

THE HERMENEUTICS ANALYSIS OF AMIRI BARAKA`S ESSAY

THE REVOLUTIONARY THEATRE

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor
Degree in English Literature



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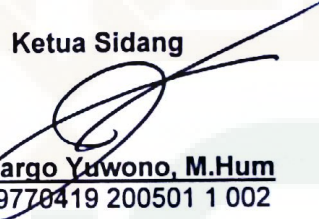
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ABSTRACT

THE HERMENEUTICS ANALYSIS OF AMIRI BARAKA'S ESSAY *THE REVOLUTIONARY THEATRE*

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The Revolutionary Theatre (1965) is an essay of an African-American man named Amiri Baraka. This essay is an interested essay because this essay was rejected by the New York Times and The Village Voice in United States. The reason of rejection is the editor cannot understand the contents of the essay. Although this essay was not published by the famous newspaper, but in the end, this essay was published in Black Dialogue, a special newspaper of the African-American. Therefore, black American's racism, discrimination and the using of words is then become the background of this research. The purpose of this research is to understand the meaning and the content in the essay. Hence, the author uses the theory of hermeneutics of Hans Georg Gadamer to analyze this research. This theory consists of four stages, they are Historically effected consciousness, Pre-understanding, Fusion of Horizon and hermeneutical circle, and Application. This is a qualitative research with an objective criticism as a method of analysis. This analysis explains the first phase of which to parse back the effects of historical consciousness and pre-understanding of an interpreter into the author and text. After the first phase passed then an interpreter analyzes the scope that exists around the text and the author. The last, an interpreter analyzes directly the essay of Revolutionary Theatre. This process is important because to get a true understanding an interpreter must go through four stages. According to Gadamer these stages then bring an interpreter to get an understanding on the level of meaningful sense.

Keywords: African-American men, Essay, Hermeneutics, Text, Understanding.

ABSTRAK

THE HERMENEUTICS ANALYSIS OF AMIRI BARAKA`S ESSAY *THE REVOLUTIONARY THEATRE*

Oleh:
Mahfut Khanafi

The Revolutionary Theatre (1965) adalah sebuah essay karya seorang lelaki keturunan Afrika-Amerika bernama Amiri Baraka. Essay ini merupakan essay yang menarik, sebab beberapa kali essay ini ditolak oleh *New York Times* dan *The Village Voice* di Amerika Serikat dengan alasan editor tidak dapat memahami isi dari essay tersebut. Meskipun essay ini tidak diterbitkan oleh surat kabar ternama, namun pada akhirnya essay ini dimuat di *Black Dialogue*, sebuah surat kabar khusus orang African-American. Penolakan yang bersifat rasis dan diskriminatif inilah yang kemudian menjadi latar belakang dari penulis untuk melakukan penelitian yang bertujuan untuk mengetahui makna dan isi yang terkandung di dalam essay. Oleh sebab itu, penulis menggunakan teori hermeneutika dari Hans Georg Gadamer untuk menganalisa penelitian ini. Teori ini terdiri dari empat tahapan, yaitu *Historically effected consciousness* (Efek kesadaran sejarah), *Pre-understanding* (Pra-Pemahaman), *Fusion of Horizon and Hermeneutical circle* (perpaduan), dan *Application* (Aplikasi). Penelitian ini merupakan sebuah penelitian kualitatif dengan kritik objektif sebagai metode analisisnya. Analisis penelitian ini menjelaskan bahwa fase pertamamengurai kembali efek kesadaran sejarah serta pra-pemahaman dari seorang interpreter menuju pengarang dan teks essay. Kemudian setelah fase itu maka seorang interpreter akan menganalisis ruang lingkup yang ada disekitar teks dan pengarang. Terakhir, seorang interpreter akan menganalisis langsung essay *The Revolutionary Theatre*. Proses ini menjadi penting karena untuk mendapatkan pemahaman yang benar seorang interpreter harus melalui beberapa tahapan-tahapan. Menurut Gadamer tahapan ini kemudian membawa seorang interpreter mendapatkan pemahaman pada tingkat *Meaningful Sense*.

Kata kunci: Essay, Hermeneutika, Lelaki keturunan Afrika-Amerika, Pemahaman, Teks.

MOTTO

Without pre-understanding, actually you do not understand

(Hans George Gadamer)

Thought is more important than art, to revere art and have no understanding of the process that forces it into existence is finally not even to understand what art is

(Amiri Baraka)

Make yourself small, then you will grow bigger than the world. Disable yourself, then your identity will be revealed without words. (Jalalludin Rumi)

If kind people was fall, it was not because the many people are evil, but because so many people who are both still and always silence "(A'y / Kh)

DEDICATION

Alhamdulillahirrabil'alamin....

A step over

One of my goals has been floundering

But all this is not the end of the step

But the beginning of a step should keep moving forward

A day would not be beautiful without the sun and moon, as well as life would not beautiful without goals, hopes and challenges

Although hard, but we will feel these sweetness of life, when all were passed well, although they need sacrifice.

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CHAPTER I

INTRODUCTION

1.1. Background of Study

In the beginning of post-modernist philosophy, there is a discourse shift process where the language study is incessantly learned by the scholar (social). There is important awareness emerging to review the language before reviewing the human thought process. It is seen from the emergence of post-modernist thinkers such as Michel Foucault, Jurgen Habermas, Paul Ricoeur, Martin Heidegger, Hassan Hanafi, Muhamad Arkoen, Nasr Hamid Abu Zayd, Muhamad Shahrur, and Hans George Gadamer, who focus on the discussion of relationship between language and order of a society.

Faiz in *Hermeneutika Qur'ani antara Teks, Konteks, dan Kontektualisasi* states that hermeneutics as a method of interpretation that departs from the language analysis, subsequently steps to the psychological, historical, and sociological analysis. It is interesting to be discussed until the debate on post-modernist era (2003: 47). In the context of language analysis, transfer process from spoken language into written language requires interpretation. The origin of language is the spoken language, then written language for effectiveness and spoken language preservation. In *Dasar-Dasar Hermeneutika antara Intensionalisme dan Gadamerian*, Rahardjo states that the change from spoken language into written language contains several weaknesses like a language is

apart from the context of the events and the language loses its expression (2008: 35). According to Gadamer language as a symbol system is basically a typical sign of human. It is a sign of voice, then spoken afterwards, evolved into the epitome of writing. There are several branches of the study of language. First, the branch of linguistics that studies the sound which is called phonetics and phonology. Second, branch of linguistics that studies the morpheme and the word which is called morphology. Third, branch of linguistics that studies vocabulary which is called lexicology. Fourth, branch of linguistics that studies word as a sign which is called semiotics. Fifth, branch of linguistics that studies word group with a patterned arrangement, both phrases and sentences which is called syntax. Sixth, branch of linguistics that studies the meaning which is called semantics. Last, the branch of science studies the language of conversation and discourse. There are three branches of the study of conversation and discourse that are pragmatic, discourse analysis, and hermeneutics. (Rahardjo, 2007: 65-66)

The term of interpretation science or hermeneutics is known as *Tafsir* in the 17th century by a German theologian, Johan Konrard Danhauer. Initially, hermeneutics is used as an interpretation of religious texts, the theory of Biblical exegesis, philology methodology in general, an understanding of the linguistic science, *Geisteswissenschaften* methodological foundation, and as an understanding of existence phenomenology and interpretation system. Later, it is developed into "philosophical interpretation" of social science and law as literature. (Palmer, 2003: 39-42)

A book, *A Theory of Textuality: The Logic and Epistemology* says that when somebody writes a text which is a groups of entities, used a signs, selected, arranged, and intended by an author in a certain context to convey some specific meaning to an audience (Jorge, 1995:6). Besides, Derrida also states that the text is something incomparable, unique, casting shadows, haunt the meaning totality desire to conquer, control, and the subject various things into a single universe. Thus, there will not be a correct standard of the meaning text (via Al fayyadl, 2009: xvii). It means that the process of changing ignorance into understanding the situation is the main task of hermeneutics. The question that arises is how the author can convey the message to the readers. It is because the text is produced in different places and times of the readers. Hence it is where the hermeneutics process begins. Hermeneutics will bring written text or events in the past can be understood and have significant methodological rules as interpretive activity (Rahardjo, 2007:89). The goal of hermeneutics approach is to seek understanding, rather than to offer explanation or to provide an authoritative reading or conceptual analysis of a text, to acknowledge the situation of interpretation, to recognize the role of language and historicity in interpretation, views inquiry as conversation and comfortable with ambiguity.

A text has two faces. When we think about a meaning and draw out conclusion from those meaning, oftentimes the text remarks different meaning from the meaning previous that is took before. Oftentimes the meaning does not think because probability the secondary meaning is not intended by the author. However, the existence of meaning is the evidence that our standing toward a text

will never be single and it keeps the potential of a new interpretation often unpredictable. The definitions of text are not limited on denotative understanding that want to catch the destined understanding. But also the connotative understanding is unwritten or the logic is hidden intentionally behind a text. (Al fayyadl, 2009:78)

The theory that is applied in this research is Hans Georg Gadamer hermeneutics theory. The reason is the theory analyzes the meaning of the texts when the texts separate with the author and this theory explains how to get the truth understanding of the texts. Even though, Hans Georg Gadamer's hermeneutics has many criticisms which leads to much debate. The debate begins because the hermeneutics of Hans Georg Gadamer assumes the meaning must be constructed and reconstructed by interpreter which fit to the context, so the meaning will be in front of the text and the assumption is different with the other hermeneutics figures (Grondin, 1994:49). Instead, the other hermeneutics figures assume that the meaning is behind the texts. The process of finding meaning or the process of discovering the author intentions will implicate to different implications by different interpreters. In the context of this hermeneutics, the dialogical process between a writer and the text becomes important to note that the achieved significance is suitable to the writers intention.

An essay that is written by Amiri Baraka becomes the subject of the research. It is chosen for several reasons. First, Amiri Baraka has a range of meaning that reflects the position of the African-American scholarship in United States. Second, the essay reflects the social and cultural surrounding. Third, Amiri

Baraka's essay is a criticism of the United State government about the human right between white people and black people (African-American) and Amiri Baraka is one of revolutionary political activist and he also concerns to human right movement and a lecturer in some universities.

Although, "The Revolutionary Theater" has been refused by some popular magazines, but the essay has some interesting things which can be analyzed . It used words and sentences that made the reader to understand more. It also used some figure of speech. So, the way of using word and sentences becomes important to analyze. In the end, "The Revolution Theater" has been published by Black Dialogue magazine and the Liberator journal. After, the essay has been published, the essay got attention from African-American people. Moreover, Amiri Baraka's dramas have been showed in America. There are *The Dutcman* and *The Slave* which get some prizes.

The essay that inspire people to against, it becomes the reason of writer to analyze. The writer analyzes the meaning of sentences that were used. The writer also curios about the reason of refusing the drama. The writer has two expectations why the drama was refused. First, because Amiri Baraka is a African-American people and second, because of using the words and sentences have aesthetic value, so the editor cannot understand.

According to Jargonse and Philps's research (via Ronald, 2003:89), they state that figure of speech is not just a channel, but it becomes away to make and arrange the social life itself. Depend on Simpson statement, he states that a good figure of speech for writer and reader has function to explore the language that is

using. Hence, the using of language from the author can be the way to see the way of thinking, the way of understanding and the way of getting culture substance.

Rhetoric is the using of language to get aesthetic effect. It is got from creativity of expressing language. It is how the author arrange the language as a way to express the idea. Expressing the language in literature is the mirror of author's attitude and feeling. They are used to influence the attitude and feeling of the reader. Moreover, the type of language should be effective and can support another statements which have aesthetic value in work. The special thing, the right thing, the newest thing of choosing the figure of speech that comes from the author's imagination establish the effectiveness of work. This point states that language will determine a literature value that has been created (Connor, 1999:69).

In the essay "The revolutionary Theater", there some figurative languages that are used. Amiri Baraka choose the statements which are expressive and explorative. A sentence which make some questions from the readers when they read "The revolutionary Theater" for the first time. An idea can be accepted by people when it can provoke and revive. Hence, "The revolutionary Theater" essay uses the social critic language. The critic sentence is written with some figurative languages, as hyperbole, Irony, personification, even in propaganda form. For example, in the second paragraph, Amiri Baraka writes "The Revolutionary Theatre must EXPOSE! Show up the insides of these humans, look into black skulls" and White men will cower before this theatre because it hates them". It makes the reader confuse about the meaning, because they do not know the

background of the essay. Literally, it has ambiguous meaning, yet, if the reader can read in scope of reader and author, they can understand. The meaning of sentence becomes reason of writer to analyze about the objective of meaning from the sentences. The writer uses hermeneutic to analyze it. The writer can find wider perspective about the sentences in the essay. So, the meaning of sentences can be analyzes more than literal meaning.

This research also has a relation with Islamic studies. Hermeneutics, as the variation of language philosophy is based on individual interpretation considered as liberty. In Islamic mythology, liberty is appreciated as a blessing and it should be praised. Liberty is not for being debated. Liberty exists to be a medium to enrich human's knowledge. Through liberty, human can recognize and share each other. They can correct each other. From the liberty, human can analyze and choose the best thing for their life. Also, by the existence of liberty, human will get better reason for their choice. If they do not have liberty, they will feel perforce. Therefore, it is obligated for human to appreciate the liberty among them and to thank god for the liberty.

In the verses of Qur'an, it is explained that in the creation of man was given three things: sense, mind, and heart (*fuad*) as a tool to find the truth of the natural phenomena. Natural phenomena such as night and day or the phenomena like the presence of heaven and earth becomes the evidence that in any creation there must be benefits for those who think (Khittah Perjuangan HMI, 2006:7). The guidance from Allah about His command to always think is ordered in Al Imron in the verse of 190-191

Sura Al - Imron verse 190

إِنَّ فِي خَلْقِ السَّمَوَاتِ وَالْأَرْضِ وَاخْتِلَافِ اللَّيْلِ وَالنَّهَارِ لَآيَاتٍ
لِّأُولِي الْأَلْبَابِ ﴿١٩٠﴾

Indeed, in the creation of the heavens and the earth and the alternation of the night and the day are signs for those of understanding.

Sura Al – Imron verse 191

الَّذِينَ يَذْكُرُونَ اللَّهَ قِيَمًا وَقُعُودًا وَعَلَىٰ جُنُوبِهِمْ وَيَتَفَكَّرُونَ
فِي خَلْقِ السَّمَوَاتِ وَالْأَرْضِ رَبَّنَا مَا خَلَقْتَ هَذَا بَطْلًا سُبْحَانَكَ فَقِنَا
عَذَابَ النَّارِ ﴿١٩١﴾

Who remember Allah while standing or sitting or [lying] on their sides and give thought to the creation of the heavens and the earth, [saying], "Our Lord, You did not create this aimlessly; exalted are You [above such a thing]; then protect us from the punishment of the Fire. (Kementrian Agama RI, 2012:75)

According to this verse, Allah explicitly states that human are free to think about anything through the sense, mind, and heart. By thinking freely, human will achieve the truth based on the empiricism and rationality. However, the freedom of thought should be based on the religion provision so that it does not become the justification in human life phenomenon.

This research aims to discuss about how Amiri Baraka uses his writing to resist the authority of the United State government, the factors of why Amiri

Baraka uses his writing to convey his ideas, and how the writing of Amiri Baraka influences the people of African-American in United State. Then, the research will explain about the application of hermeneutics theory of Hans Georg Gadamer on the interpretation of Amiri Baraka's essay "The Revolutionary Theatre".

To make easy in understanding this research and to avoid the large explanation outside of the context of the research subject, the writer gives a scope to this research. There are four scopes of this research. The first is the description about hermeneutics that starts from the history of hermeneutics theory of Hans Georg Gadamer, the varieties of hermeneutics. The second is the explanation about Amiri Baraka involving the background of education, culture, social, politic, family and religion. The third is the explanation about how hermeneutics theory of Hans Georg Gadamer interprets the texts.

1.2. Research Question

Based on the background of study above, this research is conducted in order to give the answers a questions : How does the process of hermeneutics theory give the objective meaning of Amiri Baraka's essay?

1.3. Objectives of Study

Based on the questions in the problem statement, this research is conducted to give description and understanding how hermeneutics of Hans Georg Gadamer interprets texts of essay of Amiri Baraka.

1.4. Significances of the Study

Academic research is conducted by certain propose. Also, a research will be useful if the research is able to give a contribution to the knowledge development. Therefore, it should give the benefit for academic field itself. The benefit can be theoretical or practical one. As one of academic research, theoretically, this research could enrich the stock of knowledge about the hermeneutics.

Since the object of this research is Amiri Baraka's text of essay published in United States of America, this research practically can be a consideration for readers who want to learn how to get the true meaning and understanding by using hermeneutics of Hans Georg Gadamer. Also, this research can be the consideration for readers who want to find out how the process of the reader to get the meaning and the understanding on the process of interpretation text based on the hermeneutics theory and the reader will understand that there are many steps to get meaning and understanding because there are the dialogs between the text and the reader.

1.5. Literature Review

There are many works discussing the hermeneutics theme, especially hermeneutics of Hans Georg Gadamer. Yet, a few hermeneutics of Hans Georg Gadamer is used to analyze the meaning of essay or poem. The following works discuss about hermeneutics of Hans Georg Gadamer based on book, research or graduating paper.

Mudja Raharjo (2008) on the book *Hermeneutika Gadamerian: Kuasa Bahasa Dalam Wacana Politik* observed discourse of the political language of Abdurrahman Wahid while becoming President of Indonesia. This book explains about political language discourse of Abdurrahman Wahid and the counter of political language discourse from his political rival. They are Megawati Soekarno Putri, Akbar Tanjung, and Amin Rais. According to this book that based on hermeneutics analysis of Gadamer, the external factor of the texts need to be analyzed in order to know the meaning of a political text discourse. The meaning of text can be analyzed from political rival in their language counter discourse. In summary, the meaning of political language discourse is obtained by his communication partner.

George Wranke (1987) analyzed the theory of Hans Georg Gadamer. This research reconstructs the theory of Hans Georg Gadamer until the content of theory is easy to understand. There are some advantages and disadvantages of H. G. Gadamer's thought. In conclusion, dialogist character always appears in every interpretation in his theory. The theory of Hans Georg Gadamer states that the true meaning is ontological understanding not methodological understanding. It means that the truth cannot be achieved with methodological but the dialogue between the author, texts, and interpreter.

Ridwan Muzir (2007) on the graduating paper *Relevansi hermeneutika filosofis bagi Geisteswissenschaften (studi tentang buku Truth and Method karya Hans georg Gadamer)* analyzes the thought of Hans Georg Gadamer about philosophical hermeneutics. The explanation uses descriptive-analytics. It

explains about criticism of Hans Georg Gadamer toward *Geisteswissenschaften* (human science) which is dominated by positivistic method. The important thing of positivistic method is the truth always based on science method and this truth is called formative truth. This research offers the meaningful truth by using rationality, fusion of horizon (social, tradition and history) and the condition of possibility to the method science. All of that are based on hermeneutics of Hans Georg Gadamer theory.

Siti Rofi'ah (2012) on the graduating paper *Bid'ah versi Hasyim Asy'ari dalam kitab Risalah Ahlu Sunnah Wa Al-Jama'ah (sebuah aplikasi teori hermeneutika Hans Georg Gadamer)* explains about the process of understanding text. According to this research there are four theories. First, consciousness historically effected theory. Second, pre understood theory. Third, hermeneutics circle theory. Last, the theory of hermeneutics application. There are two aspects to get the understanding in the hermeneutics of Hans Georg Gadamer that consists of internal and external aspect. In summary, there are two ways to understand the bid'ah in the *Risalah Ahlu Sunnah Wa Al-Jama'ah* that is macro aspect and micro aspect.

Inyiaq ridwan Muzir (2010) on the hermeneutics of filosofis Hans Georg Gadamer provided about the thought journey of Hans Georg Gadamer. This book explains the relationship between philosophic hermeneutics with language universality and the linguistic experience. Philosophic hermeneutics of Hans Georg Gadamer considers that to get true meaning of text and to avoid interpretation subjectivity, there are two principles. The first principle is dialogue

between text and reader. The second principle is the historical impact including how the background of writer.

Based on the prior research above, the research includes new research and it is different from previous research because the object of this research is text of essay and the subject is the essay of Amiri Baraka. How the way of hermeneutics theory of Hans Georg Gadamer interprets the meaning of essay is the main purpose from this research.

1.6. Theoretical Approach

This research is conducted by using hermeneutics theory which discusses about the interpretation of text, how the process interpret the text based on hermeneutics. Besides, in identifying hermeneutics, this analysis uses several steps. According to Hans Georg Gadamer there are four steps to get true understanding and meaning. First, Theory of historically consciousness effected (*wirkungsgeschichtliches*). Second, Theory of pre-understanding (*Vorverstandis*). Third, The theory of assimilation (fusion of horizon: *horizont-verschmelzung*) and theory of hermeneutics circle. Last, Theory of application (*anwendung*).

1.7. Method of Research

Method of research is important things in a research. Method becomes one of way to examine and analyze the object of the research. In arrangement this academic research, the writer gives several methods. Below are some of important methods:

1.7.1. Type of Research

This research belongs to the qualitative research in which this research observes how a text interpretation is produced and realized the relation of the text and the context (social, political, and cultural). Here, the writer and the text can not be separated. The type of research is qualitative research.

Qualitative research is characterized by its aims, which relate to understanding some aspect of social life, and its methods which (in general) generate words, rather than numbers, as data for analysis (Cochran & Patton, 2002: 2). Thus, in this research, the data are collected through some referential resources like books, websites, articles, and other data sources.

1.7.2. Data Source

The data of this research are gained from two different sources primary data and secondary data. The primary data of this research is the text essay of Amiri Baraka and the secondary data of this research is some sources explain about Amiri Baraka.

1.7.3. Data Collection Technique

The form of document such as the script of essay, the writer uses the documentation technique to collect them. Here, writer did several steps. First, the writer seeks the data by doing a search on the internet to find the essay. After gaining the data, the writer started to find the other data such as, the biography of

Amiri Baraka, the other work related to his essay and the article explaining about the condition social and political when the essay rose.

1.7.4. Data Analysis

After the data has been collected, the writer continued to analyse them. At first, the data are analyzed based on the hermeneutics. Here, included the elements of theory like how the steps of hermeneutics interprets a texts. Then, the writer tried to relate the data to apply hermeneutics theory into to the essay. The essay is a revolutionary theatre in United States of America. It is a position which possibly the people of African-American want to get the same human right on education in United State of America. Finally, from those analyses, the purpose of Amiri Baraka's essay could be described with hermeneutics analysis.

1.8. Thesis Organization

This research is conducted in four chapters. The first chapter contains the draft of several points in research includes background of study which discusses about the general thought, subject, object and the reason of choosing them. Moreover, the problem statements as the questions which will be answered through this research will be explained. The next two parts are the objective and the significance of study. The explanation of the literary review, theoretical approach, and method of research are served later. The last is thesis organization which describes the research order. The second chapter contains the description of biography Amiri Baraka and a theoretical background. The third chapter of this

research contains the main analysis of the research. Here, the complete analysis of the data will be served. The fourth chapter will give the conclusion of the research which is completed by the suggestion for the next research.



CHAPTER IV

CONCLUSION

The objective of this research is an essay from Amiri Baraka entitled *The Revolutionary Theatre*. By using hermeneutics theory from Hans George Gadamer, the researcher analyzes the meaning of the interpretation and understanding from an essay written by Amiri Baraka. As a theory of interpretation, Hermeneutics theory by Han George Gadamer has four steps of how an interpreter is able to get a correct understanding from a text.

These four steps are, first, the theory of historically effected consciousness (*wirkungsgeschichtliches bewusstsein*); second, the theory of pre-understanding (*Vorverständnis*); third, the Theory of Fusion of Horizon (*Horizontverschmelzung*) and the theory of hermeneutical circle (*hermeneutischer zirkel*); last, TheoryApplication (*Anwendung*; application). According to Hans George Gadamer, this kind of interpretation process is the closest way to get the correct understanding of a text objectively.

From the analysis chapter, the writer finds some reasons of Baraka's writing in *The Revolutionary Theatre* as the weapon to fight against racism and discrimination in America. There are two factors; they are internal factor and external factor. The internal factor includes Baraka's psychological condition and the society around him. Amiri Baraka who was born from a modest African-American family always got unfair treatment from the school where he was enrolled. While the external factor includes the social and political condition in

America. Basically, Africans' struggle had been done far before Baraka. It happens along with how white Americans mostly see African-Americans as a slave so that the struggle last for a long time. It might continue before black African-American won in the politics.

Based on those two factors, in the premise of historically effected consciousness' Gadamer theory, hermeneutics experience can be gotten from the dialectic process between self-awareness and traditional ideology. From the experience, then it leads into self-understanding that always moves and immerses. After passes the expression, then this understanding flows with the tradition and communicates with the self-awareness from another time and space. Every experience that is expressed through language can be understood by other people. It means that experience supposes to be translated in the forms of linguistics before it is expressed via another media whether in utterance or in written text. After that, Text will be brought into fusion of horizon process which explains about the condition around text. Then, text enter to the last step that is theory application.

Finally, this research comes to its end. Hopefully, this hermeneutics research can be followed up by the next researcher to complete the lacks of this research. Hence, more knowledge can contribute to literary text analization.

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APPENDIX

 National Humanities Center Resource Toolbox
The Making of African American Identity: Vol. III, 1917-1968



LeRoi Jones / Amiri Baraka

THE REVOLUTIONARY THEATRE

Liberator, July 1965

This essay was originally commissioned by the *New York Times* in December 1964, but was refused, with the statement that the editors could not understand it. The *Village Voice* also refused to run this essay. It was first published in *Black Dialogue*.

LeRoi Jones

The Revolutionary Theatre should force change, it should be change. (All their faces turned into the lights and you work on them black nigger magic, and cleanse them at having seen the ugliness and if the beautiful see themselves, they will love themselves.) We are preaching virtue again, but by that to mean NOW, what seems the most constructive use of the word.

The Revolutionary Theatre must EXPOSE! Show up the insides of these humans, look into black skulls. White men will cower before this theatre because it hates them. Because they have been trained to hate. The Revolutionary Theatre must hate them for hating. For presuming with their technology to deny the supremacy of the Spirit. They will all die because of this.

The Revolutionary Theatre must teach them their deaths. It must crack their faces open to the mad cries of the poor. It must teach them about silence and the truths lodged there. It must kill any God anyone names except Common Sense. The Revolutionary Theatre should flush the fags and murders out of Lincoln's face.

It should stagger through our universe correcting, insulting, preaching, spitting craziness . . . but a craziness taught to us in our most rational moments. People must be taught to trust true scientists (knowers, diggers, oddballs) and that the holiness of life is the constant possibility of widening the consciousness. And they must be incited to strike back against *any* agency that attempts to prevent this widening.

The Revolutionary Theatre must Accuse and Attack anything that can be accused and attacked. It must Accuse and Attack because it is a theatre of Victims. It looks at the sky with the victims' eyes, and moves the victims to look at the strength in their minds and their bodies.

Clay, in *Dutchman*, Ray, in *The Toilet*, Walker in *The Slave*, are all victims.¹ In the Western sense they could be heroes. But the Revolutionary Theatre, even if it is Western, must be anti-Western. It must show horrible coming attractions of The Crumbling of the West. Even as Artaud designed The Conquest of

National Humanities Center, 2007: nationalhumanitiescenter.org/pdfs/. LeRoi Jones, "The Revolutionary Theatre," *Liberator*, 5 July 1965, pp. 4-6. Copyright © 1963, 1966, by LeRoi Jones. Later published in LeRoi Jones, *Home: Social Essays* (New York: William Morrow & Co., 1966), pp. 210-215. Reprinted by permission of HarperCollins Publishers. Text as printed in *Liberator*; ellipses in original; three typographical errors corrected. Footnotes added by NHC. Complete image credits at nationalhumanitiescenter.org/pdfs/maai3/imagecredits.htm.

¹ Victim characters in Jones's three plays.

Mexico,² so we must design *The Conquest of White Eye*, and show the missionaries and wiggly Liberals dying under blasts of concrete. For sound effects, wild screams of joy, from all the peoples of the world.

The Revolutionary Theatre must take dreams and give them a reality. It must isolate the ritual and historical cycles of reality. But it must be food for all these who need food, and daring propaganda for the beauty of the Human Mind. It is a political theatre, a weapon to help in the slaughter of these dimwitted fat-bellied white guys who somehow believe that the rest of the world is here for them to slobber on.

This should be a theatre of World Spirit. Where the spirit can be shown to be the most competent force in the world. Force. Spirit. Feeling. The language will be anybody's, but tightened by the poet's backbone. And even the language must show what the facts are in this consciousness epic, what's happening. We will talk about the world, and the preciseness with which we are able to summon the world, will be our art. Art is method. And art, "like any ashtray or senator" remains in the world. Wittgenstein said ethics and aesthetics are one. I believe this. So the Broadway theatre is a theatre of reaction whose ethics like its aesthetics reflects the spiritual values of this unholy society, which sends young crackers all over the world blowing off colored people's heads. (In some of these flippy southern towns they even shoot up the immigrants' Favorite Son, be it Michael Schwerner³ or J. F. Kennedy.)

The Revolutionary Theatre is shaped by the world, and moves to reshape the world, using as its force the natural force and perpetual vibrations of the mind in the world. We are history and desire, what we are, and what any experience can make us.

It is a social theatre, but all theatre is social theatre. But we will change the drawing rooms into places where real things can be said about a real world, or into smoky rooms where the destruction of Washington can be plotted. The Revolutionary Theatre must function like an incendiary pencil planted in Curtis Lemay's cap.⁴ So that when the final curtain goes down brains are splattered over the seats and the floor, and bleeding nuns must wire SOS's to Belgians with gold teeth.⁵

Our theatre will show victims so that their brothers in the audience will be better able to understand that they are the brothers of victims, and that they themselves are victims, if they are blood brothers. And what we show must cause the blood to rush, so that pre-revolutionary temperaments will be bathed in this blood, and it will cause their deepest souls to move, and they find themselves tensed and clenched, even ready to die, at what the soul has been taught. We will scream and cry, murder, run through the streets in agony, if it means some soul will be moved, moved to actual life understanding of what the world is, and what it ought to be. We are preaching virtue and feeling, and a natural sense of the self in the world. All men live in the world, and the world ought to be a place for them to live.

What is called the imagination (from image, magi, magic, magician, etc.) is a practical vector from the soul. It stores all data, and can be called on to solve all our "problems." The imagination is the projection of ourselves past our sense of ourselves as "things." Imagination (image) is all possibility, because from the image, the initial circumscribed energy, any use (idea) is possible. And so begins that image's use in the world. Possibility is what moves us.

The popular white man's theatre like the popular white man's novel shows tired white lives, and the problems of eating white sugar, or else it herds bigcaboosed blondes onto huge stages in rhinestones and makes believe they are dancing or singing. *WHITE BUSINESSMEN OF THE WORLD, DO YOU WANT TO SEE PEOPLE REALLY DANCING AND SINGING??? ALL OF YOU GO UP TO HARLEM AND GET YOURSELF KILLED. THERE WILL BE DANCING AND SINGING, THEN, FOR REAL!* (In *The*

² Antonin Artaud, French playwright and film scriptwriter (1896-1948), espoused a "theater of cruelty," i.e., intense visual and psychological stimuli for the audience, as a mode of revolutionizing theater; he wrote the drama *The Conquest of Mexico* in 1933.

³ Michael Schwerner. Of the three civil rights workers murdered by the Ku Klux Klan in Mississippi in 1964, Schwerner was the white victim.

⁴ Curtis LeMay: U.S. Air Force general who advocated aggressive military policies during the Cold War and, in 1968, in Vietnam.

⁵ Many Belgian priests and nuns were massacred in 1960 during the Belgian Congo's tumultuous transition from colony to independence.

Slave, Walker Vessels, the black revolutionary, wears an armband, which is the insignia of the attacking army . . . a big red-lipped minstrel, grinning like crazy.)

The liberal white man's objection to the theatre of the revolution (if he is "hip" enough) will be on aesthetic grounds. Most white Western artists do not need to be "political," since usually, whether they know it or not, they are in complete sympathy with the most repressive social forces in the world today. There are more junior birdmen⁶ fascists running around the West today disguised as Artists than there are disguised as fascists. (But then, that word, Fascist, and with it, Fascism, has been made obsolete by the words America, and Americanism.) The American Artist usually turns out to be just a super-Bourgeois, because, finally, all he has to show for his sojourn through the world is "better taste" than the Bourgeois . . . many times not even that.⁷

Americans will hate the Revolutionary Theatre because it will be out to destroy them and whatever they believe is real. American cops will try to close the theatres where such nakedness of the human spirit is paraded. American producers will say the revolutionary plays are filth, usually because they will treat human life as if it was actually happening. American directors will say that the white guys in the plays are too abstract and cowardly ("don't get me wrong . . . I mean aesthetically . . .") and they will be right.

The force we want is of twenty million spooks storming America with furious cries and unstoppable weapons. We want actual explosions and actual brutality; *AN EPOCH IS CRUMBLING* and we must give it the space and hugeness of its actual demise. The Revolutionary Theatre, which is now peopled with victims, will soon begin to be peopled with new kinds of heroes . . . not the weak Hamlets debating whether or not they are ready to die for what's on their minds, but men and women (and minds) digging out from under a thousand years of "high art" and weakfaced dalliance. We must make an art that will function as to call down the actual wrath of world spirit. We are witchdoctors and assassins, but we will open a place for the true scientists to expand our consciousness. This is a theatre of assault. The play that will split the heavens for us will be called *THE DESTRUCTION OF AMERICA*. The heroes will be Crazy Horse, Denmark Vessey, Patrice Lumumba,⁸ but not history, not memory, not sad sentimental groping for a warmth in our despair; these will be new men, new heroes, and their enemies most of you who are reading this.

⁶ Junior Birdmen of America: one of several model airplane clubs for boys created in the 1930s (Junior Birdmen created by the Hearst newspaper chain); used as a pejorative term for national youth associations that stress conformity and reward personal identification with group ideals.

⁷ Bourgeois: "middle class" (French); used as a pejorative term for those whose values are conformist and materialistic.

⁸ Crazy Horse: leader of Lakota resistance against the U.S. government, mid to late 1800s.

Denmark Ves(s)ey: free African American leader of a South Carolina slave revolt, 1822.

Patrice Lumumba: African anti-colonial leader in the Belgian Congo and later prime minister of the Democratic Republic of the Congo, early 1960s.

THE DATA OF LITERARY DEVICES

1. All their faces turned into the lights and you work on them black nigger magic, and cleanse them at having seen the ugliness and if the beautiful see themselves, they will love themselves (Imagery, Metaphor).
2. The Revolutionary Theatre must EXPOSE! Show up the insides of these humans, look into black skulls (Propaganda, Metaphor).
3. White men will cover before this theatre because it hates them (Irony)
4. For presuming with their technology to deny the supremacy of the Spirit They will all die because of this (Satire).
5. The Revolutionary Theatre must teach them their deaths (Personification).
6. It must crack their faces open to the mad cries of the poor (Personification).
7. It must teach them about silence and the truths lodged there (Personification).
8. The Revolutionary Theatre should flush the fags and murders out of Lincoln's face (Satire, Personification).
9. It should stagger through our universe correcting, insulting, preaching, spitting craziness (Personification).
10. It must Accuse and Attack because it is a Theatre of Victims (Propaganda, Personification).
11. It looks at the sky with the victims' eyes, and moves the victims to look at the strength in their minds and their bodies (Metaphor).
12. Clay, in *Dutchman*, Ray, in *The Toilet*, Walker in *The Slave*, are all victims (Allusion).

13. But the Revolutionary Theatre, even if it is Western, must be anti-Western (Propaganda).
14. It must show horrible coming attractions of The Crumbling of the West (Onomatopoeia).
15. Even as Artaud designed The Conquest of Mexico, so we must design The Conquest of White Eye, and show the missionaries and wiggly Liberals dying under blasts of concrete (Simile).
16. The Revolutionary Theatre must take dreams and give them a reality (Propaganda, Personification).
17. But it must be food for all these who need food (Metaphor).
18. It is a political theatre, a weapon to help in the slaughter of these dimwitted fat-bellied white guys who somehow believe that the rest of the world is here for them to slobber on (Idiom).
19. This should be a theatre of World Spirit (Propaganda).
20. Art is method And art, “like any ashtray or senator” remains in the world (Methapor).
21. Wittgenstein said ethics and aesthetics are one. I believe this. So the Broadway theatre is a theatre of reaction whose ethics like its aesthetics reflects the spiritual values of this unholy society (Simile).
22. Which sends young crackers all over the world blowing off colored people’s heads (Critique).

23. The Revolutionary Theatre is shaped by the world, and moves to reshape the world, using as its force the natural force and perpetual vibrations of the mind in the world (Propaganda)
24. It is a social theatre, but all theatre is social theatre (Metaphor).
25. The Revolutionary Theatre must function like an incendiary pencil planted in Curtis Lemay's cap (Propaganda, Simile)
26. Our theatre will show victims so that their brothers in the audience will be better able to understand that they are the brothers of victims (Metaphor).
27. And what we show must cause the blood to rush, (Personification).
28. The imagination is the projection of ourselves past our sense of ourselves as "things." Imagination (image) is all possibility (Imagery).
29. The popular white man's theatre like the popular white man's novel shows tired white lives, and the problems of eating white sugar, or else it herds bigcaboose blondes onto huge stages in rhinestones and makes believe they are dancing or singing (Critique).
30. There are more junior birdmen (Allusion).
31. Fascists running around the West today disguised as Artists than there are disguised as fascists (Simile).
32. The American Artist usually turns out to be just a super-Bourgeois (Allusion)
33. Americans will hate the Revolutionary Theatre because it will be out to destroy them and whatever they believe is real. (Satire)

34. We want actual explosions and actual brutality; AN EPOCH IS CRUMBLING (Personification)
35. The Revolutionary Theatre, which is now peopled with victims, will soon begin to be peopled with new kinds of heroes . . . not the weak Hamlets debating whether or not they are ready to die for what's on their minds, but men and women (and minds) digging out from under a thousand years of "high art" and weak faced dalliance (Critique)
36. We must make an art that will function as to call down the actual wrath of world spirit. (Propaganda)
37. We are witchdoctors and assassins, but we will open a place for the true scientists to expand our consciousness. (Metaphor)
38. This is a theatre of assault. The play that will split the heavens for us will be called THE DESTRUCTION OF AMERICA. (Metaphor)

CURRICULUM VITAE



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EDUCATIONS

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ORGANIZATION

HMI MPO UIN Sunan Kalijaga (2011 – 2013)
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