

# Transculturation, Cross-Fertilization, Ressentiment, And Creolization: Ideological Plays Of Amiri Baraka

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## Abstract

In the 1960s, the black world has experienced the rise of political and ideological drama by LeRoi Jones, known as Amiri Baraka, who is well-known for his cultural, social, and ideological art movements. This study determines to discover the roles of ressentiment, the effects of ideology, and creolization in *A Black Mass*, double consciousness and epidermalization in *Dutchman*, revolt and victimization in *The Slave*, and Cross-fertilization and transculturation in *Madheart* while considering the blacks' experiences in Baraka's plays. Through the interdisciplinary viewpoint, the aim of this paper is to study the social and political characteristics of black people and the identity of them through ethno-psycho-ideological disciplines, to investigate the sources of deculturation and acculturation presented in the subjects of ideology. Baraka's plays are illustrations of the traditional and modern slavery, as well as marginalization of black people in multicultural zones. To enrich the present study, the researcher has applied Frantz Fanon's psychological and revolutionary ideas against white colonial societies, and Slavoj Zizek's psycho-ideological definitions. This paper shows the worthless 'Civil Rights' in the dominant societies, so the blacks' main intentions are to combat whites for decolonization. Baraka's attempts have flourished the black art and shaped the Black Arts Movement, which are stated as political and revolutionary concerns.

**Keywords:** Creolization, Cross-fertilization, Ideology, Transculturation, Ressentiment.

## 1. Introduction

Baraka's reputation, as a writer and thinker, derives from his rebellious concern and ideological works. As a political thinker of oppressed black nation, he is a playwright, poet, and black artist in producing the revolutionary art to guard against white dominant society. Baraka's 'Black Arts' could be read as political figure and would be considered as a part of Baraka's struggle to expose the complexities of African-American culture and identity.

In transculturation, the image of the blacks is full of the illusion of presence as a sign of absence and loss. He is escaping from his culture, identity, ritual, root, language, and race. His colonial psyche is constructed from his cracked unconscious, departed past, and destroyed desire.

The concept of the black identity focuses on transculturation, the process of creolization, and "hybrid tradition" (Dace, 1978: 154). Baraka, in his *The Autobiography of LeRoi Jones*, mentions that the 'Black Arts Movement' has encouraged the black people to move to a political unity, despite their differences, they must stand against "white racist monopoly capitalism" (298). And to change the blacks' problematic conditions, the blacks must seek revolution. Bill Ashcroft and others, in their *Postcolonial Studies: The Key Concepts*, have mentioned that "Transformation is a dominant mode in the post-colonial response to those colonizing forces which appear constantly to suppress and control [the colonized inhabitants]" (22).

The imperial culture and the colonizers have dominance on the function of language for the

purposes of self-determination. Mastering a specific language has been a significant strategy of self-empowerment in all postcolonial societies, and it is English as the acquiring language which fits the most cultural, social, and international patterns, as a dominant language. The practical, political, and cultural strategies may serve language while confronting with the matter of creole and creolization. Creolization is not just a kind of combination but the cultural transmission as well as the creation of a new culture and new language. In that “the individuals select particular elements from incoming or inherited cultures, investing these with meanings, different from those they owned in the original culture and then merge these to create totally new varieties that replace the first forms” (Voicu, 2014: 997). The matter is how the one may not use the language of imperialism without being unavoidably influenced by an imperial world view, which is rooted in those political surrounding conditions. In this regard, the language of the creole, is not necessarily the language of the nation. As Fanon has pointed out, in his *Black Skin, White Masks*, “[to] speak a language is to take on a world, a culture. The [...] negro who wants to be white will be the whiter as he gains greater mastery of the cultural tool that language is” (Fanon, 1968: 25). The ability to fluently speak the colonizer’s language is a key to consider that the main concern was to master the dominant language and culture.

Baraka’s plays reflect his sufferings based on his rich background knowledge about the black and white historical events, the slavery, and many common social dramatic problems which cause his plays lead the blacks toward the revolutionary actions and resistance, all to obtain freedom. The plays express what Baraka attempts to support about the black theater, black art, and black movements to reach the black pride, black identity and black nationality. This liberation has indicated not only a political struggle but also a new black aesthetics and a new black language. The effective form of social and cultural power would be a kind of oral speech or written advice through the medium of language. Baraka, in his *Home: Social Essays*, has mentioned that “Negro is writing about his own life and his own experience, that writing must be separated from what the owners and the estimators think of [...]

the social and cultural estrangement from that mainstream that has characterized Negro life in America” (Jones, 1966: 211). Thus, “this [...] Negro is writing about his own life and his own experience, that writing must be separated from what the owners and the estimators think of [...] the social and cultural estrangement from that mainstream that has characterized Negro life in America” (211). Baraka suggests that the black community in America must intermix its own grammatical rules and orders into English, as the hybrid language.

The paper will focus on Cross-fertilization which refers to the interaction between different races, ideas, cultures while exchanging knowledge, realization, thought, or categories. It may also indicate historical and philological techniques brought together and could be productive and beneficial. Hence, it could be scientific in different fields, biological information, or technical discipline. Cross-fertilization could be defined as the particular formation regarding to the postcolonialism, while it has focused on investigating the various intimate relationships, like cross-racial colonies of homo- or hetero- in the neocolonial hegemony, throughout articulating the subject position that tends to be doubly crossed out at the intersection of race, sexuality, fertilization, and cross-fertilization.

In *On the Genealogy of Morality*, Nietzsche famously discusses a psychological condition he calls “ressentiment” (Nietzsche, 2006: 93), as a form of toxic “resentment” (Fanon, 1968: 173), vengeful anger, strong envy, and permanent anxiety with a sense of annoyance, repression, frustration, and irritation because of being powerless. The concept of ressentiment is being used to analyze the political developments, but it is significant to have known about Nietzsche’s meaning; in that, he defines it as the internal logic of liberal democracy, rather than sorts of political movements. Resentment and ressentiment may also internalize cruelty, violence, and the will to power in the man. Relating such observations to the black community is to share the marginalized condition and the will to power interests in different ways. Ressentiment could be considered as the man’s weak position which represents itself as the most favorable condition. Nietzsche has extended it to the ideology, and it is generated

by resentment which poisons the superman with a sense of indifference toward people and their conditions. For Nietzsche, resentment is more or less equal to the understanding of the self-deceptive practice. Resentment effects the values, attempts to defame the dignity of dominant class, and tries to belittle a social group with the unacknowledged intention of destroying them by sustaining the ideology.

Baraka's plays are the ambivalent or two-powered signs of the colonized capacity, to imitate transcultural aspects of black's life and to grasp the images of the colonial models for using them in the process of black's resistance and self-empowerment. It is the sign of the dual-orientation, the ability to assign the colonial technology to disturb the logic of colonized in the colonizing process. All societies possess specific preconceptions, methods, and strategies of economic and political organization, but based on Zizek's discussion, in his *The Sublime Object of Ideology*, claims that today's ideology is not a fair "political system" (166), so when there is too much suppressed by the modern ideology and neo-colonialism, the result has been transformed not in a linear way, but excessively in a fragmentary way.

Despite the intensity and insistence of Baraka, as the playwright, to introduce the condition of black people through different views such as transculturation, ideology, resentment, cross-fertilization, and creolization in *Dutchman* (1964), *The Slave* (1964), *A Black Mass* (1965), and *Madheart* (1967), there are still many objective views that never allow the subaltern to speak. Baraka's attempts toward the concepts of black art and dramatic black plays are among the notion of critical response to the dominant ideology against the black community.

## 2. Critical Methodology: Creolization and Transculturation

People are not totally free agents to escape the effects of ideology, politics, society, time, culture, language, and history individually or socially. Black social identity develops its blackness from traceable African ancestry which is already marked by the legacy of slavery. The relationship between black political theories, concepts of African colonial and postcolonial

discourses has been significantly reliant on a range of desires, power, and ideologies. Through the examination of colonial texts, historical writing, observation of Pan-Africanist, and black feminist theories, this paper will attempt to discuss how blacks' cultural, political, and ideological problems emerge as signifiers for analyses of diasporic literature, nationhood, and racial difference to figure psycho-ideological key concepts. It provides detailed readings of some literary and critical texts to interrogate postcolonial, diasporic race, language, and identity. Bill Ashcroft and Hussein Kadhim, in their *Edward Said and the Post-Colonial*, mention that:

If post-colonial theory is to be described in general terms as the intellectual engagement with the consequences of colonization, then it began in the work of colonized writers as soon as they were forced into colonial education systems. Systematic theorizing of colonization and its attendant features such as race, language, resistance and representation first found in Frantz Fanon. (Ashcroft and Kadhim, 2001: x)

The concept of transculturation has developed on the process of transformation of the two groups in contact with each other. An illustration of this process is given as creolization which is the result of crossings of African languages and words borrowed mainly from the French or English language. Jossianna Arroyo in her article entitled "Transculturation, Syncretism, and Hybridity" (2016) described the history of transculturation as:

A term coined by the Cuban anthropologist Fernando Ortiz in his canonical essay *Contrapunteo cubano del tabaco y el azúcar* (1940). This term was a revision of the term acculturation introduced to US and British anthropology and social sciences by the Jewish Polish ethnographer Bronislaw J. Malinowski in the 1920s and 1930s. The term appeared first in the work of US anthropologist J. W. Powell (1834–1902). Both theories were based on

migration and migratory studies, and an analysis of the cultures of immigrant populations into the United States and Cuba. While acculturation described the assimilation processes into US society, where European, African, and other immigrant populations learned English and assimilated into American society, transculturation addressed the complex processes of exchange—linguistic, economic, racial, gendered, and cultural—involved in these exchanges. (Arroyo, 2016: 133)

Transculturation could also be a substitute for the term acculturation, and it is used to describe the process of transition from one culture to another, and its manifold social repercussions. The process may involve losing the previous culture, which could be defined as a deculturation. The terms simultaneously consider the impact of power imbalances on processes of cultural transformation. Transculturalism would be a theoretical point and interrelated to the cultural encounters which are often described in the light of hybridity systematically, within the terminological and socio-political history to become more pressing.

The point is that the colonized people or the blacks are forced to speak the language of the colonizer; thus, the colonized subjects either accepted or are forced into accepting the collective consciousness of the new language which is creolization. Speaking target language means that the one approves the target country. Baraka could be compared with Malcolm X in using the rhetorical sense and black language. The role of the 'Revolutionary Theatre', for Baraka, is to struggle, improve, and amend the blacks' culture, language, and power, to welcome the blacks to touch 'Civil Rights' for liberating experience, and to revolt against the imperialism.

### **3. Madheart: Deculturation, Cross-fertilization, and Ressentiment**

Baraka employs satire against whites and white-oriented blacks in *Madheart: A Morality Play* produced (1967). The play revolves around BLACK WOMAN, BLACK MAN, MOTHER,

SISTER, and the white DEVIL LADY. The events of the play set through slaying of DEVIL LADY, who is the symbol of whiteness and sexual power. Her blonde attraction, as the devil mask of America, becomes fashionable trend and brand of identification for black mothers and black sisters in black community. Baraka criticizes the system of the white world which has been summarized as a white DEVIL LADY through showing how she can impose her influences on the black MOTHER and black SISTER. They worship DEVIL LADY and blindly follow her ways. Baraka questions the black culture and the black family by portraying DEVIL LADY as the evil influence of the white ideal beauty. He combines art with politics throughout his revolutionary play, and believes that BLACK MAN may also fall in the temptations of a DEVIL LADY; hence, the black community, through the levels of consciousness and decolonization, must stand against desires and temptations; otherwise, DEVIL LADY would cause chaos, curse, and mockery of the blacks' cultural icons.

The issues of colonial or neocolonial condition as well as racial politics could be considered on the one hand in the case of fertilization, cross-fertilization, sexuality, and homo- or hetero- sexuality, and on the other hand in the literary projects and cultural studies have already moved beyond that of foregrounding the issues of gender, race or class, toward the insightfully intricate ways. This is not a logical step to take in the advancement of living and learning, but mostly an epistemological necessity which grows out of the realization, and as the specific intervention between various subordinate groups which are limited to the inter-racial relationship but still are named as 'Others'. In fact, a cross-fertilized subject may suffer by feeling of inferiority in the racial society and under the gaze of being 'Others'. Alan Sinfield, in his *Faultlines: Cultural Materialism and the Politics of Dissident Reading*, has pointed out:

Subcultures may well exhibit racist, sexist, and homophobic features: this should not surprise us, given that they have arisen partly out of and partly in reaction to the dominant, such

that for generations even their resistance has been constituted partly in terms set by the dominant. Features that we find unappealing, indeed unacceptable, are anxious strategies conceived by people casting desperately around for status in a humiliating social order. (298)

The expansion of European colonialism and the continuation of metropolitan hegemony in colonialism and neocolonialism have caused the intimate encounters between the racial others and the 'Others'. In the terms of double consciousness, double oppression, resentment, ressentiment, and double identity in the black community, a hybridized form of political and cultural practice is observable. Due to the negative experiences of racial discrimination in and exclusions from the white community, and of discrimination in and exclusions from the black community, the interest of cross-fertilization may represent itself 'in-betweenness' of communities at the crossing of power relations determined by race, class, and sexuality. There is exploitation among the cross-racial which embedded in a context of power discourse, colonial domination, neocolonial hegemony, or a racist society. Anne Mc. Clintock in her *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* mentioned about gender. It is not a matter of sexuality but the desire of knocking down the labor and imperial action:

Race is not simply a question of skin color but also a question of labor power, cross-hatched by gender. Let me hasten to add that I do not mean to imply that these domains are reducible to, or identical with, each other; instead, they exist in intimate, reciprocal and contradictory relations. [...] imperialism is not something that happened elsewhere. [...] Rather, I argue that the cult of domesticity was a crucial, if concealed, dimension of male as well as female identities-shifting and unstable as these were-and an indispensable element

both of the industrial market and the imperial enterprise. (Clintock, 1995: 5)

Imperialism has organized around numerous issues. The term becomes especially unstable while negotiating about race, and respect toward marginalized black men and black women, or discussing the sexual violence while there is the matter of cross-fertilization meanwhile:

SISTER

(Dazed) It's just ... just ... (Staggers toward the dead woman) ... that I wanted to be something like her, that's all. (Weeps but tries to hold it) [...]

SISTER

(Falling to her knees. Screams) Aiiiiieeee ... it could be me, that figure on the floor. It could be me, and backward out of the newspaper dreams of my American life. [...] I hate so. I am in love with my hatred. Yet I worship this beast on the floor [...]

MOTHER

What is wrong with the niggers this time? (Jones, 1967: 73-4)

Using English language instead of their mother language is a sign of deculturation which leads to the creation of new cultural phenomena. BLACK SISTER and BLACK WOMAN try to gain the blondish beauty as the sign of symbolic superiority, and cultural, social, and ideological dominance. They found themselves in the new culture, new world, and new language, so put themselves in condition of confronting with deculturation. Based on the psychological view, they lost their original identity in the new dominated social system. By Baraka's play, this is a kind of incarnation which may happen in every black man and woman who are imprisoned by whites, and have blocked in psycho-racial frame. Their conflicts are in the case of how the black struggle is due to their sequestration in the white cultural transgression.

#### 4. Dutchman: Epidermalization, Violence of Dominant Language, and Multiculturalism

There is a great annoyance while a black is being questioned by a white, the same as the time Fanon is interviewed: "How long have you been in France? You speak French so well" (Fanon, 1968: 23). "To speak a language is to take on a world, a culture" (25). The unconscious in psychology is part of the mind which affects behavior and emotions, it is structured like the language, by the meaning that the unconscious is actually a part of the mind of social life, rather than being private or locking in the individual, it rises the emotions of subjects of society. Matthew Sharpe and Geoff Boucher, in their *Zizek and Politics: A Critical Introduction*, mention that "the subject is already castrated," by this meaning, "the Other does not possess an ultimate signifier that would make it into a whole, undivided Self" (Matthew and Boucher, 2010: 135). To extend the point, the white's subjectivity controls the black's objective structures and existence. It means that their subjectivity tends to substitute and preplace Others' structures and black's quality of beings.

The intrinsic exploration of psychology in the play conducts Clay to a symbolic resistance and rebellion that ironically causes his epidermalization and victimization. Clay is an individual who is struggling for his existential awareness. Baraka's Clay, in *Dutchman*, implies not only the European American conception of self but also suggests his captivity in a self-deception as well as social oppressive condition.

*Dutchman* emphasizes the link between Clay's situation as a black man and the white American-European culture, describing the subway as blood in the vessel of white city. It could be considered as a modern myth of Adam and Eve and their falling, while Lula enters the subway eating an apple. The allusions contribute a literary space enclosing the extended conversation that conducts to the murder of Clay by the hands of Lula in front of numerous blacks' and whites' passengers in subway. Lula demonstrates an obvious awareness of her ideological intentions, while Clay is absolutely blind. Lula plays the role of an intellectual femme fatale, a psychologist, as well as a strict racist.

Clay responds to different plays of Lula, sometimes with relaxation and sometimes with irritation. And at last, he becomes disappointed to identify the reality of her personality. Baraka implies that *Dutchman* will be continued as long as the black world is controlled by the premises of whites' ideology and racial debates.

Lula has frequently pointed out that Clay is a "well-known type" (12) and criticizes him for his grandparents, his roots, and the process of embracing of a new culture. In the first scene, Clay is cool till Lula sarcastically called him the "The Black Baudelaire" and follows with repeated phrase "My Christ. My Christ" (20). In college, Clay has dreamed of being black Baudelaire, as a famous poet, but it was not possible because of his skin color. Lula continued to deny Clay's Christ-like position by insisting him as "You're a murdered, Clay, and you know it" (21). The rapid shifting of Lula in describing him from Clay as Christ and Clay as a murderer easily distinguishes the black roles in the white American society. The same ideology also is to control Lula's actions in forcing Clay to be an inferior conformist.

Following *Zizek and Politics: A Critical Introduction*, Matthew Sharpe and Geoff Boucher have mentioned that based on Zizek's argument, "multiculturalism" leads to what Zizek calls a "foreclosure" of the dimension of universality" (174). So, in the multiculturalism, the desire is to have liberalism and democracy, but the problem of amalgamation between different cultures just go through the radical paradoxes, then an anti-democratic condition will be the result of that. This is not the problem of multiculturalism, but it is the doctrine of ideological thoughts, and hegemonic power.

Baraka criticizes black people's lack of attention toward his original language, tongue, books, history, but they are devoting a great amount of time to learn, write and read new dominated language. This is the power of dominant social system and dominant ideology which lead the black people to follow their strategies one by one. Baraka, through his plays, demonstrates how the desperate and hopeless blacks address and follow the Western customary habits to practice them exactly like a child imitating an adult in living, talking, walking, and wearing.

## 5. The Slave: Revolt, Ressentiment, and Victimization

The Slave indicates Baraka's ideal revolutionary identity, rebellious rise, and inquired emancipation that may strongly form to deface the social ideology. Walker is the black man who leads racial and radical revolutionary actions; and in this way, he has devoted his family, and his hybrid children to the social aversion, blacks' revolts, and black movements. There are complicated identities and complex desires which establish the capitalistic interest, power, and discourse over the colonies. Thus, desire of freedom and liberation may cause a shift in the certain human characteristics. Baraka in *The Slave* proposes that a great deal of traumatic conflicts and suffocated ideological conditions could cause the social violence and decolonization. Based on Fanon's concept of decolonization, and Zizek's concept of violence, the reaction takes place while the black people become sick of their status of victimization; hence, they begin to demand great changes to deform the social format. In Baraka's revolutionary and psycho-ideological play, Walker shoots Easley, as a symbol of dominant discourse; thus, he must be confronted with a revolutionary action in Baraka's ideological play.

Baraka in *The Slave* has drawn the problematic conjunction of traumatic conditions, social movements, crossing family, and hybrid children which caused the violence. While political subject, like Walker, maintains a conscious sense of freedom from the explicit norms, his identity is still grounded and attached to the political discourse. But Baraka's ideal revolutionary man, Walker, has applied his mighty identity to deform the social ideology. Walker is the rebellious black man who leads racial and radical revolutionary actions; and in this way, he has abandoned his crossing family and devoted his hybrid children to the social aversion and blacks' movements.

Fanon mentions that racial struggle is a reality; and the negation of white supremacy is all overall black historical process that involves abolishing racism. In the process of negation, normative reality of the racial relationships begins to fall apart. White supremacy's denial of human

recognition is premised on the materiality of the racial relation. The black man is like a toy in the hands of the white man (Fanon, 1968: 107). Therefore, "I made up my mind, since it was impossible to rid myself of an innate complex, to assert myself as a BLACK MAN. Since the Other was reluctant to recognize me, there was only one answer: to make myself known" (87). The imperative of dis-alienation will be for those whites and blacks who have resisted to permit themselves to be locked, fixate, and fossilized in the solid framework of the past. Fanon recounted a Parisian who says, "[h]e is black but he is very intelligent," and he strictly believed the intellectuals must infer that "with the Negro the cycle of the biological begins" (126, 124).

Fanon, in *Wretched of the Earth*, has pointed out about details on violence, and draws a bipolar vision of decolonization, and described decolonization as "truly the creation of new men" (Fanon, 1961: 2). This suggests that decolonization is a creative process in which humanity invents something new. He has indicated decolonization as a kind of replacing for man, "decolonization is quite simply the substitution of one 'species' of mankind by another. The substitution is unconditional, absolute, total, and seamless" (1). These contrasting views on decolonization is likely to reflect the difference between black's ideal requests and the reality. Fanon states that "[t]he challenge now, is to seize this violence as it realigns itself" (21). This is the time to begin to sort out the memories and meanings. However, it is the violent and sometimes recalling and remembering trauma which is just as traumatic as the original experience. "In the colonial world," Fanon states, "the colonized's affectivity is kept on edge like a running sore flinching from a caustic agent" (19). The sore or the reason of physical and mental pain is like the constant memory of a man in colonialism. But instead of continual caustic agents, Fanon begins laying the groundwork for healing the wound. For Fanon, one must directly challenge colonialism looking to destroy and replace it; thus, he is in the realm of decolonization. In the process of decolonization, the tension and aggression are precisely directed at ending the violent cycles of colonialism. Baraka in *The Slave* has drawn the traumatic conditions which caused the violence:

GRACE.

[Weeping, but then she stops and is quiet for a minute]

So what's supposed to happen then ... I mean after you take the kids and leave me here alone? Huh? I know you've thought about that, too.

WALKER. I have. But you know what'll happen much better than I do. But maybe you don't. What do you think happened to me when you left? Did you ever think about that? You must have.

GRACE. You had your cause, friend. Your cause, remember. And thousands of people following you, hoping that shit you preached was right. I pitied you.

WALKER. I know that. It took me awhile, but then I finally understood that you did pity me. And that you were somewhere, going through whatever mediocre routine you and Easley called your lives ... [...] You were so secure in the knowledge that you were good, and compassionate ... and right, that most of all ... you were certain, my God, so certain ... emotionally and intellectually, that you were right, until the only idea you had about me was to pity me. [...] Miss Easley, honey, I could have killed both of you every night of my life. (Jones, 1964: 84-5)

Baraka indicates that repression, tension, and stress remains in the unconscious of a national consciousness, and in this way, violence and revolt are inevitable. Decolonization unifies black people of black community because the key term to colonialism is the separation of people. In *The Slave*, people are in rebellious manner in the streets, also Walker has started his revolt in Easley's house to reform his past.

## 6. A Black Mass: Effects of Ideology and Creolization

A Black Mass is designed based on the mythical doctrine of JACOUB; hence, Baraka takes the mythical idea that white stands for goodness and black represents wickedness, in order that the inferiorities and low status could be connected to the sinfulness, iniquity, and unfair quality of black people. Accordingly, the black scientist, named JACOUB, has created some parts of white animals' organs, then combined them with black color of the 'Original Black Nation' in a chemical laboratory; therefore, a white devil, BEAST, is created. The other magicians, NASAFI and TANZIL, appeals JACOUB to stop his experimental creating BEAST, but he insists on claiming that scientific knowledge could stand over the spiritual knowledge and ritual ceremonies. The essence of white devil is mingled by sensuality and lust. The BEAST is the incarnation of evil, in reference to the historical events and in the process of slavery, as well as the procedure of the masters versus slaves.

Baraka demonstrates that black Americans are defined by the socio-cultural interpretation as the representative of the struggle, reflective of the social movements, and indicative of self and culture to meet the fundamental requirements of black community. Baraka has truthfully expressed all about the black history of slavery, bitter experiences, and the brutality of white dominant discourse and language. Baraka's plays are not only his own experience but also the collective experiences of black people. In *A Black Mass*, JACOUB is working to produce an animal-like new creature, as a modern identity, to live in the world:

NASAFI

Animals are ourselves. We brought those animals [...]. We have deserved whatever world we find ourselves in. If we have mad animals full of time to haunt us, who are in possession of all knowledge, then we have done something to make them exist. [...] What is it you're doing?

JACOUB

Oh, the same thing, brother. Creating a new organism. I've been working on this for some time.



## TANZIL

[...] We respect your knowledge, brother, but time is an animal thing. (Jones, 1966: 22-3)

Baraka's ideological plays are performed and engaged the mind of black youths to encourage them to become politically and culturally active. The blacks' knowledge and comprehension are the fundamental components of Baraka's revolutionary and ideological plays which have emphasized black cognition, encouraged the black's education, and involved the requirements of the black community in the political process. Blacks' cultural values and their pride are attained by utilizing black art, ritual ceremonies, language, literature, and history.

Baraka's high level of political involvements have significant impacts on his plays. He himself is affected by the dominated ideology, fragile black identity, and political pressure of being black in white American society. Many of Baraka's ideological plays emphasize that only 'Black Nationalism' and unity of black community lead to a powerful black identity and liberation. 'Black Power' historically and emotionally stay in harmony with the black people. In *A Black Mass*, JACOUB is interested in white BEAST's creation for creation's sake as art for arts' sake, but the violence done by the white BEAST demonstrates that if there is no moral pre-programming, the white creature could behave like evil character to disturb natural rhythm of life and language; therefore, the art without purposeful function is pointless. It seems that Baraka has suggested that the aimless art has no value, and it would infect the world, as the white BEAST does.

Based on psycho-ideological considerations, and long-time tradition, the slaves usually follow their own rituals, celebrate their own original ceremonies, act in customary practices, speak as their own language, wear their traditional clothes, and sing while working. Sometimes, the black cultures are affected by transculturation, deculturation, and transmitting ideology which are the goal of the black community. Not only could they bring them together, but they could provoke their thought and even transmit them back to their own culture and tradition.

African American culture was effectively defined by Baraka in his revolutionary plays. His plays are mingled with black rituals and black magicians, linking with the African American history, black culture, and black community in even more explicit manner. Each performance is accompanied by the related revolutionary workshops as applicable to the black cultural activity and project. Colonization begins the function of hegemonic activities and is elevated to a universal paradigm, which is in relation to the different cultures; thus, the progressive focus would be on the language and the politico-ideological position of the related black culture.

It could be concluded from "The Magician of Ljubljana: The Totalitarian Dreams of Slavoj Zizek" by Assaf Sagiv in the point that Zizek has also believed magic, madness, and the unreal realm are as necessary transitional states, which enable the subject to emerge as a mediator between natures, and could be identified with the Lacanian 'Real,' at the heart of a culture which is the realm of 'Symbolic'. According to the theoretical model, Zizek points out that the subject originates in the traumatic detachment of human from nature, and then its psychotic backs off into itself. As a result, man is to be an inseparable part of the material world and cannot be considered as an object, or a thing without consciousness. From a psychological view, subject still lacks a pure essence, a stable identity, or a defined attribute.

## 7. Conclusion

Baraka's plays demonstrate the ambivalent of the colonized capacity and imitate transcultural aspects of black's life and to grasp the images of the colonial models for using them in the process of black's resistance and self-empowerment. In *Dutchman*, *The Slave*, *A Black Mass*, and *Madheart*, there are many black people who are enslaved by their inferiority, resentment, and ressentiment. By concentrating on the cultural crossing, it appears through transculturation, transnationalism, and multiculturalism, with a significant attention to how racism and colonialism create imposition on the black people. In the historical development, colonialism and capitalism are intertwined. So based on the decolonial point of view,

transnationalism is evaluated by the capitalistic knowledge. Capitalism, colonialism, and imperialism have developed transnationalism in which the whites, power holders, money holders, bourgeois, and capital 'Subjects' are becoming master.

A Black Mass and Madheart have become the form of political organization, to fulfil Baraka's ideological ideals for the black community. A Black Mass and Madheart, are ideologically designed as revolutionary plays from Baraka's 'Black Nationalist' viewpoint, and are in the artistic format which Baraka has demanded and designed them as political art. He, in his plays, would like to change the world before the eyes of blacks and whites. Creolization is the essential part of transculturalism, transnationalism, multiculturalism, and hybridization which are directly related to the matter of dominated language, especially the English language to convey the whole culture of America and Western countries. Creolization is the sign of 'Symbolic' order, norm, ideology, name of 'Father', fragmentation of original culture, language, the unstable identity of black people, lack of confidence, and marginalization because of the hegemonic power in Baraka's Madheart and A Black Mass.

Baraka's 'Black Arts Movement' is part of comprehensive attempt toward equality and civilization. The significance of the creolization, succession of the language, ritual of the cultural capacities, and ideological discourse on black's life are tangible in the dramatic works of Baraka. His effort is to dissociate with the barriers of race, language, and nationality, to release the black community from the slavery, and offer them the common life and liberty. The 'Black Arts Movement' is part of politics, religions, and ethics. Baraka's writing has displayed his faith in racial harmony, non-white art, non-Western culture, and hybrid language.

Clay in Dutchman and Walker in The Slave are the revolutionaries who are challenging the dominant ideology and the power structures. Baraka has designed his plays in the case to conclude them with blacks' triumph over the whites. Additionally, The Slave has touched a great amount of attention among audiences. By the mid-1960s, the impulses of abusive desires, cross-fertilization, and cross-racial demands were

among black people, because of the dominance of deculturation; hence, they would like to wear white masks.

Baraka's plays are represented as part of Baraka's autobiographical memories, his real childhood narration, and youth experiences. Baraka's Dutchman and The Slave embody his autobiographical elements and reveal a part of his life. Baraka's Dutchman has focused on America's villainy toward the naïve black people. Baraka continually dramatizes and stages such threats to provoke black and white audiences. In each play, Baraka highlights the representation of black American family and black community within the organized settings of his plays. Baraka demonstrates America's real requirement of fundamental changes. In fact, Baraka's plays have never directly caused a revolution, but it remains rebellion in form, psycho-ideological in content for the dramatic ideals, and radical in principal, which shows the revolts in the blacks' lives due to the violence of white people who have already affected the black community.

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