

## Subjective Violence and Objective Violence: Revolt as Emancipation of Others in LeRoi Jones' *The Slave*

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### Abstract

This article postulates the concepts of subjective violence and objective violence in constructing the revolutionary others in *The Slave* (1964), the ideological play by Amiri Baraka (1934-2004), also known as LeRoi Jones. The blacks are identified as the others in the white dominant societies, and the inconvenience of their livings under no effective 'Civil Rights' has faded their legitimated targets. They have detached themselves from their origins and experienced numerous troubles in the dominant imperialist world. Jones' *The Slave* focuses on the revolt of a black man against the whites' subjective and objective violence. The paper has centralized Jones' concepts of black art and identity related to American 'Social Movements'. Baraka's *The Slave* revolutionarily fights back the whites' violence. To develop the purpose of this study, Žižek's concept of violence and his psycho-ideological impacts through the lens of Lacan are to be analyzed. *The Slave* indicates the centrality of a black massive movement toward the achievement of self-rule, self-confidence, self-reliance, and self-realization. LeRoi Jones, as the leader of the 'Black Arts Movement' and founder of 'Black Power' of the 1960s, attempts to re-define and support blacks' literature, art, and culture as the operational mission.

### Keywords

The Other; Psycho-ideology; Revolutionary Others; Subjective Violence; Objective Violence.

### 1. Introduction

This paper seeks to address and explore LeRoi Jones' *The Slave* through psycho-ideological concepts. LeRoi Jones was a black American playwright, activist, and scholar, who deeply believed that black artists should follow blacks' standards of value and beauty. They should stop blindly looking at the white culture and art to regain their own authority and validation. The protests of the 1960s, in America, are considered as significant climax in production of various revolutionary movements such as the 'Civil Right' movements and peace

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movements of 1945 onwards. In America, the 'Civil Right' movement has moved forward from South to North and West to advance the black movements and 'Black Arts Movement' with the revelation of 'Black Power' by LeRoi Jones.

The development of racial ideologies, based on varieties of origin, type, lifestyle, background history, environmental, and political factors, has influenced the development of identities. In Western countries and America, many debates on the origins, race, blood, human groups, and identities have indicated that black people are deliberately excluded from the societies as the others. Othering refers to the social and psychological struggles through which one dominant group marginalizes an inferior group. The 'Other' is produced by the imperialist power and dominant discourse. Othering is a process because the colonizing others are formed at the same time as the colonized others and named as subjects of ideology.

Žižek has merged the old concept of ideology with various theories, including that of Lacanian psychoanalysis and culture. He is also fond of the debate of subjectivity, and proposes the cultural and political consideration on the ideological barriers, law avoidance, and political protest, toward the violent premises. Over the centuries, various forms of violence have been extended against black people. The causes of such violence could be considered as the lack of strong human rights. It is one of the forms of domination that is observable as the power of ideology which may work on the bodies and minds of the oppression. The subject can experience violence visibly or invisibly, through the role of subject, culture, ideology, law, politic, and economic consideration. The violence is usually created in the political and social systems. Subjective violence is experienced visibly by the individual and "performed by a clearly identifiable agent" (*Violence* 1), but objective violence is invisible and systematically embodied in language, economic, and political system through ideological abstraction, financial speculators, and natural objects (11).

For LeRoi Jones, the thoughtful attempt to reach the self-assertion is a way of countering the supremacy of white domination. Jones means as soon as the black man obtains the power, he must revolutionarily stand against the white dominant oppressors. In this order, blacks must achieve some forms of self-knowledge, self-expression, freedom, and dignity. Jones struggles to give the blacks an appropriate insight to understand the ideological context of the multicultural nature of American society. Jones, throughout his different revolutionary careers, attempts to produce dramatic plays representing physical and psychological violence throughout the American and Western cultures. He expresses that the only way to stand against them is to battle. Jones has pointed out that any sort of violence requires the sacrificial victim. Some of these victims

are aware of their revolutionary actions and they are proud of their actions. However, some remain passive victims or passive scapegoats who allow the corrupted ideological system to dictate or change their destiny. The other black characters play the role of brave, heroic, and revolutionary identities.

## 2. Literature Review

Even though there are some critics worked on LeRoi Jones's oeuvre, their investigations have not been specified to analyze his works from Žižekian points of view. Tejumola Olaniyan in *Scars of Conquest/Masks of Resistance: The Invention of Cultural Identities in African, African-American and Caribbean Drama* (1995) has considered Jones' works and emphasize the historical trajectories in black anti-Eurocentric discourses. Jones employs changes in society through his works by recognition of the historical facts and the effects of liberalization among black men. Olaniyan believes that Jones' recovery of the black drama and the restoration of the spirituality of blackness will be appreciated by future generations of Africans.

Jerry Gafio Watts in his *Amiri Baraka: The Politics and Art of a Black Intellectual* (2001) points out that Jones' anti-white black nationalists of the 1960s has brought Black Power movement. Jones has rejected the white behaviors toward blacks. He has influences on 'Black Arts Movement' and encourages the black writers to ignore western aesthetic art. David L. Smith also in his "Amiri Baraka and the Black Arts of Black Art" (1986) writes about Jones' career which has been a persistent chronicle of controversies, most of them having been provoked by Jones' polemic vision. He has been especially notorious for his biting critiques of liberalism and of white Americans' sexuality. His points also support the argument of this study as he talks about the language while it is not easily detachable from the social and cultural conventions which ordinarily govern it. Racism is far more powerful in culture than anti-capitalist sentiment (241).

Tommie Shelby, who has issued his research on "Ideology, Racism, and Critical Social Theory" (2003), contends that racism is an ideology, and, accordingly, the ideological nature of racism has been investigated from a variety of theoretical perspectives (155). The charge of ideology is most often leveled at widely accepted beliefs, which are to be understood as mental representations within the consciousness of individual social actors. Such ideologies cannot have their peculiar and profound social impact without being received into the consciousness of human beings. These mental representations express or imply validity claims; that is, knowledge claims about the way the world is or about what has value (157). "Ideology is never an isolated belief, even if widely held, but always a network of beliefs" (159). The fact is that the system of ideological

belief is intimately tied to actions and social practices. In other words, ideologies are based on ideas and theories that people accept, construct, and develop.

Daniel Won-Gu Kim, in "In the Tradition: Amiri Baraka, Black Liberation, and Avant-Garde Praxis in the U.S." (2003), considers freedom in the life of LeRoi Jones. For him, freedom is substantial not only in poetry, but also in the whole aspects of his life. Freedom has even been reflected in "what is going on in the protests on the streets and in the restaurants and department stores of the South" (352). Jones' nationalist arts are radically in contrast with what is against the black aesthetic. It is related to the mass black audiences "as the part of larger social movements toward political revolution" (352). And Ugo Corte in "Subcultures and Small Group: A Social Movement Theory Approach" (2012) has focused on social movement theory to the study of subcultures and small groups. Corte has considered Howard Becker's book named "Outsiders" (1963), and its evidence which are related to Birmingham School. In fact, by increasing the numbers of blacks in the schools, the young ones find an opportunity to get united. "Much of the overall success of the Civil Rights Movement can be attributed to the Black church [...] as a social organizational resource and as a communication network in which the members had common experiences that predisposed them to be receptive to the ideas of the emerging movement," on the other hand "the growing number of blacks in middle-class and working-class also functioned as a material resource" (49). Corte theorizes the advantages of employing social movements to analyze the emergence, activities, and development of subcultures and small groups.

Douglas S. Kern, in his dissertation released in 2014 under the name of "The Name of Struggle: Amiri Baraka's Revolutionary Theatre," has emphasized the representations of "murder, killing, and death" (ii) observable in the drama of LeRoi Jones. *The Slave* and *Slave Ship* represent significant models of plays, whereby 'Black Power' has still sought the achievement cases of *The Slave* and *Slave Ship* in the killing of whites. Such plays urge blacks to rebel. They depict the history of slavery to expose how America had changed from the beginning of slavery in America to the 1960s. The play has also embodied a great encouragement of the black audience to initiate a strong fight for positive change. Jones would like to support such theatre that urges blacks to act and transform the society. *The Slave* exemplifies Jones' black theatre by calling for the unity and struggle of blacks to achieve black liberation

### **3. Theoretical Framework: Žižekian Psycho-Ideological Standpoint**

This research uses psycho-ideological notions by applying Žižek's concepts of ideological difficulties, violence, and identity. It is an interdisciplinary discourse through considering blacks as 'Others', ideological and social movements,

subjective and objective violence. The discussions will take place in the realms of ideology, as well as psychology. Having marginalized identity in the white society and still taking part in 'Social Movements' are the brief descriptions about the black community in the 1960s. They desire to change the norm, obtain equality, reach political cooperation, and find social conformity. Žižek's opening discussion in his *The Sublime Object of Ideology* is to claim that ideology has delved into the life of the subject and shift him to an objective thing. Žižek points out that the subject of democracy is reduced by social system to an objective thing and his "very identity, embodies absolute otherness" (*The Sublime* 175). This study attempts to define the meaning of ideology, subjective and objective violence throughout the life of black people, who are considered as others, in the ideological forces that have implied as the reality of life.

### 3.1. Subjective Violence and Objective Violence

Žižek has focused on subjective violence and objective violence employed in the political systems. Accordingly, subjective violence "enacted by social agent," "individuals, disciplined repressive apparatuses, fanatical crowded," and the most visible portion in the symptomatic societies (*Violence* 11, 27). This violence causes frightening and insecurity in the life of blacks. They are "inferiorized by the violence imposed on them by white racist discourse" (73), and in capitalist, post-capitalist, and imperialist societies, it gives rise to many disorders in life, culture, and identity of people. Objective or systematic violence is a model of the capitalist socio-ideological violence, invisible, through the role of "culture, ideologico-political, and economic consideration" (2), which represents itself in language, economic implications, political system, ideological abstraction, financial speculators, and natural objects.

In *Violence*, Žižek develops complex philosophical discussions. His work is about understanding violence and it renders new insights into numerous global issues, from politics and trade to social movements, as well as cross-cultural exchanges. To extend the meaning, subjective violence refers to irrational and non-uniform violence produced by an agent of action like committing criminal activity, slaying a person, committing threat or damage, and doing terrorist intimidation. Objective violence is often placed in the background of subjective violence activity. The points, Žižek mentioned in his *Interrogating the Real*, are as a direct challenge to the rhetoric of historicist, and he asserts:

Subjectivization designates the movement through which the subject integrates what is given them into the universe of meaning and it cannot be integrated into the symbolic universe, an object which resists subjectivization, and the subject is precisely correlative to this object. In other words, the subject is correlative to its own limit, [...] the subject is the point of failure of subjectivization. (308)

The matter of dealing with the problems of black people and their threatened subjectivity are highly complicated in white societies, multicultural countries, violent conditions, and ideological conditions. The political issues, norms, power, ideological conventions cause sorts of psychological complexes and distortions as the categories of systematic or objective violence.

### **3.2. The Others vs. Revolutionary Others**

Ashcroft and others have defined the term of 'Othering' by what is coined by Gayatri Spivak in 1985, as a focus of desire or power in relation to what the subject is produced, the 'Other' is the excluded created by the discourse of power. 'Othering' describes the various ways through which colonial discourse produces its subjects. "[T]he Empire's construction of its 'others' is often referred to as the construction of 'the Other' (perhaps to connote an abstract and generalized, but more symbolic representation of Empire's 'others')" (Ashcroft et al. 188). In Spivak's explanations, 'Othering' is a dialectical process because the colonizing 'Other' is established at the same time as its colonized others are produced as subjects (Ashcroft et al. 171). The 'Other' with the capital 'O' was called by Lacan 'grande-autre', "the Great Other, in whose gaze the subject gains identity" (170). Subjects may be accompanied by the ideology and the colonizing power, compatible with some descriptions such as 'Mother Land' and 'Home'.

The significant dominance of the imperial discourse is extended over the colonial subjects who have to employ whites' lifestyles, and meanwhile the subjects may lose their identity. The close association between the subject, the Other, and ideology have been further focused in the practical reading of literary works. For example, in their reading of Sophocles' *Antigone*, Khoshkalam and Rostampour (2020) have recited that Lacan's concept of the subject is bounded in the "life and culture in all its aspects such as economic, political, artistic, religious, social, sexual, and intellectual" (12). Also, investigating *The Sublime Object of Ideology* in terms of the Althusserian impacts on Žižek's book, Sadjadi (2010) argues that Žižek, while addressing the always already barred Big Other of the Symbolic, "regards the barred O as ideology" (47). For Žižek, the central lack around which the fundamental impossibility is structured is "what ideology embodies" (47). Hosseini and Rajabi, further, demonstrate the central lack embodied by ideology in their study of a cinematic work. They deal with "the central role and inevitable impact of the familial discourse [as an institution rooted in ideology] at the emergence of subjectivity" (74). As Žižek contends, "the integration of the subject's position into the field of the big Other, the

narrativization of his fate, becomes possible only when the subject is in a sense already dead" (Žižek, *Enjoy* 151) like the reality that remains inaccessible to the subject of ideology as long as the subject is associated with the inferiority status and lives as the other.

#### **4. *The Slave*: Walker Vessels as Othello**

*The Slave* is a significant play to encourage the black people to join Black Power, rise for freedom, and struggle for self-emancipation. Walker Vessels, the black man about forty, the main character of Jones' *The Slave*, articulates his revolts under the determined 'Social Movements' in the states' streets. The prologue of *The Slave* establishes Walker's characteristic as he claims "to be much older than I look ... or maybe much younger. Whatever I am or seem ..." (SL 44). He has challenged his skin color while uttering that brown is not brown because the ones' brown could not be counted as the other ones' brown:

I am an old man. An old man.

[*Blankly*]

The water and wars. Time's dead thing really ... and keeps nobody whole. [...] An old man full of great ideas. Let's say theories. As: love is an instrument of knowledge. Oh, not my own. Not my own ... is right. But listen now ... Brown is not brown except when used as an intimate description of personal phenomenological fields. As your brown is not my brown, et cetera, that is, we need, ahem, a meta- language. We need something not included here. (SL 44-5)

Walker is the revolutionary 'Other' who guides a social revolt in the streets to struggle for emancipation. Walker Vessels' and Grace Easley's companionship and thoughts were liberated from their mutual history. The marriage between Grace and Walker terminates in divorce, and the play commences while two cross-fertilized daughters of their cross marriage live with their mother, Grace, and a white man named Professor Bradford Easley, as her current husband. Walker returns to the Easleys' house at the height of 'Social Movements' while he leads some black groups. Appropriately, much of the dialogue is carried out in literary metaphors beginning with Bradford's description of Walker's creativity as "inept formless poetry [...]. A flashy doggerel for inducing all those unfortunate troops of yours to spill their blood on your behalf [...]. Ritual drama, we used to call it at the university. The poetry of ritual drama" (SL 55-6). Grace claims that Walker's domination on the entire field of discourse is just like a violence mad playing the role of a mad man.

The concentration of *The Slave* is on a black man as the source of ideological inferiority, minor other, and worthless subject who participates in the social movements to gain his rights. Jones' play defines normative power, modern

slavery, humiliating the blacks as the 'Other' in the social, political, and ideological structures. The purpose of Jones is to deform the white's formations. The racial triangle of black man, white woman, and white man, is identically observable in William Shakespeare's *Othello*. The white man is epitomized cunning of Iago, which represents Easley's figure of treachery in this play:

WALKER.

[Laughs]

Yeah. But remember when I used to play a second-rate Othello? Oh, wow ... you remember that, don't you, Professor [...]

[Hunches EASLEY]

Oh, come on now, you remember that ... I was Othello ... Grace there was Desdemona ... and you were Iago ...

[Laughs]

Or at least between classes, you were Iago. Hey, who were you during classes? I forgot to find that out. Ha, the key to my downfall. I knew you were Iago between classes, when I saw you, but I never knew who you were during classes. Ah ah, that's the basis of an incredibility profound social axiom. I quote: ... and you better write this down, Brad-ford, so you can pass it on to your hipper colleagues at the university ... (SL 57)

The reaction of both white and black sides in the play is a sort of evaluation, adding to the mutual fear and anxiety through the focalization of ideology and aesthetics. Easley's project is the exploitation of Walker by the meaning of the performative operation toward art and literature. Fear of social life of a black other, in a white dominant society remains an alienated, one-sided, objectified, and disturbing experience which may lead to the exposure of the violence. In this regard, drawing African cultural identity free from the historical experiences and imperialism is impossible. Shakespeare's 'Othello' is created as a 'Moor' to be compared with a white Western man like 'Iago' in that play. In fact, the blackness carries Othello's limitation, but Walker has internalized the idea of freedom and attempts to abolish the form of race and the enclosed limitations.

WALKER. Shit.

[Lights come up. Walker's head is still down, but he is nodding from side to side, cursing something very drunkenly. EASLEY stands very stiffly in the center of the room. GRACE sits very stiffly, breathing heavily, trying to make some kind of conversation, but not succeeding. WALKER has his hands in his jacket pocket, on the gun]

GRACE. It is self-pity, and some weird ambition, Walker. [...] But there is no reason [...]

[Suddenly, Walker shoves one hand in EASLEY's face, shooting him without taking the gun from his pocket. WALKER rolls back off EASLEY, pulling the gun from his pocket, staring at the man's face]. (SL 79-80)



A new aesthetic movement for the black art was being developed in Harlem, and Jones was one of the primary theorists who believed that the black American artists should follow black art, but not the whites' artistic values and standards. He has maintained that blacks should stop looking to white culture for validation. He has pointed out in *Home: Social Essays* that the black artist's role is to "aid in the destruction of America" (281). Foremost the black art would move people to take the essential revolutionary actions, even though they are accompanied by violence.

### **5. *The Slave*: Walker Vessels as a Black Other**

In the youth, Walker has been fetishized to his black skin, considered as other and nigger, and his subjectivity is objectified in the ideological system. He becomes an ideological subject, as the interpretation of this sentence that "the subject of democracy is not a human person" (*Looking Awry* 125), but his position is reduced to a follower who is experiencing violence by the political and ideological consideration. It is because of the collapse of identity in the ideological framework. The significant point is that the concept of identification performs an important role in psychological theories. In fact, the black man is a subject who decides to fill out his constructed lack by the means of forming the new identification, by identifying himself with the white master to guarantee his place in the dominated society, or in contrast, by revolutionary actions to stand against the ideology. Žižek argues that such a form of democracy is basically an anti-humanistic, formal, and heartless abstraction (*Looking Awry* 126). In reference to the blacks' problems, the unwilling feature of the ideology is that it does not feel responsible for the ones who receive the consequences of discriminations.

Jones produced *The Slave* in order to demonstrate that any tolerance of the blacks in the aggressive condition could be a quite distressing experience. The psycho-ideological realities may impose various sorts of traumas and different sorts of external violence which are destroying the construction of the individual's identity. Jones defines *The Slave* as a piece of 'Revolutionary Theatre'; the reverberations of violence, fighting, murder, and death in his political revolutionary plays could be thus explored.

In *The Slave*, there are critical social moments for debating white power, and Walker Vessels has decided to challenge social constructions of the black community vs. his own life and comfort. The history of political racial domination has continued to psychologically castrate black men and abandon them to the unbalanced battle against whites. Jones continues his role model following Malcolm X, as a device of legitimate and lawful resistance against white's harsh rules. Both Malcolm X and Jones have attempted to release black

people from tension and suspense caused by violence, psychological angst and tension, and political power. In the play, Walker does not live for himself, or even he does not care about his life and his children's lives but the blacks' social precedence. In society and his personal life, Walker is surrounded by huge uncertainty, perceived nothing, and recognized as a racialized 'Other'. He has challenged his problematic being in white society. He even could not possess his own crossed children, so he has abandoned them to grow up in Easleys' house. Now, he revolts to obtain emancipation and to slay the symbol of white Easley, physically and metaphorically, because he is not just the inferior 'Other' anymore.

WALKER.

[*Feigning casual matter-of-fact tone*]

Mr. Easley, Mrs. Esley, those girls' last name is Vessels. Whatever you think is all right. I mean I don't care what you think about me or what I'm doing ... the whole mess. But those beautiful girls you have upstairs there are my daughters. They even look like me. I've loved them all their lives. Before this there was too much to do, so I left them with you.

[*Gets up, pours another drink*]

But now ... things are changed ... I want them with me. [...]

GRACE. You're lying. Liar, you don't give a shit about those children. You're a liar if you say otherwise. You never never never cared at all for those children. My friend, you have never cared for anything in the world that I know of but what's in there behind your eyes. And God knows what ugliness that is ... though there are thousands of people dead or homeless all over this country who begin to understand a little. [...] (SL 63-4)

While political subject, like Walker, maintains a conscious sense of freedom from the explicit norms, his identity is still grounded and attached to the norm, law, and 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 devoted his hybrid children to the social aversion and blacks' movements. There are complicated identities and complex desires which establish the capitalistic interest, power, and discourse over the colonies. In this way, the desire for freedom and liberation may cause a shift in certain human characteristics, identity, and nature.

### **6. *The Slave*: Subjective and Objective Violence**

*The Slave* demonstrates that Jones as a black playwright attempts to highlight the senses of violence in revolutionary activities. According to Žižek, "[o]pposing

all forms of violence, from direct, physical violence (mass murder, terror) to ideological violence (racism, incitement, sexual discrimination), seems to be the main preoccupation of the tolerant liberal attitude that predominates today" (*Violence* 10). The mode of violence is involved in the obvious cases of domination replications, through the role of subject, culture, ideology, and law. It is usually created in the political and social systems and considerations.

Subjective violence is visibly experienced in a confused disposition of mind of the brutal individual, but objective violence or systematic one is invisible. Objective violence is violence of systematic language, economic, politic, and ideology which reinforce it invisibly. Žižek believes that capitalism is violence (*The Fragile Absolute* 15), and it is the "self-propelling metaphysical" demonstration of capital which is providing the "fundamental system of violence in capitalism" (*Violence* 12). Žižek views move into systematic or objective violence which seems to be departed from the subjective violence, but they reinforce each other. The subjective violence of Easley in the life of Walker, is supported by the ideology, law, and norm as objective violence. Baraka as the playwright seeks to make sense of the violence, and Žižek's artifice of art frames the objective violence that drives the violence in societies in which it has been visibly witnessed:

GRACE. You never even found out who you were until you sold the last of your loves and emotions down the river ... until you killed your last old friend ... and found out what you were. My God, it must be hard being you, Walker Vessels. It must be sick task keeping so many lying separate ugliness together [...].

EASLEY. You're talking strangely. [...] I thought you mean yourself to be a fantastic idealist? All those speeches and essays and poems ... the rebirth of idealism. That the Western white man had forfeited the most impressive characteristic of his culture... the idealism of rational liberalism ... and that only the black man in the West could restore that quality to Western culture, because he still understood the necessity for it. [...]

WALKER. Yeah. Now you can call me the hypocritical idealist nigger murderer. You see, what I want is more titles. (*SL* 61-2)

*The Slave* indicates Jones' ideal rebel and inquired emancipation that may form to deface the whites' social ideology. Based on Žižek's concept of violence, the reaction takes place while the black people become sick of their status, subjective violence, and objective violence; hence, they begin to demand great changes to deform social format. In Jones' revolutionary and psycho-ideological play, Walker shoots Easley, and he is lying on the ground, but Walker advises him to be silent since he does not mean to hear anything from white Easley as a symbol of dominant discourse and subjective violence:

Grace! Tell Bradford that he can say "I only regret that I have but one life to lose for my country." You can say that, Easley, but that's all. [...]

The way things are, being out of your mind is the only thing that qualifies you to stay alive. The only thing. Easley was in his right mind. Pitiful as he was. That is the reason he's dead.

GRACE. He's dead because you killed him.

WALKER. Yeah. He's dead because I killed him. Also, because he thought he ought to kill me.

[*Looking over at the dead man*]

You want me to cover him up? [...]

Do you think you're being ironic? Or do you want to kill me, too? ...

[*Shouting*]

You're mighty right I want to kill you. (*SL* 81-3)

Baraka expresses a set of rules which are put on the shoulder of Walker to take care of the blacks' political revolutionary movements through the process of revolution and decolonization, the tension and aggression are foregrounded at the end of play. Baraka in *The Slave* has drawn the problematic conjunction of social movements, crossing family, and hybrid children which lead to the subjective 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. (*SL* 84-5)

Jones (Baraka) indicates that mass repression, tension, and stress remain in the unconscious of national consciousness, and in this way, violence is inevitable. In *The Slave*, people are in the rebellious rise in the streets, also Walker has started his revolt as emancipation in Easley's house to reform his past. Revolution takes place because black people become disappointed with their othering status as repressed people; thus, they begin demanding concessions from the history of slavery. The revolutionary activity is against the imposed subjective and objective violence:

GRACE. Walker! Walker!

[*She is hurt very badly and is barely able to move the debris that is covering her*]

Walker! The girls! Walker! Catherine! Elizabeth! Walker, the girls!

[*Walker finally start to move. He is also hurt badly, but he is able to move much more freely than GRACE.*][...]

WALKER.

[*He is silent for a while*]

They are dead, Grace. Catherine and Elizabeth are dead.

[*He starts up stairs as if to verify his statement. Stops, midway, shakes his head; retreats*](*SL 86-7*)

Revolution may hurt the subject, the family members, or a mass group of community, but there is an attempt to substitute a better condition and impress a new morality. The goal is to destroy the ill-pillar place to exchange or replace it with the new values. Any revolution or decolonization is retracting the condition, so the ones who were once last are now the first. Concerning this point, revolt is the means of emancipation that must ultimately occur instead of the white, racist violence.

## 7. Conclusion

*The Slave* demonstrates Jones' anger against racial behaviors. His preferences have always been to struggle with the ideological idols that the imperial discourses concern the most. With the declaration of 'Black Nationalism,' Jones has commenced to dramatize ideological discourse and imperialism as the critical danger against black's liberation, freedom, and black-determination. Throughout his plays, which he keeps up to inscribe until his death, Jones opposes social condition through his plays and symbols to encourage the audiences to demonstrate the destruction of imperialism by the united 'Black Nationalism' and appropriate struggles.

The life of black Walker is surrounded by doubt and violence, and damaged because of racial discrimination and inferiority. His private life is confronting with Walker's white ex-wife and her white husband, and frequent visit of his children. The black's relationship with whites may not take the independency form from the racial connections, but imposed by the dominant ideology. Walker has no right to keep his own children. These are the facts that the objectified black existence is suffering in the white dominant society. And that is why he has turned back to his ex-life to fundamentally change his objective existence by a subjective being. The racial format of black's life is the excessive declaration of a history of slavery that ideologically indicates the events for white supremacy.

Walker in *The Slave* is a revolutionary man who is challenging the dominant ideology and the power structures. The play has touched a great amount of attention among audiences. By the mid-1960s, the black radicals become annoyed with the failures of the 'Civil Rights' movement and have raised to establish real changes in the social system. Intentionally, 'Black Nationalism' comes to show the images of a reformed black man, as the sign of black nation and black identity who stand against the dominant norm, ideology, subjective and objective violence.

Jones' *The Slave* illustrates parts of his autobiographical memories, his real childhood narration, and youth experiences. It reveals a part of his life; hence, Jones highlights the representation of the black American family and black community within the organized setting of his play. He demonstrates that America requires fundamental changes, and it could be organized through blacks' revolutionary activities. However, Jones' *The Slave* has never directly caused a revolution, but it remains rebellion in form and content, psycho-ideological for theatrical ideals, and radical in principle, which shows revolts in blacks' lives due to the violence of white people which have already affected the black community.

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