easleys, Walker slumps 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. 32

Easley has not been able to follow Walker's tortuous reasoning or logic concerning the racialist 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 thinks
Walker reminds Easley of the argument he and Louie Rino had with him a long time ago in a bar and also of his death in an explosion in the school where he was teaching, caused by one of the Black terrorists as he hated people who wanted to change the world. When Walker and his friends called for a strike to demonstrate the backing of the White intellectuals, Easley tells him that it was an intellectual compromise since none in his right mind could have backed this programme completely. Reacting to it, Walker says that the country has been twisting the Black's minds for too long which to Easley suggests politics of self-pity.
Losing his patience, Easley throws himself on Walker, as two men roll on the floor, Easley tries to choke Walker shoving his hand in Easley's face shoots him without taking the gun from his Jacket pocket. Grace screams calling him insane 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 occur. The debris 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 fumbling unsteadily through the door and he is greeted by more explosions.

The action in the play is triggered off by the arrival of Walker at Easley's place which symbolizes his wanting to confront his past which is conditioned
by his older self. Having given up his career as an academic and poet and become a leader of a national Black rebellion, he becomes a victim of split personality which torments him. It is apparent that until he is able to subdue his older self he will be enslaved by a past which is responsible for the distortion of his primary interests. Walker will not be able to realize the identity as rebel leader unless he is able to overcome the temptation of dwelling on his past joys 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.34

Walker tries to meet this frontal attack upon him through the assumption of number of postures, those are 'stupid darky' 'the raving drunk Indian/African' and 'the stage Irishman' which suggests that he has chosen not to engage his White opponents directly. Significantly, he is haunted by the memories of his past associated with his imitative poetry and the severing of relationship with Easley and Grace which has to rid himself of in order to emerge as a true revolutionary. The play, The Slave for the most part, concerns itself with the gradual disclosing of their inter-personal
history as Walker, Easley and Grace hurl at one another their own perceptions of their collective past. Strikingly, as soon as she gets over the shock of Walker's presence, Grace bitterly refers 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?  

Grace accuses him of false heroism to which is traceable 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. 36

The 'fact' that Walker has been using the language of revolutionary ideology suggests his failure to keep apart social and personal history which brings about
the crisis in the play. Further, the girls, Catherine and Elizabeth, assume symbolic significance as the play progresses since they become the bone of contention between Grace and Walker. Walker's desire to take them back is to retrieve something of the past and incorporate in the present and when he fails to accomplish it he murders them whereby destroying his past which may help strengthen his revolutionary stance. Significantly, the rebellion that Walker and his followers stage impinges on Easley's home and ultimately blows the Easleys to pieces, leaving Walker in no other state than he was in at the beginning of the play.

Walker's action suggests that he is torn into his love for a past marked by inhuman oppression and his longing for a revolutionary change in the condition of the Blacks which explains his desperate attempt to snatch away the girls from Grace. 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. 37

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. 38

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? 39

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 ticking as he drags himself towards the door and he shouts 'Grace they are dead' and leaves 'stumbling unsteadily through the door.' His entrance and exit through the door signify at best a partial 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 redemption that he is hoping for.

In both plays, *Dutchman* and *The Slave*, the focus is 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, it is his White orientation that attracts him to Lula's White culture. Further, Lula kills him when he asserts his Black eccentricity which does not find expression in any social section. 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 practises 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 Easleys respectively define the ambiguity marking the condition of the American Negro.
Notes


LeRoi Jones, *Dutchman and The Slave*, pp.18-19.

Ibid., pp.22-25.

Ibid., p.31.

Ibid., p.34.

Ibid.

Ibid., p.36.

Ibid., p.37.

Ibid.

Ibid.

Ibid., p.38.
19 Ibid., p. 35.
20 Ibid., p. 21.
21 Larry Neal, "Black Arts Movement," p. 34.
24 LeRoi Jones, Dutchman and The Slave, p. 57.
26 LeRoi Jones, Dutchman and The Slave, p. 43.
27 Ibid., p. 53.
28 Ibid., pp. 55-56.
29 Ibid., p. 62.
30 Ibid., p. 63.
31 Ibid., p. 64.
32 Ibid., p. 74.
33 Ibid., pp. 74-75.
34 Ibid., pp. 61-62.
35 Ibid., p. 49.
36 Ibid., p. 71.
37 Ibid., pp. 66-67.
38 Ibid., p. 69.
39 Ibid., p. 88.