



THE SUPERIORITY OF THE WHITES IN LEOROJ JONES' THE DUCTMAN

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ABSTRACT

This journal will primarily discuss about ambivalence and undecidability within a binary opposition which can be found in LeRoy Jones' work titled *The Dutchman*. This study is based upon Derrida's deconstructive theory, with the intention to perform a critical analysis towards said drama using an extrinsic approach. The problem in this study will be answered using qualitative approach. The result of the research towards the binary opposition shows that each binary opposition possesses ambivalence. This ambivalence then becomes a trait of undecidability in the text. The conclusion of this study is that the texts do show undecidability and shows the "white skin superiority" ideology.

Keywords: *binary opposition, ambivalence, undecidability, ideology.*

I. INTRODUCTION

Considered as one of the most popular of Jones plays, *The Dutchman* has received a considerable critical attention. Despite being riddled with critique, praises, and controversies, the play was almost never heard outside of the United States. The African American literature is rarely considered as a literary work at the time due to the fact that this literary piece is of course unpopular to the hegemony of literary world, which was dominated by the white people (Ndebela, 1994). Hence, *The Dutchman* is unpopular because it is written by a black man, whereas since the beginning the literary world is dominated by the whites. Jones's extensive use of symbolism and other experimental techniques to enhance the play's emotional impact and his ability to create a lifelike character but also at the same time detached from reality that intrigued the study on the play. Its critical acclaim is the main reason to know more about *The Dutchman*.

The play was named after *The Dutchman* since it is alluded to the legendary ghost ship story that was told among the sailors, *The Flying Dutchman*. From the character aspect, for instance, the main characters in this play are the representation of the ghost ship's captain.

It is also worth noting that the title correlates to the famous Dutch sailors who were the master of the seas predating even the Great Britain who also happens to be infamous slavers. (<http://www.musicwithease.com/flying-dutchman-source.html>, accessed 10 November 2013)

The Dutchman was constructed around the concept of combating the racialism that ran rampant in its time of writing. Hence there are several points in the play that are tied closely towards the said concept. (Kumar, Nita N. 2003) However, careful application of deconstructive analysis will reveal that these concepts are as unstable as the language that functions as its base. This study aims to prove the instability of said concepts through the application of deconstructive analysis on the play.

Based on the background of the study, which runs parallel with the main purpose of deconstructive analysis, are formulated as follows: (1) What are the binary oppositions that occur in the text?, (2) What are the ambivalence in each of the said binary opposition?, and (3) How does the text reveal its undecidability? By using deconstructive theory in analyzing LeRoy Jones' *The Dutchman*, this study is hoping



to give a comprehensive outlook on the field of deconstructive analysis as well as to reveals how ideologies work and operates invisibly inside a literary work and in our daily life.

II. REVIEW OF LITERATURE

2.1. Clarification of Terms

Binary opposition, according to Ferdinand de Saussure and later mentioned by Sorcha, is the “means by which the units of language have value or meaning; each unit is defined against what it is not”. Essentially, the concept of the binary opposition is engendered by the Western propensity to organize everything into a hierarchical structure; terms and concepts are related to positives or negatives, with no apparent latitude for deviation: i.e., Man/Woman, Black/White, Life/Death, Inside/Outside, Presence/Absence, and so on.’ (Sorcha, 2005.) This means the shades of gray that exist between those two concepts will not be taken into account whatsoever. In this study, every binary opposition also functions as a hierarchy.

Next, ambivalence means the state where a concept has both the attribute of ‘good’ and ‘bad’ simultaneously at the same time. This concept will later contribute greatly towards proving the undecidability of the literary text itself and both the theme, and ideologies that drive a literary text (Tyson, 2006). ‘Undecidability’ neither means that the reader is unable to choose among possible interpretation, nor that the text cannot “make up its mind” as to what it wants to say. Rather, undecidability means that reader and text alike are inextricably bound within language’s dissemination of meanings’ (Tyson, 2006). By proving a text contains undecidability, deconstructive criticism proves that the text is bound by the language that controls it, and also proves that it is bound by the ideologies that is contained within that said language.

2.2. Theory and Method

Due to the nature of data in this research a qualitative research method will

be used. Qualitative research, “any kind of research that produce findings not arrived at by means of statistical procedures or other means of quantification” (Strauss and Corbin, 2006), will be more suited in this research due to the topic. Qualitative research will not confine the research into a mere statistical analysis. Due to the use of the deconstructive analysis, the study will solely use extrinsic approach in which it could be defined as “ways to criticize literature in different terms. In Intrinsic approach, the critic is mainly concerned with the form, language, style, symbols, images, contrasts, structure and development of plot in literary work. Words on the page are of utmost importance for him.”. In accordance with the extrinsic approach, the study will not use any intrinsic method. However, aside from other intrinsic method and due to the necessity of deconstructive criticism, the themes that appear within the play will be mentioned and analyzed.

Deconstruction is ‘a theory that states that it is impossible for a text to have one fixed meaning, and emphasizes the role of the reader in the procurement of reading’ (Oxford Advanced Learner’s Dictionary, 2005.) Proposed by Derrida in the late 1960s, deconstruction argues that language is not a stable system that people think it to be. Instead of a stable association of signifier and signified, deconstruction argues that language is a chain of signifier. By doing so, deconstruction argues that there is no fixed meaning in our language because each signifier does not refer to something fixed and tangible but, instead refer to yet another concept (Tyson, 2006). A deconstruction is first proposed as a way to analyze language, but because language is the medium in which ideologies and culture are passed on, deconstruction can also be applied towards both the elements. A literature in which its main medium is language is no exception.

To deconstruct, to put it simply, is trying to prove that something does not have a stable and concrete concept and that it can



be taken apart, part by part. When one wishes to understand how a machine works, a television for example, the most effective way to do it is of course by taking it apart or in other words deconstructing it. In relation with this metaphor, one could also observe the underlying principle that operates a literature work, which is the ideology that drives and influence it, by deconstructing it. In order to deconstruct a literary text, deconstruction borrows two concepts from its predecessor, the new criticism, which are binary opposition and ambivalence.

III. THE ANALYSIS

3.1. The Title

LeRoi Jones' *The Dutchman* centers around the interaction between its two main characters, Lula and Clay. The interaction takes place in a subway car that seemingly unstopping during the course of the play. It is implied that the train may have made some stops but it is not shown during the course of the play. Moving on to the title itself, the words *The Dutchman* means a man from Netherland. Another image that peoples commonly associate the words *The Dutchman* is the image of a cursed man damned to sail the seven seas forever in his ghostly form, seeking victims during the course of his suffering and he is only able to take anchor once in a seven years journey and he is known as the Flying Dutchman.

The story of the play is most likely taken place in the city of New York, one of the major port cities of the United States of America. Taking into account that the original name of the play is *The Dutchman* and *The Slave*, slaves from the early times the United States of America are brought by ships which that took port in the major port cities of the eastern coast, and one of them is New York City. It is also worth mentioning that when New York is first founded, it is originally a Dutch colony with the name of New Amsterdam. The men from Netherland or the Dutchmen are renowned sailors predating even the Britain, but at the same time they are also infamous slave traders who brings the slaves from the uncivilized

part of the globe such as Africa to the west world, including the United States of America.

When relating the title to the infamous Flying Dutchman however, it is a completely different story. The very first instance of the Flying Dutchman is the rumors, superstitions and legends that circle around the sailors as early as the fifteen centuries. Originally, *The Flying Dutchman* true story is that of a ghostly ship that haunts, according to the Dutch version, the seas around the Cape of Storms (the Cape of Good Hope.)

If a correlation is to be made between the title and the characters of Jones' play, it is commonly accepted that Lula is the representation of the Dutchman in this play. Firstly, Lula is obviously the representative of the whites in the play because she is a white person. At the same time *The Dutchmen* are obviously white, in this case both of them belonged to the white race. Secondly she is the one who actively shows obvious signs, or more accurately act as if she is cursed:

Lula (bursting into laughing, but too shrilly): Don't understand? Well, don't look at me. It's the path I take, that's all. Where both feet take me when I set them down. One in front of the other. (Scene II line 60)

Here, Lula is somehow contradicting herself. In one part she acts that everything she does is under her full control and that it is her choice. Contrary to her previous statement, she also says that 'both her feet take her when she set them down.' By saying that her feet are the ones that take her to go without any indication of self-controlled action. Thirdly, at the end of act II after Lula kills Clay and order the disposal of his body, she proceeds to observe her next prey and that it is likely that Lula will repeat the procession. This mirrors the legend of the Flying Dutchman in which the Dutchman is cursed to sail the seas for eternity while preying on the lives of sailors. All of the implications stated above bring to the conclusion that Lula is in a way cursed.



Clay, just like Lula and The Dutchman, is also cursed. Clay is cursed to be forever in a journey until he finds that one thing that will become his salvation, his self-identity. Shankeswari, states that there is a crisis of identity happening inside of Clay. Since the setting of the play is around the 1960's, one would say that clay is unusual. During that period of time the discrimination and marginalization against the African American was still prevalent. Clay in The Dutchman wears a three-button suit and a tie and he graduated from college. From a 60's American point of view, Clay is totally out of character. Moreover, Clay's past is also a testament for his long search for self-identity. In these conversations between Lula and Clay one can see the struggle that Clay experienced in his younger days:

Lula: You look like you been trying to grow a beard. You look like you live in New Jersey with your parents and are trying to grow a beard. That's what. You look like you've been reading Chinese poetry and drinking sugarless tea. (Laughs, uncrossing and recrossing her legs.) You look like death eating a soda cracker.

Clay: (cocking his head from one side to the other, embarrassed and trying to make some comeback, but also intrigued by what the woman is saying ... even the sharp city coarseness of her voice, which is still a kind of gentle sidewalk throb) Really? I look like all that?

Lula: Not all of it. (She feints a seriousness to cover an actual somber tone) I lie a lot (smiling) It helps me control the world Clay (relieved and laughing louder than the humor): yeah I bet. Lula: But it's true, most of it, right? Jersey? Your bumpy neck? Clay: How'd you know all that? Huh? Really, I mean about Jersey ... and even ghe bear. I met you before? You kow Warren Enright? (Scene I line 30-35)

All of the private life mentioned by Lula here is an indication in which Clay is looking to find who he really is. It is safe to assume that Clay has an ideal image of man and of course he tries to aspire and copy it.

3.2. Deconstructing the Elements and Theme found in The Dutchman

Before an extensive analysis on the theme and elements of The Dutchman can be made, it is imperative to understand how the deconstruction theory will be applied. The most common method in deconstruction is at first to find the binary oppositions that exist in a literary work. This is done due to the fact that it is more easily for a human brain to perceive parts of life in the form of contrasting one to another, such as black and white, man and woman, and life and death.

It is true that most literary theme do not necessarily come in the form of binary opposition, but all of the themes can be later extracted into a form of binary opposition. For example, in the case of The Dutchman, one of the main themes that exists in this play is the oppression of whites on the blacks, it can easily be turned into the binary opposition of black and white.

In every binary opposition, there always exists a sort of hierarchy. This means that, in every binary opposition there will always be one aspect that is considered superior or better than the aspect that opposes it. For instance, in white and black, white will always be considered better than black, and such is the case with light and dark. In man and woman on the other hand, though none of the two aspects is considered the good and the other the bad, it is the concept of man is superior to woman. This hierarchy is to be taken into account when one tries to apply a deconstruction towards something.

Afterwards, from the binary opposition that can be found in The Dutchman and after considering its hierarchy, the study then moves on to discuss the ambivalence. From this ambivalence, it can be concluded then that



there is some undecidability in the base idea of the literary work. The following 5 part-discussion is presented, each discussing about one set of binary opposition and the ambivalence that can be extricated from it.

3.2.1. Black and White

The concept of black and white that exists in *The Dutchman* is most apparent in the form of its characters' skin color which is also the indication of race. Throughout the play it is obvious that the white representative, Lula, takes herself as a more superior and righteous existence when compared to the representative of the black color, Clay. This can be seen from Lula's constant harassment and condescending attitude towards Clay. Because harassment, or bullying, is a way to show, and at the same time instill, a sense of superiority towards somebody. Regarding her lines, Lula herself admitted that she 'lies' to 'control the world.'

Clay on the other hand, is also aware of the white superiority over black concept and embodies it. During the earlier part of the play he acts passive and reactive fitting with the nature of the color black which absorbs every other light color spectrum. His passiveness is also a statement that he submits to Lula whom he considered a more superior being as compared to himself. Shankeswari, in his paper 'Assimilation vs. Identity: A Study on Amiri Baraka's (LeRoi Jones) *Dutchman*', expresses that Clay is a young man that is in a search for his self-identity and in that search, he has taken into himself the culture of the whites. Therefore, he is, in a sense, a fake white, a fact that he himself must be aware though unconsciously. Being the representative of the black and at the same time a fake white has caused him to adore the true white, which in this case is Lula.

The ambivalence that exists in the concept of black and white can be easily inferred from each of the color characteristics. White is commonly associated with holiness and purity while black is commonly associated with evil,

impurity and the unholy. The color characteristics, however, proves to be the exact opposite. White which is commonly associated with purity is in fact the color with the most light-spectrum, while Black does not have any light spectrum in it. This means that white is composed from the aggregate of every other color beside it. While the color black on the other hand, came from the fact that the substance that we see as black is absorbing all other light spectrum meaning it does not have any light spectrum associated with it. One can then infer that the color black is in fact is the closest one to the concept of purity while white is the most far from it.

Another supporting point for this argument can be found in the Book of Genesis which can be found in the Holy Bible. In the book of Genesis it is told that in the beginning of time there is nothing while only darkness exists. Then, God comes and creates the earth and along with it brings light into the world. From this short passage one can easily infer that the darkness, which commonly associated with the color of black, is in fact the state of purity where nothing has been added. While on the other hand, light, commonly associated with the color of white, is in fact an addition that comes later in the history of the universe, an impurity.

3.2.2. Man and Woman

Throughout the history, the patriarchal concepts and idea are accepted as something that is common, and something that is considered as it should be. Though there are some parts in this world that practices matriarchy instead of patriarchy, patriarchy is the most widespread between the two. In a patriarchy society men will always be superior and considered as a ruler or controller while women are the inferior and the controlled or ruled. It is commonly accepted that men are strong, independent, dependable and rational. On the other hand women are often depicted as weak, irrational, dishonest and undependable.



In reality, however, one would find that the traits that are commonly attributed towards the imagery of men and women are often false. Men, for instance, are more aggressive than women and rarely give any second thoughts before they perform something indicating impulsiveness which contradicts the popular beliefs. On the other hand, women are often less impulsive and more patient as compared to men, which indicates a rational behavior.

Applying the patriarchy concepts into *The Dutchman*, it is apparent that both of the main characters are representatives of their respective gender archetypes. Lula embodies the patriarchal image of women properly. She is a liar and impulsive. Lula's impulsiveness and irrationality can be seen when she erratically performs the 'belly rub' dance and also at the same time asks Clay to join her. It is also in this scene, in which Lula is shown to fall in some sort of hysteria where she dances erratically and rambles like a lunatic. Hysteria in itself is a condition that is commonly associated with women. In fact, during the earlier period of study concerning hysteria, it is established that hysteria is a condition that happens exclusively to women. Where it is believed that hysteria happens because of a disruption that takes place inside of the womb (Gilman, et al., 1993). Contrary to patriarchal views however, Lula is mostly depicted as a more superior entity as compared to Clay. This can be seen by observing most of their conversation where in most cases Lula is leading the direction of their conversation and she's very manipulative. This contradicts the commonly accepted patriarchal imagery of women.

Clay also embodies the traits that patriarchy commonly assumes towards men. During the early scene of the play, Clay is described as a well-dressed, well-behaved, and well-educated young man. Moreover, when faced with Lula's incessant temptation and harassment, Clay shows a great deal of self-control and willpower, both of which are an indication of rational personality and

patience which is commonly attributed towards men. However, towards the end of the play, in which more prominently shown in the later part of scene II, Clay is shown to have lost his self-control, in which he slaps Lula and retorts her violently, mentioning murder and killing while at it. This in itself is an indication that Clay can abandon his rationality and fall into an irrational and unpredictable state.

3.2.3. Rational and Irrational

According to the Oxford Advanced Learner's Dictionary, rational means '(of behavior, ideas, etc.) Based on reason rather than emotions,' while irrational means 'not based on, or not using, clear logical thought.' This binary opposition, rational and irrational, correlates with the black and white binary opposition in which the white people are commonly accepted as rational and civilized while the black people are usually considered as irrational and uncivilized.

Lula, as the representative of the white people in *The Dutchman* is supposed to be rational and logical. However, throughout the play Lula is pictured as an impulsive woman that talks flippantly. In the later part of the play, during the scene where she tries to persuade Clay into performing the belly rub dance with her, her portrayal even goes as far as someone who is both erratic and hysterical. Moreover, in the scene where she stabs Clay, it gives the impression that she stabs Clay on impulse because of what Clay had just said. Jones even supports this idea by referring to the stabbing Lula, who is in her thirties, as a 'girl.'

Although Lula is easily recognized as an impulsive, upon closer inspection she is in fact a very rational and methodical person. The base of this argument is Lula's confession that she 'lies a lot.' By using the argument that Lula lies a lot it can be concluded that most of what she says, if not all, is a lie including her statement that Clay is a well-known type and that she is only guessing about his past and habits. Therefore, it can be said that Lula has



monitored Clay for a certain amount of time before their meeting. Another indication of Lula's highly rational and methodical personality is the composure that she shows shortly after stabbing Clay, in which she shows no signs of panic nor regret.

Concerning Clay, he still fits the traits that are commonly attributed towards the black people, irrational and impulsive. These traits are most notably shown when he finally lost his temper after Lula tries to invite him to perform the belly rub dance. However, the majority of Clay's behavior indicates a rationality that is commonly attributed towards the white people. When Lula bombards him with surprisingly accurate details about his past and daily routines, Clay immediately tries to keep his composure while at the same time tries to rationalize the information, in which he concludes that Lula might know his friend, Warren, or his sister, Georgia and proceed to inquire Lula about it

3.2.4. Man and Beast

Both of the main characters the play represents his/her respective race, also each represents one side of the man and beast binary opposition. Lula represents 'man' side of the man and beast binary opposition. On the other hand, Clay is the representative of the 'beast' side of man and beast binary opposition. In Lula's case, her manipulative behavior that she shows throughout the play in order to kill Clay is an indication of intellectuality. On the other hand, Clay as a representative of the black people also shows a good measure of beastly qualities. For instance, his obsession with murder as a way of liberating the black people is a clear indication of his bestial nature.

Like all other binary opposition inherent in The Dutchman, the man and beast binary opposition also expresses ambivalence. For instance, Lula, proves to be a beast of her own. Though it is true that her planning and choosing of method is an indication of intellect, her end goal, which is the murder of Clay, is hardly a humane thing to do. Also, Lula's flippant and seductive

personality prominently shown throughout the play is hardly what one would consider as civilized. In fact instead of a human, the majority of Lula's behavioral pattern closely resembles an animal that mainly follows her impulses.

On the other hand, despite of Clay's racial background, he shows attributes that commonly considered as humane and civilized. Clay is adequately educated, a feat rarely possessed by a black African American during The Dutchman setting's time frame. Clay is also a poet and he regularly reads poem, both of which one would hardly consider as an uncivilized profession and action. Therefore, although his racial background is often considered as a lesser human being, or a beast, Clay also proves to be the contrary.

3.2.5. Master and Slave

Lula takes the role of master throughout the play. Her manipulation of Clay has earned her the role of master. Lula also manipulates Clay through the outlet of anger. The second 'master' attribute that Lula possesses is her seemingly godlike knowledge over Clay by mentioning where Clay lives, what he is been doing, and Clay's past with staggering accuracy. True, Lula claims that she easily guessed all of her guesses because Clay is a well-known type, but her guessing accuracy will make one wonder.

On the other hand, Clay who is a member. As it is mentioned before, Clay is manipulated by Lula through seduction and intimidation. In other words, Clay's free will has been taken away by Lula, therefore in this case Clay fits the definition of a slave. However, both Lula and Clay each contradict their master and slave role. It is true that if Clay is taken into consideration, Lula fits the role of a 'master.' However, it is mentioned that Lula considers herself as being cursed in a similar manner to the legendary Dutchman. Her curse forces her to keep killing black people who have similar circumstances with Clay.



Just like Lula who contradicts her 'master' role, Clay also contradicts his 'slave' role. Throughout the play clay is shown to possess a great deal reservation. The second instance where Clay contradicts his role as the 'slave' is ironically shown in his admiration towards the image of an ideal white man. While it is true that Clay is enslaved by his idolization of the ideal white man, he is also freed by it. By taking the image of his ideal white man, Clay has freed himself from the image of the black man.

3.2.6. Ideology

The ideology that is contained within the play can be found by examining all of the above binary opposition and several facts surrounding the play. The writer of the play and its main character are both black people, therefore this play originally needs to promote the superiority of the black as compared to the whites. However, not only the main character assumes the white culture and clothing, the play also displays the physical triumph of the white against the black. At first this seems to be a counterproductive move when considering the fact that this play function as a harsh criticism towards the white people. However, it become sensible when the black people history of slavery is taken into account. The long history of slavery and colonization has internalized the concept that the white people are superior into the subconscious of the black people. Therefore, as a member of the black people, LeRoi Jones cannot escape this ideology that has been rooted deeply in his subconscious. However hard Jones tries to criticize the white people, the ideology that has taken root in himself has subtly guided him into incorporating the superiority of the whites' ideology in his play *The Dutchman*. The ideology is also supported by Lula's position in the binary oppositions' hierarchy. For a female character that functions as an image of madness and impulsiveness she is primarily shown as the master. At the ending of the play, it is also shown that Lula triumph over Clay. Both of

the previous points also support the hypothesis that *The Dutchman* is controlled by the 'superiority of the whites' ideology.

IV. CONCLUSION

Despite the criticism and uproar that surrounds it, LeRoi Jones' *The Dutchman* was critically acclaimed by the literary community. The play itself is a harsh criticism towards both the white society that discriminates the black people and towards the black people who cannot maintain their culture and therefore adopted the white people's culture.

The title of the play itself is an allusion towards the legendary Flying Dutchman. In which Lula becomes representation of the Flying Dutchman whereas both of them are eternally cursed. Where in Lulai's cursed to eternally hunt and kill black people who tries to assume the white people culture. While, Clay is also cursed where he is cursed to eternally search for a self-identity. The title itself is also an allusion towards the grim history of slavery in the United States of America. The title of the play, *The Dutchman* implies a connection to the renowned Dutch Slavers, and the earlier name of New York 'New Amsterdam.'

The play also carries many binary opposition elements inside it. These binary oppositions are black and white, man and woman, rational and irrational, man and beast; and master and slave. Each binary opposition are shown throughout the two main character Lula and Clay, in which both of them each takes the role of a representation of one part of that opposes each other. However, the deconstructive criticism says that every binary opposition an ambivalence.

Firstly, in the black and white binary opposition it is commonly accepted that white is better than black because white represents purity while black represents corruption. However, according to the book of genesis and the theory behind color, it is revealed that black is actually the state of purity in which it represents nothingness



while white is the one that corrupt the color black. In accordance to the play, Lula who is the representation of white is shown as the character who is corrupted most, while clay is the one less to the point of naivety proving the binary's ambivalence.

Secondly, the man and woman binary opposition are also shown to possess undecidability. The woman character, Lula, is shown to be contradicting the patriarchal imagery of woman in which she shows a great deal of rationality. While Clay on the other hand contradicts it by showing his unpredictable emotional nature.

The rational and irrational binary opposition shows its undecidability prominently throughout the characters of the play. Lula who is shown to be whimsical and flippant is actually capable of a rational planning and precise execution. While on the other hand Clay who is shown to be rational through his rationalization attempt and his ability to suggest a cold solution, is also capable of impulsive and irrational behavior show in his violent outburst.

The man and beast binary opposition shows its undecidability also through the character Lula and Clay. Lula who is shown to be an intellectual person shown by her careful planning and choice of method which categorize her as a civilized 'man'. However, her flirtatious, explosive, and unpredictable behavior along with her act of murdering Clay would be considered as a 'lower than a human action' therefore classifying her as a beast. In Clay's case however, despite his violent outburst and constant obsession to murder that classify him as a 'beast', his normally civilized and calm nature as well as his reasoning capability classify him as a 'man'.

The master and slave binary opposition also takes its undecidability from both of the main character. Lula suits the role of 'master' due to the fact that she is white, in which slave masters are almost always a white person, and her ability to manipulate Clay. However, despite her being a master over Clay, she is a slave to her curse in which she cannot stop killing

black people who assumes white people persona. While in Clay's case, he assumes the role of the slave due to him being manipulated by Lula and his obsession with the "intellectual white" persona. However, Clay able to master his own life by breaking away from the of a black man and taken into himself the image of an intellectual white person.

Finally, all of the previous binary opposition analysis has given a contribution towards the finding of The Dutchman ideology. Despite trying to criticize the white people for their oppression, Jones still incorporate the concept of white superiority over the black. Therefore, it can be concluded that 'the superiority of the whites' ideology is incorporated within Jones' play The Dutchman.

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