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POSTCOLONIAL DISCOURSE: WALCOTT'S EMPLOYMENT OF METAPHOR IN PANTOMIME

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ABSTRACT

The use of metaphor is a dynamic literary method usually post-colonial writers employ in order to facilitate their intended philosophies and perspectives, giving their writings more beautifying functions. Fictionalized characters in literature develop words and expressions to expose realism and rationality in an amusing fashion. Relationally, both classical and contemporary works of theater and drama have focused on the metaphorical figuration to delight the audience and crystalize the scenes. Derek Walcott is a post-colonial dramatist who notably exploits the use of metaphor to conceptualize the experience of colonialism and its consequences on social, cultural, economic and political context on Caribbean geography and inhabitation. Thus, our critical/literary journey harbors on how Walcott's metaphor frames a resisting voice of "other" in light of extended British invasion in Caribbean territories. The paper bears the weight of Walcott's conveyance of the contested nature of post-colonial discourse in terms of colonizer and the colonized disparities through the employment of metaphor. Based on prominent themes of Pantomime, ten situations are investigated through the use of figurative indirect comparisons shaping the inner and outer context of the play. Metaphor crafts Walcott's concept of divergence within the multidisciplinary formation of post-colonialism, as well as crystalizing crucial metaphysics of racism as influential flaws of Caribbean history of colonialism, particularly in Tobago. Linguistically, this embellishing tool beautifies fold of Walcott's dramaturgy who unveils the flow and consequence of British imperialism in West Indies through refined language loaded with rich expressions and vocabularies.

INTRODUCTION

The second half of the 20th century was the date-birth era of new multi-disciplinary discourse known as “Post-colonial Literature”. This emergent school of thought initiates in several countries after getting independence from a long period of colonization done by Western Empires. Writers from different cultural and racial backgrounds proceed to construct a national body that can be both socially and culturally reinforcing political formation. In clear terms, post-colonialism directs attention towards examining the consequences of imperialism on non-White masses in periods of pre- and post- colonialism. Theoretically, it is a distinctive subdivision of criticism that is usually written in prose to account for native colonized histories, seeking ways of existence to marginalized people. Many writers, including Walcott, have benefited themselves from these leading frameworks of the above aforementioned thinkers to pin down dynamics of anti-colonial absurdities.

The use of linguistic tools to operate literary characteristics is one common method usually literary authors employ in their seminal works to achieve profound results and messages of their pieces of writings. Vast majority of such writers are post-colonial; post-colonial dramatists in particular mirror the focal pillars of this school of thought via the use of refined language and rhetorical expressions in purpose of rendering genuine depiction of people's life under the impact of colonization in diverse post-colonial territories.

Characters are intentionally made in post-colonial drama to account for issues of marginalization, identity loss as well as the harmful effects of long period of Western hegemony – result in slavery, racism, otherness and hybridization. For van Dijk, (1997), metaphorical words are often employed to designate positive and negative aspects in political-oriented texts (e.g. dramas, novels). The rhetorical figures of speech contribute to an authentic portrayal and conveyance that dramatists aim at in order to dismantle foreign dominance by disrupting colonial forms of subjugation. Assuredly, such unfolding anti-colonial investigation tends to promote consciousness that stimulates the process of decolonization of colonizers' impositions of their ways of existence on the native colonized masses.

Caribbean post-colonial drama emerges in a time when several dramatists attempt to echo the unequal relations of power to help their people to understand their past and long history of imperialism away from colonizers' grip. It is a reaction of indigenous natives of the West Indian individuals who have encountered huge sufferings and oppression. Derek Walcott, is one of Caribbean post-colonial dramatists who utilizes the use of rhetorical agents, especially metaphor to construct a Caribbean pure experience when under colonial rules and centers. Walcott's dramatic representation is filled with metaphorical constructions as significant to convey his condemn to the way his culture and country which have been subordinated and violated by British Empire. Metaphor delivers the contested nature of the colonizers and the colonized and brings about the ongoing binaries that give priority to establish an independent voice for the marginalized. Walcott's defense of his Caribbean origin is done through the manipulation of indirect comparison of metaphor

which pins down the notion of divergence within the multidisciplinary formation of post-colonialism.

To exemplify this, our literary investigation is directed towards the identification of metaphor employment in Walcott's "Pantomime" as an influential anti-colonial masterpiece filled with sharp comparisons. The post-colonial philosophy can be better understood through identifying and interpreting metaphorical passages that Walcott uses. Before boarding on such investigation, it is needed to have a look on Walcott's biography followed by a general survey of metaphor and its significance in both linguistics and literature.

WALCOTT'S BIOGRAPHY

A Saint Lucian essayist, critic and dramatist, Derek Walcott was born in 1930. He wins Nobel Prize in 1992, which stimulates his writing to expand on the complexity of self-identification which leads him to look for the key factors of losing his Caribbean identity. Walcott is a descendant of Caribbean Shakespearean-teacher mother who encourages him to succeed in writing, whereas his British father died when he was only one year old. Reaching 14 years old, he was able to publish his first work. Ever since, Walcott's life takes a new turn where he leaves his profession as a painter and becomes a part of writing realm and pensive moods. His literary tendency is seen through the production of essential poetic volumes as well as five realistic pieces of plays. Walcott was really inspired by Western figures such Christopher Columbus and James Cook. Yet his remarkable inspiration was Daniel Defoe's seminal work "Robinson Crusoe" (1981), in which many literary writers consider as Walcott's archetype that he maintains a lot of passion to (Witalec, 2002).

In 1953, as Walcott moves to Trinidad, his literary career takes a new glittering turn where he becomes a formidable dramatist, and art critic, as well as collaborated Caribbean student till the date of 1957, when he is shifted to be a journalist, subsidizing the construction of Trinidad Theatre Workshop. Walcott's exposure to Western traditions and philosophy in his native place facilitates the Afro-Caribbean citizenry to prevail and take over the countryside with full development of its customs, norms, values, and cultural absurdities. In light of this, Walcott's existence and life becomes a split of two divergent cultures, hence a sense of duality grows to shape his identity (Witalec, 2002).

METAPHOR

A very distinctive tool of rhetoric, metaphor is recognized when "one thing is described in terms of another" (Cuddon 1999, p. 507). Clearly, it is a figure of speech that stands for an indirect comparison between two different things that denote something where it is not literally true in order to throw symbolic impact into the literary text. Linguistically speaking, metaphor occupies a big part in our daily life and day-to-day conversation. The indirect comparison is reflected in people's speech, writing and thought where in many occasions cannot be avoidable. On the part of literature, metaphorical constructions and expressions are exploited to add a considerable amount of aesthetic values to a certain literary writing meaning (for example say narration).

Metaphor is a stylistic device often exploited where a word representing one kind of object or idea is used in place of another by way of likeness or analogy between them. It is a figure of speech that creates "a comparison between two unconnected things by asserting that one thing is another thing, even though this is not literally right". Put it another way, metaphor takes place when one thing is expressed under the name of another alike to it in one respect. Importantly, the two entities compared are of different nature; yet, "they have something in common". In actual fact, metaphors are the most repeatedly manipulated stylistic maneuvers in literary writings (Norgard, Montoro and Busse, 2010, p.108).

In most cases, the function of metaphor is to create a vivacious "image in the audience's mind and to arouse imagination", for instance "She has a heart of stone". Rhetoricians or literary writers employ metaphors in an imaginative manner to disclose that the two entities "have the same potentials and to make the speech more persuasive and more influential". For Galperin (1977, p.126) 'metaphor' signals transmission of some feature from one thing to another. Now, a metaphor must be viewed as:

a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties.

Supporting Galperin's view, Yoos (2009, p.104) certifies that metaphor is envisioned to take to readers' "attention things difficult to summarize or express in literal words, flatter a reader's sensibility and sensitivity and bind author's and readers together in shared feelings and in familiar held agreements". For Mio (1997, p.130), the significance of metaphors in daily conversations lies in the fact that they help people at large to grasp the meanings of social actions and feel a part of the concerned actions. If somebody says "It's raining cats and dogs," this apparently doesn't exactly mean what it utters—it is a metaphor that makes a comparison between the weight of "cats and dogs" and heavy rain.

Metaphor in "Pantomime"

The dramatic representation of Walcott in his Pantomime is observed to contain various indirect comparisons which refer to disparity between two unfamiliar things. The use of metaphor highlights the great situation of imperialism in the Caribbean, labeling true perception from the point of view of the colonized that is concerned with matters of language and identity. It seems that Walcott does not fold these issues within the dramatization of his theatrical treatise. Focusing on the main themes by which metaphor is utilized to deliver, the following extracts are chosen from Pantomime to show how Walcott manipulates metaphor to thermalize a postcolonial cornerstone issues involving racism as influential flaws of Caribbean history of colonialism, particularly in Trinidad and Tobago.

Heinegger

In one occasion, Walcott introduces a very insightful metaphorical picture being the depiction of the “parrot” which renders many reflections behind its use, although it is presented negatively. Being a talking creature, the parrot crystalizes most of Walcott’s post-colonial notions, articulating what imperialism and colonialism are all about; provoking Jackson’s anger and dissatisfaction as it recalls back the memory of the period of slavery that Caribbean lands witnessed when directed by British rulers. The parrot consistently repeats “Heinegger” (Pantomime: 56) to mean “hi nigger”. “Heinegger” is a metaphorical phrase employed by Walcott to denote the name of the parrot's ex-German owner, trying to initiate a probability of misunderstanding of Jackson to the Creole, accent of the creature; “It’s his accent, Jackson. He’s a Creole parrot” (Pantomime: 7). Yet, Jackson does not become pleased with Harry’s justifications of such racial slur. He reacts to the parrot by saying “it playing a little havoc with me nerves. This is my fifth report. I am marking them down; Language is ideas, Mr. Trewe. And I think that this precolonial parrot has the wrong idea” (Pantomime: 7).

Defoe’s Robinson Crusoe

Another metaphorical picture is given by Walcott when he proceeds to re-conceptualize Defoe’s story of Robinson Crusoe as significant to endow his protagonist “Jackson” that ability to playact as Caribbean genuine classical performer, thereby upgrading the local colonized paradigm in light of the western one represented in his master Harry. Metaphor helps Jackson to both appropriate and reverse his own decisions of a man shipwrecked on the island (similarly in case of Defoe’s Robinson Crusoe). Harry grows reluctant to such idea of shifting power: his black slave Jackson sets out to have a decision from his own, breaking the barrier between the master and the slave. This reflects the notion of subordination that colonizers apply to the native individuals as represented here by the West Indian protagonist Jackson. Thus, Harry proceeds to pause the rehearsal of Robinson Crusoe as he feels the independence of his servant. In such situation, the former British colonizer (Harry) starts realizing the significance of reversing roles between him and Jackson; it becomes a strengthening strategy of the Caribbean paradigm represented by its black protagonist which introduces the real experience of imperialism in the given geography of Tobago the play is set.

Counter-colonized Discourse

An emphatic reply to such objection is demonstrated by Jackson upon Harry’s objection to stop the exhibition, considering it as another type of colonial methodology implemented towards indigenous natives, resorting to metaphorical answer including Western figures of art like Shakespeare and Robinson Crusoe; “You see, it’s your people who introduced us to this culture: Shakespeare, Robinson Crusoe, the classics, and so on, and when we start getting as good as them, you can’t leave halfway. So, I will continue? Please?” (Pantomime: 28). Thus, the literary representation of Pantomime becomes an authentic arena to provoke an identity for an individual – Jackson’s reference

to the most-dominant figures of Harry's culture apparently distills cultural existence for Harry, the master. Such colonial identity needs to be challenged and resisted by Jackson at the core of shifting his role to be a master. In light of this, Walcott deeply questions the Caribbean local paradigm i.e. reversing roles is a new-born theatrical policy where it does not only generate delight and joy, but labels the absence of West Indian sorts of art with reference. It is Jackson who continuously attempts to recenter indigenous Caribbean form of art the limits of reversing his role to be a master. Allon White comes across this matter, arguing that "carnavalesque is not simply a metaphor of inversion" (White, 1993, p. 8).

Moreover, the use of metaphorical constructions in Pantomime accounts for the non-essentialist intense approach of Walcott as he produces "elements of both 'formal' [theater, literature] and 'informal/popular' [Carnival, oral cultural performance] to create a purely Caribbean transformative space" (Miranda 2008, p. 132). Walcott proposes this dramatic feature to be "schizophrenic, wrenched by two styles..." (ibid). Similarly, Jackson's speech echoes post-colonial perspective of subverting imperial canons/centers and answers back to the colonial gaze. This can be exemplified at the moment when Jackson criticizes Harry's leading culture. In this sense, the verbal opposition of Jackson is intellectually recommended by the three seminal post-colonial writers, being Ashcroft, Griffith, and Tiffin. They advocate a kind of colonized discourse that replies back to the dominant imperial representation in volume titled "The Empire Writes Back" published in 1989.

Need for Independence

Walcott's exclusive employing of metaphor pinpoints the idea of the way "people become independent", covering up different strategies Western colonizers implement to define the "New World" according to their own terms. This method includes exclusion anything that does not string with the British cannon and policy. The indirect comparison aids the dramatization of Pantomime in delivering a pure experience of colonization in which people mistakenly think they get the autonomy after the British departure from their lands. Therefore, Walcott considers such colonial myth of independence by emphasizing that things "return to where they were" (Pantomime: 32) before colonialism. Instead, through his protagonist Jackson, he articulates his real intention of independence by highlighting the pre-colonial time to drive away from post-colonial constrains as well as restrictive binaries in terms of colonizer.

Metaphorical insertion asserts the fundamental representation of those West Indian masses who got subordinated and looked down upon by imperial centers, accounting for Bhabha's concept of mimicry which demands the colonized to copy this colonizer in order to find his existence. (Bhabha, 1994). Though this notion is inescapable as far as domination of the British in the Caribbean is concerned, the colonized become committed to reflecting the problematic image of imperialists who desires for such strategy of ingraining their means of identity and culture. To exemplify this in the play given, Harry makes use of rhetorical comparison by uttering the word "smile" which is

compared to “bloody dagger” (Pantomime: 42): “It’s a smile in front and a dagger behind your back, right? Or the smile itself is the bloody dagger. I’m aware, chum. I’m aware” (ibid).

Subordination

The reflection of Harry’s desire of dominates rather than demonstrates certain accomplishment of subordination condition of the colonized. In fact, the communication of Harry on the stage mirrors a state of narcissism combined with paranoia; we are prone to a situation notably pointed out by the Indian seminal post-colonial figure Homi Bhabha, arguing “in that other scene of colonial power, where history turns to farce and presence to ‘a part,’ can be seen the twin figures of narcissism and paranoia that repeat furiously, uncontrollably” (1994, p.132). From post-colonial consideration, Harry is introduced as confined with the boundaries of colonial metropolis and its absurdities to be his patrimony, whereas his stage rival, Jackson, exceeds his role as servant, going beyond the convention of Harry who claims, with the support of his parody, his mastery over the “other” i.e. Caribbean folks in the given context of the play. Thus, Jackson delivers an emphatic reply conveyed by metaphorical expression by claiming that Harry’s smile is “rusty”; “the smile kinda rusty, sir, but it goes with the job. Just like the water in this hotel: (demonstrates) I turn it on at seven and lock it on at one” (Pantomime: 42).

Metaphor gives prominence to the status of Jackson as a slave-like character who does not conspire with the colonial language system “Harry’s one” which is obviously an indication of social class positioning within the confinements of imperialist structure. In this case, Jackson necessities the method of parodying the Western system, exposing its feebleness by proposing its contradictions to the audience with the support of post-colonial strategy of subversion represented in the concept of mimicry. Generally speaking, figurative indirect comparisons uttered by Jackson and Harry foregrounds the great amount of contrast between the monolithic discipline of colonization, as interpolated by Harry the antagonist, and the heterogeneous nature of post-colonial representation observed in the character of Jackson, the protagonist. Placed another way, Harry is stuck in his fixity, bound to the restriction of his one-sided monolithic position as a hotel owner, as well as probably approaching obsolescence; his use of language indicates his fixity.

To look at the overall situation of Harry, Patric Taylor (1993, p. 296) comments; “Harry continues to identify himself with this role [as hotel manager], and when the crunch comes, he sees himself as master. Jackson is quite different. As a former calypso singer, he too is an actor. However, he never identifies himself with the role he is playing”. Yet, literary writers like Huggan introduces a noteworthy contrast that Walcott assigns between the dependency of the ex-colonizer Harry on conventional forms and traditions and Jackson’s self-recognition and self-determination as well as agency. This is exemplified when Jackson reacts to Harry when mocking a specific symbolic act of Jackson’s (the killing of a parrot) as unoriginal. Huggan asserts that “Harry’s recourse to the cliché of artistic ‘originality’...merely emphasizes his reliance on the stock formulas of English pantomime. Jackson

knows how to manipulate these formulas to his own advantage; Harry seems only to be able to reiterate them" (1994, p. 650).

History Reconceptualization

The embellishing metaphorical agent conceptualizes Walcott's historical reconsideration of slavery as related to the spread of religion in the Caribbean. Walcott seems aware of focal plans of the Western colonizers in his native geography by tracing the readers and spectators back to look at how the West Indian individuals were enslaved by the British imperialist forces. Jackson metaphorically employs the word "breakfast" to refer to the Christian practice of faith known as communion where bread and wine are consecrated and shared);

"Supposing I wasn't a waiter, and instead of breakfast. I was serving you communion, this Sunday morning on this tropical island, and I turn to you, Friday, to teach you my faith, and I tell you, kneel down and eat this man. Well, kneel, nuh! What do you think you would say, eh? (Pause) You, this white savage?"

Harry: "No, that's cannibalism."

Jackson: "Is no more cannibalism than to eat a god". (Pantomime: 18).

The above metaphorical references describe communion as cannibalism; a moment when Jackson recalls the memorial history of the way West Indian slaves forced to assume the religion, language, and traditions of the Western (the British). All in all, highlighting Harry's faith of Christianity makes Jackson access a sharp look at imperialism in a pure "savage" viewpoint i.e. Caribbean one. His outspokenness generates an impact on Harry to utter his disagreement as the latter thinks his servant is mere acting with cannibalism. It is a moment of Jackson to have the ability to sarcastically delve into the double standardization of the colonial centers in which only their judgments and visions on others must count; any entity or a group of people do not string with their strategies are cannibals and margin. In the context given, Jackson does not merely assert the weak colonial representation presented by Harry, but even allocates a platform for the repressive character of colonialism; such matter sustains realization for Harry to consider the seriousness effects of exchanging roles on the stage with Jackson. Relationally, metaphor becomes a linguistic vehicle that supports the beautifying fold of Walcott's dramaturgy, who runs the stage through contested masculinity to reflect the key aspects of post-colonialism as related to Tobago in particular.

Language

Walcott's linguistic consideration is prominent in the verbal employment of Jackson's character who represents the play's tendency to unlearn white tongue. Such notion is seen clearly when Harry assigns cannibalism to be an attribute to keep distance from his status-less Jackson, thereby refusing his religion imposition noticed in role-reversing method of Walcott. Generally speaking, the theatrical contestation between the point of the colonizer and the

colonized is beautified with sheer relation between religion and language where they are no way far from colonization. The revolutionary post-colonial voice of Jackson is metaphorically encountered by the objection of Harry to continue the rehearsal, considering the reversal as “hilarious” (Pantomime: 18). From the point being, Jackson is given all the possibilities to recognize Walcott’s potential of Pantomime as something absolutely serious, going beyond its playacting scenery. Thus, the play is a journey of reversing roles between Jackson and Harry to spotlight on reversal-thematic ore in Walcott’s philosophy. To examine such claim, we consider what Stam (1989) theorizes as a key to understand cannibalism; for him Cannibalism is either acceptance or dissolution of the “other” into the self. The verbal give and take conversation mirrors a full understanding of Harry’s resistance to accept the metaphysics of Jackson, the “periphery/margin”.

Religion

Considering the dynamic of religion, Walcott is aware of how means of salvation and faith can produce control and hegemony for colonial Western metropolis. It is a matter of pushing Christian beliefs to post-colonial communities and societies which makes the imperial mission becomes easier by putting godly barrier for the imperialized, endowing the British the opportunity to own and possess the land. Hence, Act one is dedicated to pinpoint the notion of religious imposition as a plain “cannibalism”, replies Harry metaphorically “No, that’s cannibalism” so as to escape the probability of losing power to his servant. Walcott succeeds to let the colonizer “Harry” to repel the “other”, showing no preference to accept his culture and existence. In a wider sense, we are prone to differentiate between appearance and reality translated in masculine rivalry at the moment when Jackson’s theory goes beyond the confinements to label an actual amount of cultural relativity of rites and codes, in addition to matters of racism that colonized-colonizer differences can propagate.

The stage witnesses another turn in playacting being crucial imperatives that provoke homophobic panics, reflecting pragmatic nature of fellatio sexual practice as observed in Harry’s immodest words; “kneel down and eat this man”. Post-colonialism is all about how the colonizers manipulate the cultural fixities of the colonized social context. Walcott makes use of the homosexual Caribbean taboo to facilitate an emphatic criticism to the ex-colonizer behavior in Tobago “non-British land” besides there is a chance to unveil his intentions to allocate an independent identity for his protagonist.

Ironically, it is this time Jackson who wants to impose his “faith”, copying Harry’s way of existence that includes the exclusion of anything that is inconsistent with its culture and intent. Turning Harry as Friday is another ironical situation where the ex-colonizer becomes the “margin”, breaking all the expectations of the audience to think of Jackson as an independent entity, though he may get dismissed from his job. From a different angle, once Jackson “the black factotum” plays Crusoe, he intends to symbolically lower the real master and have him kneel as Friday, resisting his feminized subordination (from a heterosexist, racist and point of view) by invoking the

racist slur of cannibalism. Harry's racism is no more working when Jackson convinces the audience to achieve social equality "Is no more cannibalism than to eat a god"; he is undervalued by Walcott shifting him from master to slave "Friday". Finally, these verses of Jackson, for the first time in the play, does not simulate any homosexualized sign "same-sex fellatio" of Harry, offering the condition of losing his patience "It's pantomime Jackson, just keep it light ... Make them laugh" (Pantomime: 18). The sexual oblique remarks become too explicit for Harry and hence are best simply ignored.

Colonial Greed

The employment of metaphorical lines intensifies Walcott's plan to reveal colonizers exploitive and greedy aspect as he grants Jackson the freedom to answer back to colonial centers. By doing such crucial post-colonial step, Walcott succeeds to write back and disturb colonial gaze by constructing a voice of muted margin that is both socially and culturally curbed by the British. West Indian post-colonial paradigm embraced by Walcott follows the footsteps philosophy of Ashcroft et al. (2000, p. 188) who asserts that post-colonial representations "examine the processes and effects of, and reaction to, European colonialism from the sixteenth century up to . . . the present day" (ibid).

Jackson utilizes the rhetorical comparisons to suggest the interior visions of Walcott's based perspectives to secure a double consciousness as observed by Walder who had his eye on such trait. He claims that there has to be a sort of "double awareness of the colonial inheritance as it continues to operate within a specific culture, community or country; and of the changing relations between these cultures, communities and countries in the modern world" (1998, p. 12). In the same vein, Waugh maintains that post-colonial representation is a real attempt to:

"questions, overturns, and/or critically refracts colonial authority ... [and] its claims to superiority. Postcolonialism therefore refers to those theories, texts, political strategies, and modes of activism that engage in such questioning that aim to challenge structural inequalities and bring about social justice" (2006, pp. 341-42).

To literally exemplify, the moment Harry offers Jackson to playact the character of Robinson Crusoe, the spectators become mindful to figure out Walcott's transparent dream as being a descendant of post-colonial world who seeks the opportunity to celebrate recognition and independence. This revolutionary intention is implemented through a dramatized competition between Harry and his servant; for Harry the role-reversing process is just a method to entertain the audience, while for Jackson it is a moment of refresh and getting the lost strength and leads back desirable to express his inner post-colonial viewpoints and feeling towards imperialism.

Exchanging Roles

Jackson abhors the principle of exchanging roles between Robinson Crusoe and Friday on stage as it retrieves Harry's dominance and power over the margin. This echoes back a strategical method of the colonizers as being the key operators who lead others according to their own terms, which is resisted consciously by Caribbean playwrights including Walcott. Thus, the theater witnesses a colonized strengthening paradigm observed in Jackson's action of refusing Harry's planned script intentionally to end up what is meant to claim as an industrial revolution in the hotel. This is tangible when Jackson questions the boundaries of manners and conduct; "You want my honest, professional opinion? [...] I think is shit" (Pantomime: 17). It is a metaphorical objection to colonial subjugation and exploitation of "periphery" geography that suffers a lot from aggressive and greedy imperialism. The speech catches the readers' attention in which whatever the ex-colonizer suggests is verbally refused by the black servant, in this particular context is referred to as "shit", meaning "nonsense".

Pantomime unfolds numerous aspects of resistance including the concept of subverting colonial languages which is actually an integral part of escalating power hierarchies besides being a vehicle that constructs knowledge and dominating representation for the invaders. Metaphor discloses briefly the interrelatedness between knowledge and power proposed by the French theorist Michael Foucault who presents a noteworthy elaboration on the correlation between the two, concluding that both these foundational unites are closely associated, showing no divergent independence. Foucault assumes that knowledge is an active "exercise of power" while, power is a "function of knowledge", where he sees that "interdependence of power relations & what counts as truth & knowledge" (see Foucault, 1977, pp. 27-28). This piece of abstract critique influences the figurative manipulation of Walcott which is based on the distinction between "the interdependence of power relations & what counts as truth & knowledge" proposed by Foucault (ibid).

To exemplify this in the play, Harry's reacts to his servant when trying to name things in his native tongue, saying "I'll tell you one thing, friend. If you want me to learn your language, you'd better have a gun" (Pantomime: 22). In this way, since language is regarded as "an aboriginal foundation of knowledge" which generates deeper impact, influence and domination. The speech above concludes the violence of colonialism as an oppressive act, resorting to weapons "gun" to achieve imperial needs. In other words power is generated through knowledge which is, in our given context.

CONCLUSION

This paper harbors on intensive use of metaphor that decorates the unfolded matters of existential constrains including racist flows of historical interracial amalgamation. The embellishment of refined and startling language breaks down the expectation of ex-British colonizers, qualifying the colonized to set free from his/her imposed and assumed obedience that is ascribed in terms of color, race, accent, geography and culture. Many literary images drive our attention to look at the way metaphor contributes to an actual departure from

limitation of colonial linguistic fixities. In other words, verbal utterances of “heinegger” and the concept of play-within-the-play as marked in revisiting Robinson Crusoe’s consider language (made figurative for resistant purposes by Walcott) as authoritative medium that generates new born alternative cultural claims booted out due to the colonial monolithic perception.

Metaphor accounts for heterogeneity of discourse in Pantomime and disregards imperial mimicry as it shapes and reshapes British implant in non-European land of Tobago. The indirect comparisons disrupts the binary foundation and supports self-determination which are necessary traits of post-colonial reverse reply to foreign greed and exploitation, exemplified by the theatrical methodology of role-reversing, reflecting a pure representation of the “other” as parallel to imperial metropolis. All in all, colonialism and oppression are metaphorically operated through means of salvation, religion and faith, clarifying that the act of colonization was not about enlightening or make the barbarian civilized, but to have a lead and a control over these lands as many times Jackson claims in the story.

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