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DECONSTRUCTIVE TECHNICAL ELEMENTS IN POSTCOLONIAL PLAYS BY DEREK WALCOTT AND CARYL PHILLIPS

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For my dear family and devoted professors

APPROVAL PAGE

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1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

2. The program of advanced study of which this thesis is part has consisted of:

i) The approach of postcolonial deconstructive theories to history, literature, and language

ii) Application of these theoretical approaches to the two postcolonial plays, *Pantomime* by Derek Walcott and *The Shelter* by Caryl Phillips.

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ABSTRACT

Tuba AĞKAŞ **June 2010**

DECONSTRUCTIVE TECHNICAL ELEMENTS IN POSTCOLONIAL PLAYS BY DEREK WALCOTT AND CARYL PHILLIPS

This study aims to show how deconstructive approach is adopted by postcolonial writers and particularly how deconstructive dramatic techniques employed by the Caribbean playwrights accentuate the postcolonial thematic concerns. For this aim, two postcolonial Caribbean plays will be used, *Pantomime* by Derek Walcott and *The Shelter* by Caryl Phillips. In the introduction part, a variety of deconstructive theoretical approaches will be explored both in postmodernist and postcolonial senses. It will be explained with examples how history, literature, and language are exposed to deconstruction in various ways in the works of the Caribbean writers who experience diaspora and colonialism at different levels. In the first and the second chapters the two plays will be analysed closely in order to reveal how the playwrights employ deconstruction in the technicality of the plays. It will be shown in the plays that the setting, the outside appearance of the characters, and the two-act-division construct and deconstruct historical writing of the Western world, the relations of the characters problematise the accepted binary oppositions in historical and literary works of the colonizer, and the language that the characters use question the ultimate possessor and one standard form of the English language.

In accordance with these ideas and examples from the plays, the thesis will attempt to assert that postcolonial playwrights Derek Walcott and Caryl Phillips benefit from deconstructive theoretical approaches in their plays and it is possible to observe in the techniques of their plays deconstructive properties against history, literature, and language of the colonial understanding. Hence the study will defend the idea that these techniques support the arguments in their plays and make them more powerful and assertive.

Key words:

Dramatic Techniques, Deconstructive Theoretical Approaches, Postcolonialism, Diaspora, Binary Oppositions, Coloniser

KISA ÖZET

Tuba AĞKAŞ **Haziran 2010**

DEREK WALCOTT VE CARYL PHILLIPS'İN POSTKOLONYAL OYUNLARINDAKİ YAPISÖKÜMCÜ TEKNİK ÖZELLİKLER

Bu çalışma, postkolonyal yazarların yapısökümcü yaklaşımı nasıl benimsediklerini ve özellikle Karayip oyun yazarları tarafından kullanılan yapısökümcü tiyatro tekniklerinin postkolonyal temaları nasıl güçlendirdiğini göstermeyi amaçlamaktadır. Bu amaç için iki postkolonyal Karayip oyunu, Derek Walcott'tan *Pantomime* (Pandomim) ve Caryl Phillips'ten *The Shelter* (Sığınak), kullanılacaktır. Giriş bölümünde farklı türde yapısökümcü kuram yaklaşımları hem postmodern hem de postkolonyal manalarda incelenecektir. Sürgün ve koloni dönemlerini farklı şekillerde yaşamış Karayip yazarlarının eserlerinden çeşitli örneklerle tarih, edebiyat ve dilin nasıl yapısöküme tabi tutulduğu açıklanacaktır. Tezin ilk ve ikinci bölümlerinde ise bu iki oyun, yazarlarının teknik anlamda yapısökümcü yaklaşımı nasıl kullandıklarını göstermek için, ayrıntılı bir biçimde analiz edilecektir. Oyunlarda, oyunun geçtiği yer ve mekanın, oyuncuların dış görünüşlerinin ve iki sahneli kurgunun Batı dünyasının tarih yazımını önce ortaya koyup sonra yapısöküme maruz bıraktığı, karakterler arasındaki ilişkilerin sömürgecinin tarihi ve edebi eserlerindeki kabul edilegelmiş ikili zıtlıkları problem haline getirdiği ve karakterlerin kullandıkları İngilizce'nin kesin bir sahibi ve bir standart formu olmasını sorguladıkları gösterilecektir.

Oyunlardan alınan bu fikir ve örnekler doğrultusunda, bu tez postkolonyal oyun yazarları Derek Walcott ve Caryl Phillips'in yapısökümcü kuram yaklaşımlarından faydalandıklarını ve oyunlarında kullandıkları tekniklerde sömürge anlayışına ait tarih, edebiyat ve dile karşı yapısökücü özellikleri gözlemlemenin mümkün olduğunu iddia etmeye çalışacaktır. Böylece bu tekniklerin oyunlarındaki argümanları desteklediğini, güçlendiridiğini ve daha iddialı hale getirdiği fikrini savunacaktır.

Anahtar Kelimeler

Tiyatral Teknikler, Yapısökümcü Kuram Yaklaşımları, Postkolonyalizm, Diaspora, İkili Zıtlıklar, Sömürgeci

LIST OF CONTENTS

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INTRODUCTION

POSTCOLONIAL DECONSTRUCTIVE APPROACHES TO HISTORY, LANGUAGE, AND LITERATURE

Postcolonial writers who are influenced by the postmodernist tradition are bound to employ deconstructive methods in their works. Derek Walcott and Caryl Phillips are two postcolonial writers who produce their works along these lines. This study will examine the deconstructive historical, literary, and linguistic aspects observed in the technicality of the plays *Pantomime* by Derek Walcott and *The Shelter* by Caryl Phillips within the Anglophone Caribbean context. First, in the introduction, the study will make a theoretical exploration of 'deconstruction' over the postcolonial literary field both in general sense and then particularly in the Caribbean. This exploration will be from the perspectives of historical consciousness and understanding, employment of Western literature, and use of English language in different forms. Then, in the next two chapters, it will dwell on the two plays focusing on how they deconstruct Western history, literature, and language with the help of their technical tools. Lastly, it will attempt to show how technicality strengthens the thematic concerns in the postcolonial context that makes use of postmodernist deconstructive approach.

Postcolonialism covers studies about the colonial experience in the Third World countries under the exploitation of the coloniser, about the fact of diaspora around the world and across the centuries as a result of the migrations that may be forced or voluntary, and about the discourse of minorities in the coloniser's land. Moreover, it

seeks to explore the philosophy that lies behind the constructed binary oppositions, not making one sphere superior to the other but keeping the spheres of social animosity in a newly reinscribed manner. Homi Bhabha draws these lines around this academic field of study in his article “The Postcolonial and the Postmodern” and in his attempt to generate a new theory translational, hybrid, in the third space, and distinct from the acceptable European ones. He believes in the idea of a postcolonialism that explores the ways of a new dimension that extends through different nations and cultures.

This article by Homi Bhabha is very crucial for this thesis as it constitutes the point of departure for the argument here because it provides the space that allows making postcolonialism and postmodernism meet at a common point. The aspects that Bhabha concentrates on include culture, history, language, and theory that will be the main perspectives through which this thesis will discuss the postcolonial plays *Pantomime* and *The Shelter*. Bhabha describes culture as both “transnational” and “translational” (“The Postcolonial and the Postmodern” 247). It is transnational because, as Edward Said claims in *Culture and Imperialism*, there cannot be any claim that there is pure culture on earth, “[n]o one today is purely one thing”, and all cultures are tainted as a consequence of the colonial and imperial experiences throughout hundreds of years (336). It is translational as well because it needs to be clarified and given a place in accordance with today’s global media and with the experience across the boundaries in history. He thinks that there is not a clear definition of culture and it can be only understood in between the national and the international. However, he states that postcolonialism does not support the idea of

pluralism or attempt to reduce cultures to one particular definition. He sets out to find culture in the third space that goes beyond these reductive positions.

Just like culture, Bhabha asserts that, language is not pure either and it can be deconstructed and read against itself. In order to support his argument about postcolonialism, he refers to the postmodernist philosophers two of whom are Roland Barthes and Jacques Lacan. According to his evaluations, while for Barthes, there is a dimension "outside the sentence", not before or prior to the sentence (qtd. in "The Postcolonial and the Postmodern" 260), Lacan explains the situation during the speech in which the meaning of a sentence comes from an outer space (264). Both agree about the third and hybrid space that arises as a result of the enunciative function of culture. Apart from the shakiness in culture and language, Bhabha draws attention to history writing, especially at the time of modernity around the 18th and 19th centuries, when writing history was carried out in accordance with the ideologies of "rationalism" and "universalism" (279-80). Sankaran Krishna, in *Globalisation and Postcolonialism*, regards this historical universalism as a functional term not only including all the countries at that time but also covering the times on which Western hegemonic and modernist view of itself depends in his attempt to explore the bases of today's globalised world. Krishna describes this Western individual self-view with the term "Eurocentricism", which means to see the "world history and development through a particular narrative or story about the West and [to] defin[e] the past, present, and the future of the whole world through that perspective" (11).

On the other hand, Bhabha approaches those centuries in a postmodernist deconstructive way and sums up the history writing of this period through the counter-discourse of "'the slenderness of narrative'" ("The Postcolonial and the

Postmodern" 280). His ideas about history writing are influenced especially by Michel Foucault, who is another postmodernist theoretician. Foucault attempts to move historical understanding from the perception of transcendence and the approach of structuralism. In *The Archaeology of Knowledge*, he attempts to sum up his intention about history as

> … to analyse this history, in the discontinuity that no teleology would reduce in advance; to map it in a dispersion that no pre-established horizon would embrace, to allow it to be deployed in an anonymity on which no transcendental constitution would impose the form of the subject, to open it up to a temporality that would not promise the return of any dawn. (223-4)

He challenges the Western idea of history which is believed to flow in the same direction and to the same end and which is determined to be so beforehand by the West. Bhabha, who benefits from Foucault's ideas, thinks that to write a history of/by the one in the centre means to make other people/"the wretched of the earth" without history. As a consequence of his arguments about culture, language, and history, Bhabha juxtaposes the postcolonial and the postmodernist approaches in their challenge against and in their attempt to reinscribe the binary oppositions always privileging one sphere and accentuating oneness and centrality in terms of cultural identity, meaning in language, and H/history writing.

1. Historical Rewriting

The colonised who are regarded by Homi Bhabha as the ones forced to live without history are taken by Edouard Glissant as people of "nonhistory" (62). In his article "The Quarrel with History", Glissant draws attention to the effects of this situation of nonhistory especially on the Caribbean people and how to get rid of these

effects by going deep into history, bringing it back to future and rewriting it from the margins just like the postmodernist method that Bhabha proposes. According to Glissant, History (with a capital H) is the fantastic writing act for the western man as he dreams of a universal idea of History based on Western ideology while he denies the other people and leaves them without history by uprooting them from their lands. As a result, these colonised and migrant people do not have a collective consciousness or memory; they have a kind of amnesia in their perception of time, history, and memory. To get healed of this loss is possible only through rejecting the imposed nonhistory. At this point, Glissant refers to Karl Marx's definition and rejection of Western understanding of history which he terms as the one subject to hierarchy and linear development. Glissant does not leave this problem on its own and he provides a way of challenging and reinscribing the History. He puts the onus of exploring the past on the shoulders of writers but he demands of them not to construct a chronological bridge to the past but to observe "the identification of a painful notion of time and its full projection forward into the future" (64). He claims that the past intrudes into the present and continues to live in the present. Here, he defines the way to dig into the past and claims that it is only through looking at the traces from the past observed in everyday life. He thus unites nature and culture, in other words, environment and experience, and gives the clue to the marginal how to write his/her other history so as to achieve collective memory and consciousness.

The aim to achieve a kind of collective consciousness and to take collective action in order to mitigate the colonial impact in every aspect of society is the basic point on which Frantz Fanon elaborates his thesis in his book, *The Wretched of the Earth*. His claim about Western history writing is very similar to Glissant's approach, which

considers it as a Western fantasy. Fanon puts his ideas into words rather apocalyptically and says that "[t]he colonist makes history[; h]is life is an epic, an odyssey[; h]e is invested with the very beginning…" (14). At this point, it is very useful to mention what Ngugi wa Thiong'o and Gayatri Spivak conribute to this argument about how the other histories are demeaned by this dominating idea of History of the West. In *Decolonising the Mind*, Ngugi discusses the postcolonial period in Africa and how cultural hegemony is continuing in language, historical consciousness, and identity. He regards this situation as a kind of "cultural bomb" in which these people are made to get away from their own heritage, history, language and culture since indigenous history is shown as "one wasteland of nonachievement" (3). This argument is also the starting point where Spivak departs in her seminal article, "Can the Subaltern Speak?". At the very beginning of her discussion, she notes that "the history of Europe [is] narrativized by the law, political economy, and ideology of the West…" (24). In accordance with such an idea of history, what the Western man aims is to create the History of the West as "the normative one" and to disregard all the others which are not in the line of this History (25). In practice, the West establishes its "imperialist law" and a kind of education that supplements "an earlier economic text" which is the History so that other people are left without history and cannot speak or express their identities to be constituted as a part of this history (25).

In the face of this desperate state, Fanon believes the need for mobility and violence as a strategy of decolonisation, he does not say that colonised people are left without history but they are forced into immobility. For him, people should challenge the history of colonialism and march against it in order to "make [their own]

History" (*The Wretched of the Earth* 30). Like Glissant, he considers it the intellectuals' responsibility to research into the past of the nation without getting lost in it and to produce hope and plans for the future. He thinks that in order to counter the colonialist impact, it is not enough to "delve into the people's past" but struggle today to shape the future, to settle the grounds for a shiny tomorrow (168). The enlightenment that will come into existence by the help of the intellectuals' retracing history will allow the colonised people to get the initiative to define the relation between themselves and 'others' instead of the prescribed one in History in which they are 'others'. In his other book, *Black Skin, White Masks*, in which he mainly dwells upon the relations between white and black people, he summarises his ideas about the need to use past for the present and for the future: "[w]ithout a black past, without a black future it is impossible for me to live my blackness" (117).

Stuart Hall, like Glissant and Fanon, expresses the need for the colonised people to go back to the past, look for the roots, and write their histories as he declares that identity is "the stories which cultures tell themselves about who they are and where they came from" (283). In the article "Negotiating Caribbean Identities", he claims, like Glissant, that the past should be brought back to the future since cultural heritage is the source in the past but cultural identity should be constructed in the future in accordance with how much this heritage allows one to use it for the construction of a cultural identity. That is, going back to roots should not be understood as genuinely going back to Africa as Africa should remain and be used as the symbolic image. Hence, it will be possible for the Caribbean people to have a language of their own, to say the unsaid things, to clarify identity, to rewrite their histories and literatures of self expression in their own way and in their own language.

About the issue of using the African background only as the basis for Caribbean future, Simon Gikandi thinks that "Africa is only a prelude to the adventure of Caribbean modernity" (10). He enhances his argument around the modernist Caribbean writers different from the postcolonial ones argued above in *Writing in Limbo* and gives the background on which the "Third World modernism" has been built as a challenge against the First World (5). He problematises the lines between the modernist, the postmodernist, and the postcolonial as forces supporting and undermining each other. The writers of the Third World modernist tradition have an anxiety towards modernity and they do not adopt that History but they cannot escape this culture at the same time as it has determined their identity. On one hand, this modernism expresses "an anxiety toward the colonising structure in general and its history, language and ideology in particular" (5). On the other hand, it can be defined as a "process of creolisation" which "develops as a narrative strategy and counter discourse away from" the traditionally colonialist European structures (5). Gikandi's examination of the predecessors of the postcolonial writers gives the hints about the in-between state they have experienced in order to get away with the colonial pressure of the modernist history writing.

George Lamming, one of the writers that Gikandi refers to, has a similar argument in *The Pleasures of Exile*, about the in-between state of the Third World writers. Like Gikandi, he thinks that Western influences are not only negative and to be rid of, but are the sources that these writers cannot go away from, and there is the possibility of benefitting from them. In his work, while he is explaining why to be an exile in Britain can be pleasurable for the Caribbean writers, he is tracing the state of being exile in different parts of the world. He talks about how West Indian history is made

to depend on the starting point of "discovery" and then become the meeting place of different nations as a result of the migrations. However, he takes these as an advantage and says

> [i]t is the brevity of the West Indian's history and the fragmentary nature of the different cultures which have fused to make something new; it is the absolute dependence on the values implicit in that language of his colonizer which has given him a special relation to the word colonialism … [c]olonialism is the very base and structure of the West Indian's cultural awareness. (35)

Apart from the African heritage, the Caribbean people and men of letters have another history on which they can base their identity construction in the contemporary world. This history is actually one of the themes that concern Bruce King in *The Internalization of English Literature*. It is believed that this source will be useful for the analysis of the Caribbean people living in Britain in terms of their historical background. King claims that "[t]he Windrush story gave the British West Indians a usable past, a mythology of arrival, struggle, even the romance of black criminals in Notting Hill during the 1950s and 1960s" (225). Moreover, he regards this story as the starting point of the history of the British West Indian hybrid identity that has a past, language, literature, and culture distinct from and also a part of the British ones. Throughout the book, he draws a historical frame to the literary developments in Britain and indicates the later steps this "Windrush legend" has taken throughout years (225).

This historical narrative of recent past is used by numerous postcolonial Caribbean writers as their historical background in a variety of literary works, one of whom is Caryl Phillips who narrates this recent history in his essays and represents it in some of his plays and novels. *The Shelter*, one of the two plays which this thesis

will focus on for their historical representation is one of such books since it reflects Caribbean minorities in Britain in three time periods represented by one character in Act II. As to the representation of the colonial years and the earlier African period, both *Pantomime* and *The Shelter* with their first acts are important examples as they bring the past and colonial memory to the stage together with their complexes and crises carried to the contemporary life, culture, and identity. The present thesis will examine such flashbacks and historical allusions of these two plays in a detailed manner.

2. Reconstructing Colonial Literary Texts

The need and the attempt to deconstruct and rewrite colonial metanarratives are not only through historical texts but also through literary ones. Edouard Glissant draws attention to the similar points between them in the article titled "History and Literature" implying how both of them are dominated by Western ideology and need reconstructing at the same level. His point of departure is like Hayden White's, who expresses, in his article "The Historical Text as Literary Artifact", the narrativity and textuality of historical texts. White thinks that the history writers fill in the blanks as an addition to the chronology and as a result, the distinctive lines between history and literature are blurred. For him,

> historical narratives … are … verbal fictions, the contents of which are as much invented as found and the forms of which have more in common with their counterparts in literature than they have with those in the sciences. (192)

Glissant sees as well these two fields of study as the two parts of the same problematics both in terms of their origins, how they have come until now, and their

usage as a tool in the international arena. He puts forward the view that both historical consciousness and the desire to write go back to 'myth'. He defines myth as a piece of narrative that explains, clarifies, brings to light as well as obscures and he applies these features to history and literature. For him, the first encounter between history and literature in Western thought is "in the realm of myth, but the first as a premonition of the past, and the second as memory of the future" (71-72).

In addition, he combines myth with the religious thoughts that aim to explain the ordering of the world, which is Genesis and which myth tries to obscure. Then he ascribes this frame constructed by the mythical and religious approaches to history and literature as their area of interest and source of inspiration. According to his claim, the Western mind exploits these features for its own benefit, puts a certain explanation on the order of the world at the top of which it places itself. For him, while the West discovers and knows nature by the help of its culture, the East does not mind to lose its culture in the ocean of nature. As a result of this fundamental difference, although the Eastern mythical and religious narratives also have the implications of this ordering and Genesis, the Western ones, that is, history and literature have the quality of overwhelming the former ones.

As Glissant points out, especially in the 18th century, the West is content to understand nature by using scientific methods, methodology is in the foreground for historical narrations, and what the historian says is assumed to be the ultimate truth. The objectivity supposed in history goes hand in hand with the realist tradition in literature and the trustworthiness of the writer. In both of them, the man is in the centre of the narration but this is challenged later by somehow sociological history and the man is excluded from the centre and the privileged position. However, this

time, History and Literature are used as Western "instruments of … Totality" and as Glissant claims, it is believed that there is Shakespeare behind this tradition. Just as Prospero is legitimately allowed to rule the land of Caliban, the legitimacy of ruling and the privileged role in history is given to the West. Western History that has a capital 'H' excludes the other histories and at the same time the written tradition allows the West to rule those who have an oral civilisation.

If Western philosophy is examined closely, it is possible to realise that speech is more in the foreground in importance than writing because, as Plato claims, people are in the world of becomings and speech is much closer to the world of ideas while the distance of writing becomes twice. In speech, the narrator is in presence and there to express him/herself well while in writing the reader does not have the writer before them and the possibility is much more to misunderstand this person. However, Jacques Derrida, in accordance with his theory of "the supplementarity", believes that "[t]he movement of supplementary representation approaches the origin as it distances itself from it" (295). In the case of the relation between writing and speech "alphabetic writing, representing a representer, supplement of a supplement, increases the power of representation" (295) as it does not represent the sounds of speech but the words and it becomes "the originary exteriority" (315).

In addition, he regards the existence of the supplement as the requirement of a political centre and draws attention to the difference between the antique cities where the centre are themselves and the modern cities which is " a monopoly of writing" ruled by written statements (302). Hence, when the West claims to bring civilisation to the 'savage' lands with writing, it actually establishes order and administrative power over them. Homi Bhabha handles the same issue in his article "Sly Civility"

and says “Western nation has been symbolized in epic and anthem”, that is, in speech while “the sign of colonial government is … caught in the irredeemable act of writing” (132-3). For representation, Western speech is in the foreground in the line with Plato’s philosophical approach degrading the orality of the othered lands. Yet, on the other hand, it employs writing for colonial justification.

However, coming back to the present time, Glissant informs the readers about the new face of the world other than these earlier colonial times and indicates the fact that Western community can no longer maintain its hegemony over ‘History’ as there is the undeniable existence of the ‘histories’ that come from the so-called margins who employ the colonial tool, writing, as a part of their decolonising attempts. Moreover, what should be taken into consideration, together with a shattered idea of History, is the multiplicity of meanings in literature that the West can no longer control since language and literature produced in this language can be read against themselves, just as Bhabha asserts in “The Postcolonial and the Postmodern”.

Besides rewriting and reconstructing the colonial literary texts, Caribbean writers exhibit such an attitude in their writings that they help to start a new phase in literature towards internalisation by rejecting ‘pure’ British literature. Just like in the issue of history, the writers that live through Windrush times are considered to be the pioneers of the Caribbean contribution to the British literature. Timothy Weiss pays attention to this issue in the article “The Windrush Generation” indicating this generation as the participants to 20th century British literature. As he asserts, these writers come to Britain with literary aims in their minds so they think at the beginning to write their experiences in Britain and go back to the Caribbean islands to share and to publish them. However, it does not come out so and they have

become the forerunners of the Caribbean writers accepted as a part of the canon. They have brought new subject matters with a new linguistic approach different from the one in Standard English. As a result, they have changed the face of English literature challenging the certain acceptances and expectations.

They have regarded exile and transformation necessary and not so difficult. For them, to have migrated and to be exile mean the struggle to look for a new centre, home, and identity without changing the old one with the new but through discovery and transformation. By exploring the third space they have "bec[o]me more than West Indian or British" (175). This is actually the issue through which George Lamming explores the reason for the pleasure in exile/in Britain in *The Pleasures of Exile*. He similarly claims that the writers in Britain and in West Indies are not limited by the boundaries of place but they may undergo changes throughout time. They take their power to write from this in-between state, they look for inspiration from foreign sources they themselves dislike and "[t]he pleasure and paradox of [their] own exile is that [they] belong wherever [they are]" (50).

Moreover, Bruce King, a critic of the 20th century British literature in *The Internalization of English Literature*, brings two different approaches to this discussion. First, he thinks that these Caribbean men of letters are important leaders not only in Britain but also on the Caribbean islands. Especially after the independence, they are so effective in the construction of the distinctive Caribbean literature by coming back and forth between Britain and the Caribbean for literary activities especially for the publication of journals. In more concise words, King asserts that "[t]he creation of a modern West Indian literature occur[s] alongside and often within the start of a black British literature" (19). Moreover, for all the

worldwide scattered English speaking Caribbean intellectuals and writers, London has become the centre that keeps them close to each other. As for the second aspect, apart from this spatial effect of the Caribbean voice in Britain around the other parts of the world, there is another effect that goes beyond the temporary boundaries in that the first flood of immigrant writers, the Windrush generation, keeps its character alive in the writers in recent times. Bruce King has a similar idea to Weiss's about the forerunning Caribbean writers calling them "products of internalization" (236). However, he adds the idea that as a result of publishing opportunities or internationally possible communication or the threatening state of the homelands, the "resident migrants" are similar to their ancestors in their taking Britain as an alternative home and being a part of the literary "international city", London (236).

The writers that this study will deal with, Derek Walcott and Caryl Phillips, are the ones that take the title of 'international' writers reaching beyond the boundaries of one nation's literary circle. Paul Smethurst, in his analysis about Caryl Phillips's novels, discusses the multiplicity of identities of postcolonial writers and takes a stand against the approach -Tim Brennean's- that calls them "Third World cosmopolitan celebrities" (6). He prefers to ascribe the name "trans-national" to these postcolonial writers among which there are Walcott and Phillips (6). For him, they do not write from the margins and they do not lack the sense of belongingness but/as they have it in an excessive amount. Besides, they cannot be reduced to the term of "Third World cosmopolitans" as they have multicultured and complex identities as a result of being grown up in postmodernity as "post-colonial subjects, rather than colonial subjects" (6). He elaborates more on the literary identity of such writers, especially focusing on Phillips, and implicates the multiplicity in literary

influences, historical identity, and “narrative strands” in a way challenging one pure background and one way of narration (6).

Also, Fred D’Aguiar, in his exploration of the split in Walcott’s nature and works, draws attention to the duplicity of the sources that lie behind his productions. D’Aguiar discovers Walcott’s “self avowed split between two traditons ... African and European lines” through references to the articles that Walcott has put into writing (157). He claims that the reason why Walcott is entitled as “‘internationalist’” is a direct result of his “divided-but-dual loyalty to the two distinct cultural traditions played out historically in the one landscape” (162). Walcott himself also believes that a writer can achieve maturity only through “the assimilation of the features of every ancestor”, a harmonious melting of the sources that he gets benefit from (“The Muse of History” 36). The nourishment of Walcott and Phillips from a variety of sources allows them to produce works that can deconstruct the oneness in Western tradition. This fact can be observed and this thesis will examine it deeply in *Pantomime*, which challenges the idea of white Robinson in the colonial text *Robinson Crusoe* and in *The Shelter*, which undermines the chronological and standard narration of colonial adventures in literary works.

3. Regaining or Re-arranging Language

Language which is the tool employed by history and literature can be and has been deconstructed by postcolonial writers. So first of all, it is necessary to mention how postcolonial writers who are influential in the literary arena approach the question of language in general. Frantz Fanon, in his work *Black Skin, White Masks*, argues the social relations between the white and the black men and its effect on

psychology, identity, and language use. At the very beginning, he asserts that “to speak is to exist absolutely for the other” and to be able to speak a language does not only include the knowledge of syntax, semantics, morphology, and pragmatics but also the heaviness of the culture and civilisation that language carries (1). Fanon accentuates the fact that as the black man has aspiration for the civilised culture of the white man, he wants to define himself in relation to the civilising language so that he can become white and he escape the culture of the bush. Fanon especially elaborates upon the educated ones either in the coloniser’s country or at home, how they develop inferiority complexity and start to use a language not belonging to their own community and as a result how there appear a shift and a split in his language. Such men believe that it is the European language which will open the doors for them and through which they can show how they are culturally adequate. Although Fanon approaches to the psychology of the colonised in an understanding manner and considers it a natural result of the undeniable colonial experience, he implies his reluctance to accept the superiority of the Western culture and language.

In fact, mimicking the language of the coloniser that Fanon mentions as a part of colonial adaptation has a deconstructive power rather than being pure “mimicry”, a term coined by Homi Bhabha in postcolonial context. Bhabha deals with this issue extensively in the article “Of Mimicry and Man” concerned with mimicry not only in language but also in other levels of life and society. He asserts the idea that mimicry is “the desire for a reformed, recognisable other, as a subject of a difference that is almost the same, but not quite” (122). He regards it as a kind of discourse that emerges at the meeting point of the known and the expressable and the known but to be concealed. In other words, it is the idea that is emphasised and to be interpreted in

between the lines. Also, it is both suitable to the expectations and regulations and at the same time challenging, standing against them. Hence, it turns around ambivalence but it takes its effect and power from this ambivalent state, it produces its contrary to express itself, it represents what it denies, and so it disturbs the colonial authority by imitating it. Representation through mimicry and production of the doubles/the secondaries give mimicry the place near mockery and at this point it threatens the civilisation and all the reformings that the colonialist force claims to bring. (122)

Ngugi wa Thiong'o, who is another theoretician on the issue of language in postcolonial societies, agrees with Fanon on the issue of decolonisation at every level of society -the fact that Fanon emhasisingly dwells on in *The Wretched of the Earth*- and he discusses the need to decolonise language which will mean to decolonise mind and culture, in his work entitled *Decolonising the Mind*. Like Fanon, he believes that there is duality in the character of language and it is "both a means of communication and a carrier of culture" (13). For him, there are two traditions in terms of language use in Africa. These traditions that underline the split nature in once colonised regions include the imperialist and the resistance groups. While the former is on the side of economic and political dependence on the colonialist forces, the latter defends the loyalty to national heritage and roots as well as democratic struggle. People who represent these traditions are alike to the ones that Fanon mentions in *The Wretched of the Earth*. For instance, according to both writers, the bourgeoisie and the administrative groups prefer to remain dependent on the colonialist support when intellectuals, workers, and the people in the village have the desire to resist colonial oppression.

Ngugi claims further that the more the effects of colonialism on African people are the more difficult it would be to get rid of the suppressive traces of colonialism in the social and cultural life. For him, this is the basic problem with the newly gained independences since the coloniser is no longer on the battle grounds but in social life, within the indigenous culture, and in the classrooms teaching the African children coloniser's language, literature, and culture. Accordingly, African languages are shown as the inferior ones causing the African people to prefer (colonialist) others' language. However, for Ngugi, language choice is not a simple issue as it is the tool through which people express and define themselves in relation to the entire universe and so it covers the cultural aspect. In this context, he says that "[i]n my view language [is] the most important vehicle through which … power fascinate[s] and [holds] the soul prisoner" (9). Besides, he does not believe that the colonial suffering can be declared through the language of the coloniser with the addition of some expressions from the vernacular and he is against the writers who prefer such a method.

Ngugi, in *Decolonising the Mind*, complains that the mind and the body are separated, the language of education and mental development are kept away from that of daily interaction in once colonised African lands. He suggests the idea that these separated parts should be reunited so that cultural decolonisation is achieved. As for the linguistic case in the Anglophone Caribbean world, the one in question for this thesis, the things change a bit. Although Caribbean people uprooted from their homeland Africa face the same situation on the Caribbean islands, shattered between the two's in language and culture, the complicatedness and the complexity in their history demand further explanations and approaches for the issue of language.

While Ngugi suggests using the vernacular for literary expression in order to decolonise language and culture, another way taken by the once colonised postcolonial writers is to challenge Western linguistic hegemony through playing with it, in this study English. Amos Tutuola, Gabriel Okara, and Chinua Achebe are three of such writers who support the use of English language with expressions from their own African language. Kenneth Ramchand talks about these writers in his attempt to show how English is used as a second language among African writers. According to Ramchand, Tutuola plays with English language by employing some grammatical mistakes. This makes the meaning difficult to be received in his works and undermines the principle of producing grammatically correct works. Similarly, Okara believes that African experience and cultural elements can be expressed in another European language by translating them into English without losing much of the nationalist values. Lastly, for Ramchand, Achebe has "a tighter artistic control over the incursions from the native language into English" (80). He thinks that it is necessary to get in touch with white men in order to follow their development and to be sure of African safety against them. The reason why these writers claim right on English language and use it insistently can be expressed in George Lamming's concise words, "… English is no longer the exclusive language of the men who live in England[, t]hat stopped a long time ago…" (15).

Creolisation is another way that the postcolonial writers have chosen to deconstruct and to rearrange language. Simon Gikandi, as indicated above, supports the idea that Caribbean writers and intellectuals are in such a situation that they are against and at the same time inescapably within the colonial system in terms of historical identity and history writing. As for the question about how language can be

used by those writers, he comes to the scene with the same idea in his mind again in *Writing in Limbo*. He says that the Caribbean writers at the beginning of their struggles to establish distinctive Caribbean literature in modernist times are aware of and have anxiety about colonial influences. However, they are again caught within the European modernist traditions to employ for the expression of their own voices. Here, he allows the question to be asked "Since the colonial language is an instrument of domination and submission, how is it going to be adapted to the narrative and discourse of liberation?" (19). Throughout his discussion, he answers this implying that writers do not use the European language as it is but they reconceptualise it and what ideology it contains so that they can have the "creole culture" by means of creolisation in language (12).

Moreover, he claims that "[b]eing in 'limbo'" (14) and having "a 'twilight' consciousness" do not give birth to a degenerative effect on the identity of the writers but bestow upon them "inventive energies" that make "limitless ideologi[es]" possible in their works of literature (13). In other words, once colonised modernist writers establish the background that postcolonial writers put their backs upon. They are not overwhelmed by alienation or dislocation but they make use of them as a source of power, they make displacements in language as a counter-attack, and they write in reverse. As a consequence, they can decolonise their language and identity expressed in this language.

What Patrick Chamoiseau, another Caribbean writer, and his friends put forward with the term "Créolite" is actually a kind of continuation of their modernist ancestors' way. Although this term belongs to the terminology of the Francophone world, the experience and the inevitable in-betweenness are the results of the same

colonial mentality in the Anglophone one. The members of this movement introduce themselves as "[n]either European, nor African, nor Asian" as they regard themselves "Creole" (Taylor 133). According to the Créolistes, the idea of "an Absolute Negro" to challenge "an Absolute White" can be "just another way of being white" (143), being "Western, dysfunctional, and anesthetized" in Patrick Chamoiseau's words (158). Therefore, they prefer to live Creole culture and to use Creole language that represents best their complicated experience of diaspora.

The plays that this thesis will be concerned with are not written in the vernacular but it is possible to see two varieties of English in use. While Derek Walcott includes the Creole in his product together with the Standard English, Caryl Phillips writes thoroughly in Standard English. The difference between them stems from the difference in their diasporic experience: while the former is a man of letter in the postcolonial lands of the Caribbean with the memory of one diaspora, the latter is one of the writers included in the British canon, brought up in England, and with the memory of two diasporas. In this case, it is possible to observe the contribution of the diaspora to language. Stuart Hall, who is accepted as the initiative one who makes definitions about diaspora, claims that "the first, the original, and the purest diaspora" is the Caribbean and the others are "twice[/secondary] diasporized" (284). For him, the first trauma in the complicated history of the Caribbeans is that the local people are extinguished and the other one is that thousands of Africans are brought as slaves to work on the land. They both attempt to retain the African heritage and cannot keep themselves from being assimilated into the Western and the Christian traditions exemplifying an important example of hybridities around the world.

However, language is not one of the heritages that are kept intact as people brought to Caribbean islands as slaves are from various places and origins. In order to provide communication both among themselves and with the white master, what is used commonly is English language. Kenneth Ramchand dwells on this linguistic issue in *The West Indian Novel and Its Background* and he explains the use of language in West Indian life and literature in relation to the colonial and slavery history. For him, employment of English in the Caribbeans is very different from the one in the other once colonised lands in that English is used in the former case as the first language while in 0the latter as the second language.

Ramchand elaborates on the issue of how English has become the first language in the Caribbeans and refers to Edward Long's three-stage history of English usage there. In the first stage around 17th and early 18th centuries, after slaves are brought, white men give orders on the plantation and want to be understood so they employ simple and functional words. Here, African dialects are in majority and there is only a little broken English. In the second stage, it is possible to observe Creole black people born speaking the same language unlike the ones in the first stage who have to find a way to communicate as they speak different languages. As a result of the hierarchy in the plantation system, slaves have little contact with the white but there are particular times when communication is possible. As a result of such learning by picking up here and there and because of lack of formal education, there appears broken and "bad English" (85). In this stage, English is the basic language and it is "both English-based and literally island-born" (86). Gradually Creole comes into being with "steady reduction in the number of obvious Africanisms" as a part of the attempt that goes towards the Standard English (86). However, there is again a

deconstructive attitude at the same time since the image of pure language is challenged due to a number of corruptions made a certain part of the newly produced English. In the third stage, the White Creoles start to learn this West Indian English from their nurses although they try to get rid of it in the coming years of their lives. When the time comes to the 20th century, there are no longer separate languages as Standard English and Creole English but there is a scale in between, with these two at different ends. At one end, there is Standard English as used by the English men and it is the one according to which the state of the others is determined. At the other end, it is possible to have 20th cent version of Creole at the times of slavery and it is used in far places and by unschooled people.

What Derek Walcott produces is the result of this tradition, in between Africa and Caribbeans, in between their own culture and the imposed one, in between the Creole and the Standard English. His play *Pantomime* examined in this study is a good example of his state as it includes obvious stage directions for the use of Creole and English side by side. On the other hand, Caryl Phillips is one of the twice diasporised people and he is in between Africa, Caribbean, and Europe as he is one step ahead with the European experience. As a result, his language is not so much under the influence of Creole language though very much affected by the Creole culture. His play *The Shelter* is written in English but he also has plays and other works that have the traces of Creole. Why this study aims to handle *The Shelter* as the main text is the absence of Creole language in it together with the retention of Creole/hybrid culture and identity. It is believed that this fact will reflect the difference of the two writers' diasporic experiences much more clearly.

All in all, history, literature, and language which constitute the culture of nations will be the corner issues through which this study will handle the two postcolonial plays, *Pantomime* and *The Shelter*. It will be concerned with how these elements are reinscribed and given a new face so that these new forms come to force in order to reflect the cultural identity of the writers and their community. During the analysis, the attention will focus on the setting with respect to history and coloniser's/colonised's land; characters on this historical scene and in literary texts; narration in terms of its challenging power against linearity and purity of language and linguistic products; and act construction that attempts to shake the constructed binarism in Western philosophy. As a result, this thesis aims to show how such deconstructive technical methods convey to the readers/the audience the theme of different diasporic experiences in different parts of the world in a more efficient and assertive way.

CHAPTER 1

CHRISTIAN PANTO AND PAGAN MIMICRY IN HYBRID *PANTOMIME*

"I give the strange and bitter and yet ennobling thanks for the monumental groaning and soldiering of two great worlds, like the halves of a fruit seamed by its own bitter juice…" (Walcott, "The Muse of History" 64)

INTRODUCTION

Pantomime (1978) is a play written in postcolonial dramatic tradition by Derek Walcott at the time when he achieves an international place as a playwright. The play represents a role play in it through which characters, one black servant and one white master, get the opportunity to reflect their inner worlds rather than the ascribed ones. The binarised and then reversed relations between them are conveyed to the audience by means of contemporary setting and two-act division through which different phases and faces of the postcolonial process is revealed.

The duality in the play is rooted in the postcolonial mirror that the playwright holds to reflect the community. Walcott acts on the literary stage as a poet, playwright, and writer and he is accepted to be "the first major dramatist from the anglophone Caribbean" world and very influential in the development of the Caribbean theatre (Fiet 152). However, his art and his artistic identity cannot be limited to the Caribbeans as the tradition and the culture in which he produces his works are parts of the "International Hyperculture" (Stewart 7). Moreover, these

Caribbean islands may be accepted as a sample of this international culture as they are situated at the place of transition between a variety of cultures and nations. Hence, as a Caribbean, Walcott is in between different cultures and identities. Moreover, he is both isolated from the community he is in with his distinctive qualities, neither black nor white exactly, "a Methodist in a Catholic community, a precocious intellectual, an artist" and at the same time he is responsible to voice the miseries of 'the wretched of the earth' in the Caribbean, not written in the History in English language (Stewart 9). As a result, what Walcott writes is shattered in between in terms of language, history, and literature, which is a direct consequence of the colonial and diasporised experience and which is reflected in the technical and thematic aspects of his plays.

Laurence A. Breiner who examines the early phase of Walcott's plays, between 1957-70, draws attention to a number of literary influences in his plays that are St. Lucian, Jamaican, Trinidadian, American, European, and especially those from England but also to the fact that his art remains distinctively Caribbean. These sources constitute not only Walcott's literary inspiration but also his background as a Caribbean man of letters. In the face of this multiplicity, what he faces is "'absence of ruins'" and lack of a national history and heroisms (74). Therefore, as Breiner claims, he attempts to dig into the nature and environment and produce myths in place of histories and also reconcile the heritages and ancestors. It is a direct result of the fact that Walcott believes that "[i]f there was nothing, there was everything to be made" ("What the Twilight Says" 4). On the same issue, John Thieme, in his critique of Walcott, comes close to Breiner asserting that Walcott tries to find heroic figures among his Caribbean men and "confer[s] heroic status on Caribbean figures as

diverse as St. Lucian fishermen and charcoal-burners" (45). As for the influences that Walcott is exposed to in terms of drama, it can be claimed that he is both affected by European drama and Caribbean "people's theatre of Carnival, masquerade and seasonal festivals" (42). That is, Walcott is influenced by a number of influences from different cultures in terms of language, history, literature, and particularly drama. Therefore, what he will produce throughout his career will be a sort of harmonious coalition of all.

In the second phase of his dramatic career (from 1976 onwards), as it is explained in Lowel Fiet's study of Walcott's later plays, his plays are more realistic especially in social terms going away from the mythmaking process and they are mostly set in Trinidad. They are brought out when Walcott is in close relation with the foundations, universities, and theatre companies in the USA so they are "tightly-knit, one-set, small-cast 'realistic' plays" (Fiet 140). According to Fiet's claim, while Walcott is one of and comparable to the West Indian francophone playwrights around the world at the beginning of his theatre career, it is the productions he has in the second phase that make him comparable to the great playwrights of different nations in contemporary literary arena. It is the in-between state, it is the "twilight" (Walcott, "What the Twilight Says" 5; 35) and "the cultivation of obscurity" (34) that give creative power and imagination to the playwright and allow him to gain an international seat where there is no question of borders of nation or language not only for the identity of the playwright but also for the type of drama he prefers to comply with.

Pantomime is one of the plays that he puts into writing in this phase with its social realism, its contemporary setting where the shadows of the past can be observed, and

its internationalisation of colonial and postcolonial experience. This chapter will attempt to deal with this play which is a product of the hybrid aspects of Walcott's life. He is caught in between different ancestry of his, plural demography of the Caribbean land, histories that determine his place in world history, European and African influences in terms of art and language. However he believes that it is possible though not that easy to unite these elements harmoniously because for him "maturity is the assimilation of the features of every ancestor" ("The Muse of History" 36) and "[t]he noblest are those who are trapped, who have accepted the twilight" ("What the Twilight Says" 5). This chapter will explore how the idea of twilight shows itself in *Pantomime* in terms of historical representation, literature, and language.

1.1. ACT ONE: POSTCOLONIAL CARIBBEAN STILL UNDER THE EFFECT OF COLONIALISM

1.1.1. Setting of a Guesthouse on the Cliff and Imposed Language

1.1.1.1. Historical and Literary Images Re-presented in the Setting

The play *Pantomime* is set in a gazebo which appears as a part of a guesthouse and which is placed on the edge of a cliff on one of the Caribbean islands. The action in Act I takes place in the morning of any day just as the guesthouse is one that is not known by name. Briefly, the setting is contemporary but ambivalent. The combination of these two properties in the setting gives the hint that what will be staged is familiar to the lives of the audience as it is contemporary and what will be

re-presented is a kind of presentation of any man living in this contemporary world as it is ambivalent.

The fact that the play is performed on a beach which is once under colonial rule may remind the audience of the first encounter between the coloniser and colonised on a beach, which is represented in a number of colonial narratives of literature and history. With the help of such an image of the colonial past in contemporary setting, at the very beginning a bridge is built between the present and the past and the playwright implicates the similarity of experiences in these two time periods. In the line of such a setting, the play goes on with a number of representations from the colonial and postcolonial times attempting to show how parallels can be drawn between them and how characters are caught in between temporally and they experience life in an ambivalent state. This condition is also implied by means of the gazebo on the edge of a cliff, that is, in between the sea and the guesthouse, nature and civilisation, colonial and postcolonial periods, and at a time on the edge with neither complete independence nor pure slavery.

Walcott in his description of the Caribbean land uses similar images in his essays and thinks "[t]he separation of town from countryside and countryside from sea challenge[s people's] safety" ("What the Twilight Says" 15). Moreover, John Thieme, in his critical book on Walcott's works, regards the setting in *Pantomime* as isolated, "suspended, liminal environment in which a more radical interrogation of power hegemonies can be conducted" (127). As the time is in between, the place is limited, and there are only two characters as representatives of the white and the black communities, there is not another chance for the characters than to solve the

problems of identity and ascribed roles. The setting is constructed in such a way that it has the power to give hints about the ongoing of the play.

The beach is one of the once colonised beaches but characters are not on the beach or shipwrecked as the black servant Jackson emphasises, there is a guesthouse on the beach and "[the guests] ain't shipwrecked, they pay in advance for their vacation" (Walcott, *Pantomime* 133). The juxtaposition of a civilised institution, guest house with a natural land to which even "the sail of a canoe seem an interruption" ("What the Twilight Says" 13) provides the audience to see the phases in the lives of the representative characters, the pre-colonial and the colonial, the two of which constitute the present postcolonial. The playwright unites the properties of different time periods related to 'colonial' on the stage and throughout the play he makes his characters represent the roles of three generations intermittently and exhibit some traces from the past and present conditions. In this way he challenges the teleological and ordered Western History and its "progress from motive to event" as it is not more than a piece of "narrative fiction" (Walcott, "The Muse of History" 37).

On the other hand, the beach that reminds of the colonial encounter has an implication about the playwright's search for another historical beginning other than Crusoe, Columbus, or any other adventurist colonial white man. It is a kind of journey back to their origins "from man to ape" but not in terms of ethnicity ("What the Twilight Says" 5). Walcott indicates that such writers like himself "reject ethnic ancestry for faith in elemental man … in a second Adam, the re-creation of the entire order" ("The Muse of History" 40). He believes that colonial memory should be used as a source of power. Although its experience is bitter and the bitterness is

"salted with [that] of migration", it is this "acidulous that supplies its energy" (41). Hence, by representing the beach scene that awakens the colonial memory, he shows that they do not deny that past and moreover they accept it as the beginning of their history. However, with the help of postcolonial approach, such a kind of scene deconstructs the assumption in history books of "world's becoming holy from Crusoe's footprint or the imprint of Columbus's knee" and shows them as "here[tical]" and a kind of seduction towards "virgin sands" (41). This is the new vision that the postcolonial man of letters brings to history. That is why, to the representations of different time periods as referred above, it is possible to add this postcolonial history.

As for the white and the black colours used in the costumes of the characters, they also have implications about the characters' racial identity and historical experience. Harry, who is at his mid-forties and a retired actor, is presented "in white" in stage directions as the representative of the white community (Walcott, *Pantomime* 132). On the other hand, the representative of the black Caribbean man is Jackson, who is forty and who works as the "factotum" for his master, and he is presented in his white jacket and black trousers with his bare feet (132). While the white man is still in his white wearings, the black man is in two colours giving the sense of his Creole identity to the audience. However, during the ongoing of the play, Harry starts to take out what he wears and put them on again continuously and in a way he tries to get rid of one pure colour and he was in search of being in between like Jackson.

The in-between state which is indicated on the stage by the help of the colours is also observed in language use. On one hand, Harry emphasises his loneliness in the

songs that he recites by disregarding the existence of the servant Jackson and by obsessively living on his own and in one colour:

> HARRY: It's our Christmas panto,
> it's called: Robinson Crusoe.
> …
> Just picture a lonely island
> and a beach with its golden sand.
> There walks a single man
> in the beautiful West Indies! (Walcott, *Pantomime* 132)

Harry feels lonely like the lonely island and he has one colour like the guesthouse in white as a master white man. The fact that he presents a Christian panto that will represent Daniel Defoe's *Robinson Crusoe* is another instance of his belief that he is the first and the only human being on the uninhabited lonely island. The audience can see the other character, Jackson and Harry knows him. However, the colonial mentality is going on and the minds of the audience may get confused about the time the play is set in, whether it is colonial time or a kind of re-presentation within the contemporary setting.

His wish to be like the previous colonisers and explorers is also observed in the latter parts of his song where he maintains the colonial assumptions:

> HARRY: Is this the footprint of a naked man,
> or is it the naked footprint of a man
> …
> There's no one here but I,
> just the sea and lonely sky… (Walcott, *Pantomime* 132)

Any possibility of the existence of another man is accepted only through othering him with the modifiers of 'naked' or 'without shoes'. Although he plans to stage a pantomime with Jackson the servant about *Robinson Crusoe* and these lines are given as a part of this plan, he is a white representative and in a way wants to live

those colonial days again at least in a pantomime in the possibilities of a postcolonial society.

While Harry re-presents his ancestors' degradation of the black slaves in colonial times with the help of the song, he presents his own degrading remarks about the postcolonial and newly independent Caribbean society in his dialogues with Jackson. He says that in case he wants to commit suicide "in a Third World country", he "can't leave a note because the pencils break, [he] can't cut [his] wrist with the local blades" (Walcott, *Pantomime* 133). Although the Caribbean islands are given independence, the white man goes on calling these lands "Third World". Moreover, it is obvious that white man is again in the same line with his coloniser ancestors in Harry's address to Jackson in belittling names. While Jackson is caring like a father towards Harry and tries to prevent him to fall off a ledge where Harry announces his pantomime, it is Harry, who calls himself as "[d]addy" and "papa" and Jackson as "sonny booy" (133). This kind of approach to the black man can be observed in the later parts of the play especially in Act I in the instances when Harry insistently uses "boy" in his address to Jackson. These examples underline the fact that colonial mentality of the white man is somehow continuing with the postcolonial white hotel manager who sees the black man as a child.

It must be a direct result of this continuation that black people are still afraid of being blamed for any wrong they may commit. When Jackson tries to protect Harry from falling off that ledge, what he believes is that if Harry falls down, the white people in charge "go say [Jackson has] push[ed] [Harry]" (Walcott, *Pantomime* 133). In another case, when Harry prepares himself to play the role of Friday in the pantomime, he removes his clothes in order to have a naked appearance. Jackson

wants him to wear his clothes as he believes that if anybody sees them by chance, it will be Jackson, whose “name is immediately mud” (134) and who will be regarded as homosexual attempting to seduce the virtuous white man. These are exemplary situations that show the distrust in black men that still prevails the white minds even after they are ‘civilised’ by the help of Western religion and manners. As a result, it is seen that Harry maintains his life temporally in between, sometimes in colonial and sometimes in postcolonial time. Through this duality embodied by Harry, the playwright unites colonial and postcolonial and implies how these time periods are inseparable from each other in terms of effects even if not in terms of temporality. Hence, the contemporary setting gains an important dimension as the one which is loaded by the experience of yesterday and which has a double character.

Jackson, on the other hand, takes his place before the audience as the one in between in terms of language, with split identity, and unable to break the chains with past experiences. Jackson is aware of his being not alone and not the only human being walking on the land. The communication of the man with other cultures that is denied in Harry’s songs seems to be accepted during Jackson’s calling Harry for breakfast, “Mr. Trewe? (English accent) Mr. Trewe, your scramble eggs is here! Are here! (Creole accent) You hear Mr. Trewe? I here wid your eggs! (English accent) Are you in there?” (Walcott, *Pantomime* 132). The colour combination in his wearings repeats itself in his language and it is observed for sure that Jackson is in between. When he talks to himself, he uses Creole accent whereas talking to the master, he uses the English one. The Creole accent is a result of the imposed language during colonial exploitation and the language of resistance during decolonisation tainted by the dialects of the colonised people and with these

properties, it has the burden of the past reflected unto the present. Jackson's English, on the other hand, is for any communication with the white man, he is still serving the white master like his ancestors, and he uses the word "sir" whenever he addresses the master; in brief words, he keeps the teachings and assumptions from the colonial days like Harry and there is still a binary opposition between them in which the white is superior.

The continuing opposition between the white and black representatives is best exemplified in their dialogues about how they are, in which they use forecasting expressions:

> HARRY: So how're you this morning, Jackson?
> JACKSON: Oh, fair to fine, wits seas moderate, with waves three to four feet in open water, and you, sir?
> HARRY: Overcast with sunny periods, with the possibility of heavy showers by mid-afternoon, I'd say, Jackson. (Walcott, *Pantomime* 132)

One of the basic oppositions between the coloniser and the colonised is rooted in the weather experienced on the two sides of the Atlantic, Caribbean islands and Britain. In the representation of this contrast, the Caribbean man has a good relation with the environment at "moderate" levels as he is more used to it and the sea is available for navigation because of the warm weather. However, the English man who comes from a rainy and windy homeland is not pleased with the weather both in spiritual and literal senses. The "sunny periods" for him causes "overcast" mood and what he expects is "heavy showers" partly because he wants to get rid of gloomy sunny weather and partly because he wants to indicate how such weather has affected badly his mood and will cause tears in his eyes like heavy showers. These colonial re-presentations by Harry and Jackson both remind or inform the audience of the state

in the past and make them question the state at present within ‘postcolonial’ context, which is not free of ‘colonial’ past.

In the play, apart from the idea of the present into which the colonial past intrudes and which carries traces from the past, there is also another aspect of the present that is shaped and affected deeply by that past. The state of the once colonised lands is actually defined by Harry when he mocks at the pens and the blades that cannot be used properly for suicide in the Third World countries. He also adds that the people that commit suicide are “tax-payers” and the white people are “a minority group” (Walcott, *Pantomime* 133). This is the neo-colonial state in which those lands are caught and once colonised and presently independent people still suffer from colonial administration of a small group and their hegemony over the economy. The desperate condition of these people after the colonisers are gone in ‘formal’ terms is mentioned by Jackson as well, who says “we trying we best, sir, since all you gone” (133). Franz Fanon dwells upon this issue in *The Wretched of the Earth* and he says that the coloniser “withdraw[s] his capital and technicians and encircl[es] the young nation with an apparatus of economic pressure” and though the once colonised people are independent, they are made dependent in terms of economics (54). Fanon believes that colonisers are in a manner after the independence to tell the colonised “‘[i]f you want independence, take it and suffer the consequences’” (54). In the play, while characters converse each other, the indifference of exploiting white man and the wretched state of the serving black man is much clearly understood. Harry, who is not satisfied with eggs for the breakfast, demands “some toast, butter, and jam” but Jackson draws his attention to the “[b]ig [s]trike [and i]sland-wide shortage” and

says that he cannot bring what Harry wants as they are "down to half a bag" (Walcott, *Pantomime* 134).

Other than the economic exploitation of the former colonies, it is also indicated in the play that neo-colonialism takes its place at administrative and cultural levels. Harry makes references to the decolonising attempts of the once-colonised people against the British imperialism and his mention of these events also verify the contemporary time in which the play is set though not indicated in the stage directions. He claims that he is "a liberal" and he has supported the movements for independence that appear with the slogans such as "Aldermaston, Suez, Ban the Bomb, Burn the Bra, Pity the Pakis, … the steel band at Notting Hill Gate" (Walcott, *Pantomime* 136). With the help of these references, the play goes beyond the boundaries of the Caribbean islands and attempts to represent any pre- and post-independence struggles against the British around the world. However, what is neocolonial in Harry's speech is that although he is a liberal and on the side of the independence demanders, he does not hesitate to say that "if the new script [he's] been given says: HARRY TREWE, HOTEL MANAGER, then [he's] going to play Harry Trewe, Hotel Manager" (136). It is not given clearly by whom this script is written and what a power can make Harry comply with what the script commands. However, what is clear is that in the face of the increasing independent states, the British invent other methods to maintain their hegemonic existence; founding hotels and guesthouses as if they were the owners of those lands, accordingly being a part of the economy, having a place by economic right on the lands they do not possess, making the black men depend upon white institutions, teaching them how to be a

good servant even if not a slave, and continuing to use black power in a different way.

One of the tools which Harry employs in the play to make the black man go back to his slave identity is to re-write one of the colonial texts, *Robinson Crusoe*, in which master-slave roles are prescribed. Harry claims that as a white man he is the one who has "co-authored" and "br[ought] it all down to [Jackson's] level" assuming that Jackson cannot perceive the original one and disregarding the fact that he was taught the literature of the coloniser (Walcott, *Pantomime* 133). Jackson will take the role of Friday at first through which he may internalise his role in the guesthouse. Harry expects it to be "a good satire … on the master-servant –no offense- relationship[, l]abour management, white-black, and so on", that is, to stage all the binary oppositions (136). Even if he claims that it will be a kind of "satire", he also indicates that it is only for the sake of "humour" (136) as a light pantomime not a serious piece of "Art" (140). Moreover, even to re-present and re-name those oppositions may include the aim of serving the colonial ideology. That is why, Harry insists on staging the pantomime even though he has to give the role of Robinson to Jackson. The latter does not accept to play the role of a "canni-bal", Friday, because he feels no longer cannibal and he knows that to play the role means to accept that identity (133).

Moreover, during a dialogue, Harry explains what he aims with this pantomime as "to make a point about the hotel industry, about manners, conduct, to generally improve relations all around" (Walcott, *Pantomime* 136). He seems to have a purpose to educate people about the manners of master-slave relations. Jamaica Kincaid refers to a similar issue in her book, *A Small Place*, on Antigua during her

visit there. There is “the Hotel Training School” in Antigua and Antiguans are taught there “how to be good servants, how to be a good nobody, which is what a servant is” (55). She draws attention to the neo-colonial hint behind it and to how people celebrate this school and how its graduation ceremony is broadcast through media. Similarly, Jackson is being trained in this guest house to be a good servant and to maintain slavery in a different form. Jackson is trapped in between his past ascribed identity and the present state in which he aims to be different from Friday.

Further, Harry is aware of the fact that the pantomime which will allow the past to be experienced again “would hurt while people laughed” as the colonial setting, roles, and sufferings will be taken to the stage of the pantomime (Walcott, *Pantomime* 136). This aspect of the pantomime to re-present and re-act the past is another attempt of the coloniser to make the colonised re-gain and internalise once more the colonial identity. In the play, although there are not any tourists, Harry forces Jackson to stage this play which has meant to entertain the tourists. Harry’s obsession can be explained in two ways. First, as it is indicated above, he is a representative of the white man and even if it is in a pantomime, he wants to satiate his desire to be an actual master and satiate white superiority complexity. Second, his own life can be taken into consideration as a kind of microcosmic sphere that stands for the macrocosmic colonial period since he gets lost in his own past as well as colonial history and literature.

In Act I, Harry brings a tape recorder onto the stage and plays a sort of introduction to a play in which he plans to act just like he did during the days of his career as an actor. At the same time, what the tape recorder and he express in the songs is the colonial past during which such plays like the ones about *Robinson*

Crusoe are staged. As it is implied in the play, Harry played the role of Robinson as a part of this colonial ideology. In concise words, at the very beginning, it is implicated that the colonial history and Harry's past life have mutual points and come across with each other at a certain place. Moreover, when he sings songs, he presents himself with the expressions that he is used to in his earlier life: "You're watching the great Harry Trewe and his high-wire act" (Walcott, *Pantomime* 133). He is no longer an actor or a husband to his wife or a father because he has lost the all as can be understood during the ongoing of the play. That is, his present life is like post-independence period because of his loss of wife, son, and job. There arises a further point here in which Harry the man and the West the coloniser fall into the same category while the colonised land happens to be in the same situation as a woman, the former ones lost the latter ones. The male intruder with the female fertile colonised land and "the discoverer" with his "shod foot on virgin sand" are the ideas which are mentioned or implied in a number of colonial productions and history books (Walcott, "The Muse of History" 41). As a consequence, it can be asserted that Act I of *Pantomime* manages to represent the colonial history and ideology as well as its continuing effects and how it is perceived in neo-colonial time period.

1.1.1.2. Languages in between as a Result of Colonialism and Diaspora

It is possible to observe linguistic examples that refer to colonial enforcement and at the same time cases which point out the post-independence linguistic state which is mostly Creole. The colonial experience causes split in the Caribbean both individually in people's own lineage and collectively in their background from different continents. This is the reason for the writers' disagreement among

themselves about how to use which language. Walcott categories them as such; some believe that they will use their own people's language though it may not be understood by other nations, some others attempt to write in English to reach more people, and "the third" party is in between and attacked by the former ones ("What the Twilight Says" 8). It is a similar discussion to the one Kenneth Ramchand has about the languages of postcolonial literatures in *The West Indian Novel and Its Background*. Walcott, like Chinua Achebe referred to in this book, thinks that it is possible to express local experience in coloniser's language, using it as a means without adopting "its power, its styles, its art, its ideas, and its concept of what [they] are" (24). In the play, he achieves this state he proposes. It is "an electric fusion of the old and the new" that the writer gets by "making use of his schizophrenia" (16). Walcott experiences this schizophrenic mood from his boyhood in a translational place between the old and the new traditions, colonial and local influences, and his "black skins and blue eyes" (9). In *Pantomime*, it is possible to find examples both for the newly invented language and for the coloniser's language in different forms.

When Jackson takes the role of Robinson, he both re-acts, re-constructs and at the same time challenges, deconstructs Robinson's manner toward Friday in terms of teaching religion and language. First he changes "Friday" to "Thursday" and says

> JACKSON: … Robinson obey Thursday now. Speak Thursday language. Obey Thursday gods.
> HARRY: Jesus Christ!
> JACKSON: (inventing language) Amaka nobo sakamaka khaki pants kamaluma Jesus Christ! Jesus Christ kamalogo! (Pause. Then with a violent gesture) Kamalongo kaba! (Meaning Jesus is dead!) (Walcott, *Pantomime* 137)

This dialogue continues in the same manner during which Jackson utters meaningless words and Harry tries to catch the exoticism in the language as if he is directing a

play in actual sense. Harry sometimes mimes Jackson inventing words like "Rogoongo! Rogoongo! (Meaning: Keep it rolling)" (137). What they mean with the words is only perceived with the help of the parenthetical explanations that the playwright provides for the reader and of the gestures characters use for the audience. Jackson represents Robinson as civilising and teaching by means of imperative form of language disregarding the thoughts of the addressee and this is the first layer of deconstruction. Moreover, as the second layer, by imposing a newly invented language that is meaningless, Jackson challenges the validity and the value of English language implying that when English was imposed for the first time on the colonised man, it was as meaningless to Jackson's ancestors as it is to Harry in the play. Hence, the audience is also provided to feel what the colonised men felt in the face of a meaningless language that does not comply with their needs and interests. The playwright allows the audience as well as Jackson to go back to the roots of the colonised though ambivalent and in a way forgotten: "… dat is what it was like, before you come here with your table this and cup that" (138). Although Jackson cannot remember his own language as another strange one is imposed, he knows exactly that they had in the past some language and life different from the European ones. As a result, in an attempt to make use of this difference, the colonised may want to add distinct expressions to the imposed language so as to disturb its Standard structure and reach Creole.

The use of words by Jackson even though they do not have any meaning is also significant for the expression of his identity. In accordance with Gayatri Spivak's thoughts given in the introduction about the subaltern whose history and language are split and who are exposed to new ones, it is impossible for the colonised to speak

or to express their identity. In the play, Harry hopes to stage a pantomime which is done without any sound or word and if Jackson obeyed him, he would not utter anything about his identity. Although Jackson is one of the once colonised people who are denied to preserve their language, he does not give up using an alternative language against the coloniser's. His addition of language to the 'word-less' pantomime is a kind of deconstruction against the atmosphere which is prepared by the white man without language and without the expression of identity. As Walcott expresses through his poetic work *Omeros*, the past and its traces cannot be undone: "This was History. I had no power to change it." (217). Then, what is available for the black man is to express his identity with the help of the imposed language. Furthermore, with the deformations they do on this language and of the distinct Creoles, they can take their revenge on it.

Moreover, in this particular scene, it is shown through what kind of an order the colonial power could take the control of the colonised men in religious, linguistic, and cultural terms. Jackson defies 'Friday' named by the coloniser and calls himself 'Thursday' without feeling the need to be white and puts forward Thursday language and religion to be adopted. Walcott indicates a similar chain in one of his articles, "The Muse of History" as such; "[t]he slave converted himself, … as he adapted his master's religion, he also adapted his language" then his "poetic tradition" and "new naming of things" followed the former ones (48). This colonial order is re-presented on the stage from the slave's perspective and the audience is prepared for the reversed, rather balanced order of the things in Act II.

On the other hand, as for Harry's linguistic condition, he is 'going native', he is fond of distinct Caribbean songs, and language. He remembers which words Jackson

uses for which things better than Jackson himself and he is so ready to learn the new language just as the black man was once. However, in terms of teaching language, Harry, as a white man, has a suggestion for Jackson to teach in a more proper way:

> HARRY: I'll tell you one thing friend. If you want me to learn your language, you'd better have a gun.
> JACKSON: You best play Crusoe, chief. I surrender. All you win. (Points wearily) Table. Chair. Cup. Man. Jesus. I accept. I accept. All you win. Long time. (Smiles.) (Walcott, *Pantomime* 138)

When faced with the brutal way that the white man employs to 'teach' language, Jackson "surrender[s]" and understands that it is not for the black to make his values get accepted because in this case he will not be different from the white man by mimicking his exploitation. Even if he imitates the white man, as Franz Fanon shows, the aim of the colonised is "[n]ot … becoming a colonist, but … replacing him" (*The Wretched of the Earth* 23). Créolistes also approach this issue from a similar perspective about their francophone Caribbean world. According to them, the idea of "an Absolute Negro" to challenge "an Absolute White" can be "just another way of being white" and they prefer the Creole and hybrid culture (Taylor 143). In addition, Walcott believes that if the black men start to superiorise themselves and say that "all blacks are beautiful", art cannot live and "[p]ower … becomes increasingly divided and tribal [as] it is based on genetics" ("The Muse of History" 57). What the black man prefers to do is to play with the imposed language and deconstruct its transcendentally accepted value. From the white man's perspective, this dialogue has another dimension since it deconstructs the white civilising image, takes them down from the pedestal to the level of 'the savages' who employ force to deal with people.

Harry's interest in Jackson's language, song, and calypso music has another implication distinct from the innocent one, his 'going native'. The folk songs, music, and all other folk arts in the Caribbean have been made tools for commercial gain and tourism to be represented in hotels and places for entertainment. Walcott refers to this point very sadly: "our art objects are not sacred vessels placed on altars but goods placed on shelves for the tourists" ("What the Twilight Says" 8). That is why Harry wants to represent to his white audience a black man with his Creole and Calypso.

Creole that is implied in all the cases of language is also referred to directly a number of times in the play. However, characters approach this concept in completely different ways, which is understood best in their conversation about the parrot, the only being they have in the hotel other than themselves. This parrot, as far as Harry knows, is from the pre-colonial period and he repeats the name "Heinegger" continuously as "Herr Heinegger used to own this [hotel]" and he still carries the traces of Nazi administration (Walcott, *Pantomime* 133). Jackson is always complaining about it, especially its language but Harry does not want to listen to Jackson as he believes that that language is suitable for it because "[i]t's his accent, … [h]e's a Creole parrot" (133). He regards the Creole as an accent that is traced back to the pre-colonial period and that has the traces of a coloniser's language. In the colonial and the postcolonial periods, Creoles come into being under the effect of a European language and moreover there are many kinds of Creoles even in one language.

On the other hand, for Jackson, Creole is an accent that people from different places use as the common tool of communication. Moreover, he thinks that Creole is

not only a name for language but also an expression of worldview and culture in the once colonised lands. The Caribbean people had to experience diaspora in different ways setting out from different continents and they were obliged to find a way to have communication among themselves. They were not stuck in the past or in the homelands they left behind and at the same time they did not want to comply with all the regulations of a newly imposed European language, here English. They lived in between where they internalised and got adapted to the both. However, Harry can not understand this and questions Jackson's animosity against the parrot:

> HARRY: … how can a bloody parrot be prejudiced?
> JACKSON: The same damn way they corrupt a child. By their upbringing. That parrot survive from a pre-colonial epoch, Mr. Trewe, and if it want to last in Trinidad and Tobago, then it go have to adjust. (Walcott, *Pantomime* 134)

For Jackson, a Caribbean person should be Creole himself in his character and culture as he carries on his shoulders the experience of colonialism and diaspora. He also has in his mind the traces of different cultures and languages that he has to reconcile. As a consequence, to re-shape the language is one of the ways of challenge that the Caribbean people apply to their lives without mimicking English colonialism or bringing back the African or Asian heritage but in between and at the level of hybridity, the product of which is Creole.

1.1.2. Representative Characters of White-Black Opposition and Props in 'Pantomime'

In Act I, together with the re-presentation of the colonial days and their impact seen in the contemporary setting, it is also implied that the present time when the play is set is called postcolonial period and there are certain but not so distinctive

differences between the characters' present and past situations. Although the playwright reminds the audience of the colonial background especially as understood from the first impression the play gives, he does not neglect to point out the postcolonial conditions in relation with their colonial bases. While he manages to stage the former by means of visual technicalities, he is able to exhibit the latter by making use of character construction.

The binary oppositions still maintain their validity in the characters Jackson Phillip, the black servant and Harry Trewe, the white master and hotel manager. However, throughout the play, the playwright does not hesitate to put them in opposition with each other by allowing them to disturb the stabilised binaries and by making them trespass each other's domain of identity. For instance, Harry puts on and then removes his wearings intermittently in order to feel "what it was like to be Friday" in the play (Walcott, *Pantomime* 134). Moreover, when they rehearse their pantomime, Harry is pleased to sing the lines of Robinson to a goat which is full of love expressions. Jackson looks down upon the sexual desire of the white man towards a goat and regards him "obscene" (138). Before the appearance of a naked and obscene white man, Jackson gets on nerves and complains of this pagan-like behaviour especially on "blessed Sunday" (134). On one hand, the audience witness naked white man who defines Sunday as "deserved" and who blames Jackson to be a Victorian "prude" (135). On the other hand, they observe a black man who is so fond of his virginity, who does not want to be a sexual prey for the master as he has three children, and who explains the reason for his reaction as the "[m]anners" that he has been taught (135). The pagan white and the Christian black show that accepted roles are changing though still within the limits drawn by the coloniser. Harry confesses

this fact, “[t]here’s more manners in serving than in being served” and asks Jackson to teach him these manners (Walcott, *Pantomime* 135). It is obviously indicated that the serving men/blacks have been educated and now they know and can teach these manners better than ‘civilising’ white men.

Another opposition and another deconstruction in the play take place when the characters contrast their understanding of war and struggle for identity. Jackson is put on the stage with strong modifiers as “a very serious steel-band man”, who comes from “a very serious place” and who has come through “some serious trouble” (Walcott, *Pantomime* 135). That is why he cannot stand any kind of degrading approaches to his identity and inserts “a ice pick” into the hand of an Indian boy who makes fun of the “nigger[s]” (135). Moreover, one important demographic feature of the Caribbean islands is revealed in Jackson’s problem with the Indian boy and it is the existence of different races side by side as well as in opposition to each other. As Stuart Hall claims, “[t]he Caribbean is the first, the original and the purest diaspora” and at the same time it has the most complicated diasporic structure that includes a number of races from different continents (283-4).

In opposition to the fighting manners of the black man, those of the white man are placed in a way that problematises the given roles. The war memory that Harry recites is about “[a] Christmas panto” they played when he was a soldier of the army in Palestine (Walcott, *Pantomime* 135). In this panto, Harry takes a female role as this is the tradition in pantos but later one of the soldiers attempts to seduce him thinking that he has a queer identity in real sense. Accordingly, the suspicions about Harry’s gender increases and in this way the stereotypical effeminate black man is reversed and constructed back against the white master. Further, white man’s

understanding of war reflected as side by side with entertainment is a way to destruct the civilising and holy purposes of white attacks around the world.

As a direct result of the experience loaded in the black mind, to re-present colonial times either in the role of Friday or in place of Robinson is difficult for Jackson. That is why he does not want to accept to take part in the pantomime and moreover, he is reluctant to entertain the white audience reminding of their colonial superiority by playing Friday. As for his being Robinson, he is against it as well because he regards colonial exploitation as a kind of intrusion to the lives and cultures of the peoples. In his ironic utterances, he questions the course that the white colonisers took for colonial aims and he actually turns down any opportunity that may create a second generation of colonialists while rejecting the Robinson role. He repeats "three hundred years" three times in order to indicate the duration throughout which he served Harry, rather, the black men served the white men (Walcott, *Pantomime* 137). The emphasis on the number indicates that even if he accepts the role, the painful experience of the black man cannot be undone and put on the stage as a part of a light pantomime nor can it be brought to life within its limited boundaries.

The black man was a slave once and is servant now and in any case mimicking the white master. In other words, he is already in a kind of pantomime and acting what the white man has prescribed in the script without any voice of his own. He is a shadow the existence of which is dependent upon the self:

> JACKSON: … in that sun that never set on your empire I was your shadow, I did what you did, boss, bwana, effendi, bacra, sahib… that was my pantomime. Every movement you made, your shadow copied… (stops giggling) and you smiled at me as a child does smile at his shadow's helpless obedience… (Walcott, *Pantomime* 137)

However, the black man is not in the same position after those three hundred years. The order turns upside down and the shadow starts to tease and direct the self:

> JACKSON: … after a while the child does get frighten of the shadow he make. He say to himself, That is too much obedience, I better hads stop … He cannot get rid of it, no matter what, and that is the power and black magic of the shadow … until it is the shadow that start dominating the child, it is the servant that start dominating the master… (137)

Hence, the black man regards the present situation of his as an opportunity not to go back to the past but to reverse the past for the future. For Jackson, the past has been already reversed and he puts forward the example of immigrants around the world that overdo the masters in terms of culture. For him, West Indians, Pakistanis and many other immigrants in Britain have become an integrated part of the coloniser's country and the white men "can't shake them off" (Walcott, *Pantomime* 137). As it will be analysed in Chapter II in a more detailed way, West Indians that have migrated to the mother land after World War II are now the most familiar ones to the British culture and language. They are British in that sense and to recognise them is possible only through their colour. The British cannot disregard or exclude them.

The conflict between the white and black representatives and the changed order in their relations are also reflected in their pantomime. Through the reconstruction of the colonial text by the playwright, literature is reversed and acted again by the black explorer instead of Robinson or Harry though the latter attempts to rewrite it at the beginning. Although there have appeared a number of rewritings of Daniel Defoe's *Robinson Crusoe* since the time it was written, Walcott's version, unlike those

others, “alters the genre of the original text as one of its major counter-discursive strategies” (Gilbert and Tompkins 36). In the pantomime of the characters, Jackson takes Robinson’s civilising table, turns it upside down as if reversing the colonial order, and uses it for rowing. The role of the animal is not given to a black man but to white Harry by black Jackson. Jackson wants Harry to play a sea bird and then a goat out of which he will make his parasol and hat. However, Harry does not like the way Jackson’s oral script of black Robinson goes on, he does not accept the animal roles and the way Jackson gets shipwrecked while rowing. Jackson, who challenges one more piece of colonial grand narratives, says “… if I am supposed to play Robinson Crusoe my way, then I will choose the way in which I will get shipwrecked” (Walcott, *Pantomime* 139). Furthermore, he believes that he can play any explorer or any discoverer in his own way and he is the one who can “draw the line” to these representations (140). Even though Harry wants to stop the pantomime as it gets “too humiliating”, Jackson does not want to leave his work in the middle and goes on by turning the table back to its upright position to use it as a hut (140).

The reason for Jackson’s insistence on continuing is that for him, it is the white man who has built up the black man with the classics of the West and again it is the white man who has given independence. Hence, Jackson has the right to exploit this classical literature in his own way and make use of the independence while the white man does not have the right to leave the play “when [the black men] start getting as good as [Western classics]” (Walcott, *Pantomime* 140). Moreover, he questions the white mentality in the face of outperforming black men: “[the white Harry] cannot believe: one: [black Jackson] can act, and two: that any black man should play Robinson Crusoe” (140). First of all, the black man’s “acting is ultimately a means to

power" on its own let alone play Robinson (Gilbert and Tompkins 38). Moreover, Jackson is able to play the part that Harry gives him just as the black people have played the parts that "the history of imperialism" has assigned them (Walcott, *Pantomime* 140). However, the roles given to the black in these two stories are different and the white man experiences the historical role of the black. That is why it is hard for Harry to maintain the pantomime. He thinks that if they stage this panto, people will start to think about and question the colonial roles just as he himself does by being put in the position of the subaltern stripped of his power.

Harry, in the place of Fridays come to realise the conditions in which the black people were pushed into when they were forced to forget about and assume wrong all the things they own, culture, language, and gods/religion. Hence, he wants the story they are representing in the pantomime to be stopped and asks Jackson to change the scene to its previous state "just before everything started" (Walcott, *Pantomime* 141). Nevertheless, if the pantomime is a representation of colonial history, "that is not history[, t]hat is not the world", to clean up the historical scene of its colonial stains is not that simple and it is too late to reverse "the history of the British Empire" (141).

It is observed both in characters' lives and in the pantomime that the black people have done as good as the white masters in terms of civilisation but now the latter ones want them to go back to their previous states as slaves since they want to be the transcendental masters. It is conveyed to the reader at the end of Act I that Fridays have been educated not for the aim of rising them to the state of Robinsoes. Walcott describes these Fridays in "What the Twilight Says" as "slaves who by divine right could never be kings, because by claiming kingship they abrogated the law of God"

(12). However, this view of the white men is challenged by Jackson, who says "[n]ow that… is MY order…" (Walcott, *Pantomime* 142). These words can be interpreted in two ways. One is that black man has a responsible character and he does not mind to comply with the order given to him and he starts to clean the place of the pantomime. He wants to get the place of the white man but at the same time to remain in his own place. He is in a way like one of the masses that Fanon refers to as the ones who seek for decolonisation in the form of "power struggle" (*The Wretched of the Earth* 23). For Fanon, what such people "demand is not the status of the colonist, but his place" (23). The other point implied with the 'order' that comes to meaning of 'time' is that this is the time when the black man has the right to say and act against colonialism. In this way, he foreshadows the events in Act II of which he will hold the direction and by the help of which the tension that has risen to its peak at the end of Act I will be relieved.

The last but not the least point about Act I is that it reflects the effect of colonial and postcolonial periods in Walcott's art apart from their impact on the moods of the characters. Together with Harry's song explained above with its emphasis on his inward loneliness, the lines that are given to Jackson give a number of hints about his inner world. Walcott makes use of poetic form in his plays in order to allow the characters to reveal their suppressed feelings as poetic outbursts. For example, after Jackson recites the story of Robinson and Friday as "the first example of slavery", he does not hesitate to say "… one day things bound to go in reverse, /With Crusoe the slave and Friday the boss" (Walcott, *Pantomime* 138).

Walcott's literary character is torn between, rather, nourished well by classic literature, hall music, European language on one hand and on the other hand, carnival

tradition, oral literature, Calypso, West Indian dialects and Creoles. As a result, as he himself points out, he has grown up a world for himself in which there rule "two lives: the interior life of poetry, the outward life of action and dialect" ("What the Twilight Says" 4). The interior body is free of the white men's otherings as it does not have a colour and that is why Jackson can say that Friday will be the master. Also, it is the place where the black man can inherit European influences as much as he wishes and he can voice his inner poetry without the fear of his dialect being heard. On the other hand, the outer world is determined by the black man's outer properties, "his voice, colour, and body" (16). Walcott regards them as the assumed handicaps before the black man's theatre because "[their] bodies think in one language and move in another" (27). Although the black actors' inner voice speaks in a free and comfortable manner, their "tongue stumbles on words that have less immediacy than [their] dialect" and their bodies are unable to do "certain 'inflexible' classic gestures" (23). To adapt body and tongue in a play before the audience going beyond the colour and race is more difficult than to give voice to inner thoughts.

One more artistic tool that Walcott employs in order to throw light upon the characters' other and more real sides is, "role playing within the role", one of the topics on which Richard Hornby elaborates his argument about varieties of the metadramatic. In this technique, characters of the play get a role in another theatrical scene within the play. According to Hornby, the roles given to the characters in the role play are much closer to their own tendencies and what is not said about them is conveyed to the audience with these roles. Moreover, this technique provides both the characters and the audience to enter "a kind of laboratory, in which social roles [and identity] can be examined vicariously" (71). In *Pantomime*, Jackson and Harry

shift their master and servant roles a number of times during the time they want to prepare the panto for the tourists and this shows that they do not know which part they can play as they are caught in the hybrid space. Also, Jackson wants to take the role of the master while Harry finds himself in the position of the servant. During their conversations, the roles given to them by the power owners are questioned as they have changed their places and it has become easier to estimate the state of the other.

1.2. ACT TWO: POSTCOLONIAL CARIBBEAN AWAY FROM COLONIAL TIMES

1.2.1. Setting of the Noon after Colonial Morning and Challenged Language

The second act of the play *Pantomime* is set at noon as a continuation of the morning in Act I. As a result of the hot weather, Harry is seen with his unbuttoned shirt when Jackson appears shirtless. The white representative is reading and resting on a deck chair, which is a passive state giving the impression of a coloniser tired of three hundred years' civilising activities in far savage lands. On the other hand, the black one is working on the deck with his hammer and the sounds of this hammer, as well as his active manner, disturb the white man. The black man, under the hot and gloomy sun, challenges the white man by reminding him that he is the indigeneous one who is used to such a kind of weather and it is the white man who is the alien

and the guest. These hammer sounds also inform the audience of the coming challenges in this act from the black side.

While Harry is excited to stage a pantomime with his theatre memories in his mind in Act I, it is Jackson in Act II whose memory is full with the unsatisfactory pantomime attempts of the morning and who wants to try it again. The black man is again mimicking the tactic of the white man, that is, he tries to act the past again for the present purposes by using this past as justification. Jackson intermittently implies that Harry was unsuccessful in his attempt to represent on the same stage two traditions, "'classical acting, Creole acting'" (Walcott, *Pantomime* 142). He aims to attract Harry's attention and pull him into the pantomime again just as Harry does in Act I with music and dance. However, the master-slave relations in the latter become "man to man" in the former (143).

Walcott makes use of black and white representatives to reflect the double and hybrid nature of his own art. Harry and Jackson embody this nature with their background properties, "[o]ld-time calypso, old-fashioned music hall" (Walcott, *Pantomime* 144). Moreover, it is also possible to witness the state of the postcolonial Caribbean islands after the colonial period which is in between: on one side Caribbean calypso, carnival when the hall music, Western theatre on the other side and both under the effect of colonial times as reflected in Act I and in an attempt to preserve their distinct experience and character as reflected in Act II. The noon time that is unbearable after the warm morning and the second phase of the post-independence as represented in Act II will be analysed in this part of the chapter.

Employing all the possible ways, Jackson distracts and disturbs the white man in order to take him into the pantomime, to finish his work, to complete the necessities

of independence. Apart from the hammer, Jackson makes the sounds of a sea gull but a black one and he also recites the same lines of his in Act I. These lines that go as such "… one day things bound to go in reverse/ With Crusoe the slave and Friday the boss" explain what he aims to execute in this new act (Walcott, *Pantomime* 142). Also, one of the promises of his in Act I will be realised and it is Jackson's 'order' to call the white man "boy" in many cases as he sees the white man child-like, immature, and in need of education.

Moreover, Jackson's attack is against the name of Friday and he changes it into Thursday in Act I. However, in Act II, it is directly against the name of the master. He calls him in a number of different ways with new combinations and by deconstructing the transcendency of the white names: "Mr. Robinson … Mr. Trewe, sir! Cru-soe, Trewe-so! (Faster) Crosoe-Trusoe, Robinson Trewe-so" (Walcott, *Pantomime* 143). Jackson is playing not only with the established white names of literature but also with the 'Standard' nature of the English language. Walcott asserts that "the language of exegesis is English", it is burdened by different cultures, and it is possible for these cultures to manipulate and make changes and inventions for it ("What the Twilight Says" 27).

Likewise, George Lamming challenges the white coloured English language and says that it is "no longer the exclusive language of the men who live in England[, t]hat stopped a long time ago…" (15). In another exemplary scene, Jackson calls it "Anglo-Saxon English" keeping it separate from the Creole English (Walcott, *Pantomime* 145). While he is reading the script that Harry has written, he finds out a spelling mistake. Although he has certain knowledge of the English language, he asks whether it is a word specific to Anglo-Saxon English. The fact that a black man

shows a white man his mistake in white language indicates that the white man is no longer the only possessor of the English language. Walcott claims that the black men's use of English can be explained not as "an exchange of influences" or a kind of "imitation" but as "the tidal advance of the metropolitan language, of its empire" ("The Muse of History" 51).

In addition, the degeneration that Jackson causes in English is not limited to its written form since it takes place in pronunciation as well. Although it is observed throughout the two acts, it is voiced by Harry in Act II who says to Jackson "[y]ou mispronounce words on purpose, don't you Jackson?" (Walcott, *Pantomime* 144). He considers this situation a matter of "a smile in front and a dagger behind [Jackson's] back", in other words, he is aware of the deconstruction which Jackson aims. In another dialogue of theirs, they discuss the pronunciation of a word "mariner":

> JACKSON: … that is 'The Rime of the Ancient Mariner'. (He pronounces it 'Marina'.)
> HARRY: Mariner.
> JACKSON: Marina.
> HARRY: Mariner.
> JACKSON: 'The Rime of the Ancient Marina'. So I learn it in Fourth Standard.
> HARRY: It's your country, mate.
> JACKSON: Is your language, pardner. (150)

The topic of their conversation is one of the canonical works of English literature and this common literary knowledge affirms one more time the colonial education, cultural interaction, and once colonised man's knowledge of English literature as well as language. The differences in pronunciation show the Caribbeans' addition their own distinctive properties to what is learned from the colonial men. The black and white representatives in the play are the two constituents of one whole, "the halves of a fruit seamed by its own bitter juice" ("The Muse of History" 64),

Walcott's two ancestors who call each other as 'mate' and 'pardner' in their own way. They have contributed to the translational arena and as a result, both of them experience the hybridity in language and life. To the language of the white man, the black man has brought his background and achieved the postcolonial result.

If the issue of pronunciation is taken into consideration from a different point of view, it has another dimension apart from the attempted deconstruction. It bears the trace of cultural expression. As it is also mentioned in the argument about the poetic language used by the playwright, the tongue of the West Indians cannot speak as well as it can write. Walcott, who is in the same situation with his Caribbean tongue, blames the landscape and history and claims that 'twilight' in every sense, language, literature, acting, writing, speaking and many other fields of life "had set [him] apart" and different from the English counterparts ("What the Twilight Says" 28). The distinctive pronunciation of the Caribbean man also throws light upon the English language usage in the Caribbean land.

Kenneth Ramchand, in his work *The West Indian Novel and Its Background*, dwells upon this issue. He says that there are no longer separate languages as Standard English or Creole English but it is possible to mention a scale in between them. According to his researches, Creole is generally spoken in far places of the Caribbean and by unschooled people. He defines today's Creole as the 20th cent version of Creole used at the times of slavery in order to get into contact with the masters and the slaves brought from different continents. He says that dialects developed later after Creole when the Western popular education started towards the end of the 19th century. Ramchand draws attention to a remarkable fact about these Creoles and dialects that throughout their development, as the time goes, African

elements decrease while English ones increase. However, this situation is affected by education and life standards as well and there appear a number of dialects and standards, that is, it is possible to speak about "multiplication of … stages or degrees of Englishness" in accordance with time, place, and status in which they are spoken (91). Jackson's Fourth Standard must be one of these varieties.

In the face of such a black man who can express his resistance in different ways, the white man represented by the playwright is a disillusioned character in the once colonised land. It is no longer the black people who are disillusioned as they have a Creole culture and they can get adapted to the new conditions as a result of colonial and diaspora experiences in different parts of the world. Nonetheless, it is now the white people who come to the once savage lands as exiled from the civilised world. Harry is the representative of this new aspect of the white men. He explains the plight he is in as follows,

> [a]t the beginning it's fine; there's the sea, the palm trees, monarch of all I survey and so on, all that postcard stuff[a]nd then it just becomes another back yard[,] … [t]he horror and stillness of the heat, the shining, godforsaken sea, the bored and boring clouds[.] (Walcott, *Pantomime* 143)

It is very much like the complaining of the black men of the rainy weather in Britain. The frustration in terms of life conditions is one of the greatest problems that colonialism has brought about. Other than the minority sufferings of the black men in the mother country, what those lines remind is how African slaves were brought to work in newly discovered world. The colonisers prepared advertisements that represented the New World in order to attract the black people. Besides, when those far lands were colonised, with similar advertisements, the white men were drawn to the colonised lands to shoulder the duty of civilising. As it is reflected in one of the

colonial narratives, *Heart of Darkness*, these white men are generally adventure loving and fond of exploration. Harry is similar to his ancestors though he is there as a result of his escape from the civilised world but again for the aim of governing the black people. That is why he wants so much to stage the pantomime in which he does not accept to be ruled by the black explorer.

One more common point the present white man has with the previous black image is the fact that he is homeless. When Jackson suggests him to go back home if he cannot live there, he says that he does not have anybody or anything to go back to, unlike Robinson, as he has lost his wife and son. Therefore, his home is "neither here nor there now" (Walcott, *Pantomime* 143). He justifies his stay by asserting that he has given up the theatre in order to work the hotel and he has to do his work as a responsible man. His expression of himself with his work is very similar to that of Jackson in Act I who wants to finish the work he has started. The white man is copying the work ethics of the black man and in this way one more reversal of the assumptions takes place.

Harry feels the same sense of unbelongingness and the guilty conscience like the black men in coloniser's country. He is aware of the fact that "[he] wouldn't have any right here" (Walcott, *Pantomime* 143). White man is placed in the black shoes for one more deconstruction of the roles. Nonetheless, for Jackson, there is another reason for Harry's feeling of alienation and loneliness. He believes that "[Harry] ain't no parrot to repeat opinion" and also it is summer and Harry's white companions go back home as the islands are too hot (143). That is, he is no longer flattered, admired, or mimicked, in other words, he does not have any shadow and at the same time he has no white companion to support him and their rights on that

land. This microcosmic state of the white man also represents the defeated coloniser in macrocosmic sense who is no longer the 'monarch' on its own. The state of England in the world arena is very much like this lonely white man without shadows. She has given independence to the ex-colonies and She does not enjoy the previous dominance supported by the black followers. The British monarch is no longer the only power over the colonies around the world.

Facing this new world order in which white and black characters no longer inhabit the previously assumed places, Jackson believes that both their pantomime and a life conduct in general should be re-played and directed by a black man. The white man who is not able to adapt to the conditions on the island should be creolised according to Jackson the Caribbean. It will be the "[s]ame life[, d]ifferent man [but t]hat stiff upper lip goin' have to quiver a little" (Walcott, *Pantomime* 144). In other words, the white man should give up the 'innate' nobility and masterhood for survival in the new world. This suggestion of Jackson's is actually the way that Robinson follows in order to maintain his life. On the other hand, Harry is devoid of the properties that Robinson has and he is in need of Jackson's help.

Jackson draws attention to the differences between these two white men, two Robinsons. First, Robinson in Harry's script that reflects Harry himself cannot see through the reality. For example, he ignores the goats around him and assumes himself alone but these goats can be very useful both to make use of their flesh and skin and not to feel that lonely. As a consequence, "[h]e is not a practical man shipwrecked" and so he cannot be a Robinson who benefits from all the things he sees on the island (Walcott, *Pantomime* 146). He could not adapt himself to the new conditions but Robinson could. That is why Jackson feels comfortable to call

Robinson “the First True Creole” unlike the white man Harry unable to get creolised with his ‘stiff upper lip’ (146). Second, Harry’s Robinson is in a desperate situation and complaining about the new land whereas Robinson that Jackson knows is very hopeful to be saved as “he has faith” (146).

As John Thieme indicates, Harry’s Robinson is “emotional isolate” while Jackson’s is “pragmatic Creole” (129). By constructing two oppositional perspectives to Robinson, the playwright “refashion[s] ‘classical’ archetypes” in order to defy “the crude binarism of coloniser-colonised, European-‘Other’ dichotomies” (Thieme 129). Accordingly, the black man becomes more Robinson than the white man as Harry says “[y]ou are the Christian[,] I am the cannibal” confessing that not only the social and literary but also the religious roles are reversed (Walcott, *Pantomime* 146). It is not Harry but Jackson who has managed to survive through all the diasporic and colonial experiences in different places of the world and with the loss of lineage, culture, language, and history. Again it is Jackson who has hoped to be saved from this situation one day and establish his own distinct identity. Jackson is more like Robinson now that the present time is the black man’s ‘order’.

1.2.2. Clash of Characters and Props throughout Different Scenes

Act II witnesses the climactic crises between the two characters in which their historical and present positions, identities, and roles are questioned, clashed, and at last compromised in the hybrid and translational place. For this aim, Walcott makes use of the perspective that he ascribes to the New World poets in “The Muse of History”. Accordingly, he “neither explains nor forgives history[,] … refuses to

recognise it as a creative and culpable force" (37). Though he makes use of it and believes the necessity to give voice to "the unfinished phrases of a dead speech", he rejects its power that chains people to itself and makes the characters to live in between the past and present (44). In the play, use of toilets different for the masters and the servants, violence practised on the parrot and violent tools like hammer and ice pick, and representation of a white woman by the black using her photograph as a mask are the three cases to be dealt with in this part about the ongoing of the characters' relations to each other.

In the discussion about the setting and language of the play, it is indicated that the time is contemporary and the play recounts the happenings that take place after the independence gained. Through these technical tools, the playwright aims to throw light upon the changes that occur in the roles that are ascribed to the characters in the society. Although it is observed that the colonialist master and the colonised servant are not as they were in colonial times, some certain assumptions are still kept. For example, when Jackson asks for permission to go to the toilet, Harry also wants to go with him and there goes such a dialogue:

> JACKSON: Monkey see, monkey do.
> HARRY: You're the bloody ape, mate. You people just came down from the trees. (Walcott, *Pantomime* 146)

Naming is no longer from one part and the binaries are being balanced. Again in the context of this toilet issue, white and black men exchange complains about each other's dirtiness as their understanding of cleaning is very different. For Jackson, white men "either don't flush [the toilet] … or just wipe [their hands] fast or not at all", which is a fact he learned when he was a bathroom attendant at Hilton (Walcott,

Pantomime 147). On the other hand, Harry does not say anything to deny it but his 'clean' side is again declared by Jackson. When Harry offers Jackson to use his own toilet rather than going to that of servants, Jackson decides to tease him and asks the white man in a way 'are you sure?'. He describes the toilet of the master in which there are valuable and expensive things and "a clean towel" and implies that as a black man he can use the toilet but not the things in it (147).

It is just like the fact that the black man has been brought to work on the island but not to manage the civilised institutions built on it even though they have been given independence and the land has become their possession and this implication is given in the play:

> JACKSON: I mean equality is equality and art is art, Mr. Harry, but to use those clean, rough Cannon towels… You mustn't rush things, people have to slide into independence. They gve these islands independence so fast that people still ain't recover from the shock, so they pissing and wiping their hands indiscriminately. … [Y]ou go to your place, and I'll go to mine, and let's keep things that way until I can feel I can use your towels without a profound sense of gratitude and you could, if you wanted, a little later maybe, walk round the guest house in the dark, …, without feeling degraded, and we can then respect each other as artists. (Walcott, *Pantomime* 147)

As indicated in Jackson's challenging utterance, neither of the parts has got used to the 'independence'. Also, if independence is given, not achieved by the people of the once colonised land and if they are not prepared for it with any intellectual background education, decolonisation cannot be realised in full sense and in all the layers of the society. When Fanon refers to the struggle of the colonised people for decolonisation, he draws attention to the threat that the white man can make use of any opportunity to re-start colonialism. For the decolonisation and independence to be gained completely, he believes that "political education of the masses is … an

historical necessity" (*The Wretched of the Earth* 88). As for the white man in this toilet scene, Jackson reminds him of his being an exile not a host. Harry believes that Jackson "ha[s] manipulated [the toilet issue in his own] way" and he does realise but not want to accept that the black people are aware of their rights as well as responsibilities (147).

Another important scene where characters shift their roles intermittently is Jackson's appearance with the tools of the white man and Harry's attempt to use the revenge tool of the black man, ice pick. Following the arguments on 'toilet' through which racial differences and the present conditions of the races in question are brought forward, Harry plays with the table and puts it on its back, then into upright position, that is, he is mimicking Jackson, who has done the same movements in Act I. Moreover, he finds an ice pick and puts it somewhere to use later. Meanwhile, there comes to his mind Jackson's words when he is recounting the event in which he has wounded an Indian boy's hand because he has made fun of 'niggers'.

In both of the cases, Harry is about to enter a war for identity. In the first case, he is mimicking a black man as he wants to be so adaptable to new and hard situations like Jackson, who shows with those movements that there is no one way of using a table although it is a white man who has introduced the table itself to Friday. In the second one and in the other scenes where he will use the ice pick, it will be understood that he wants to be violent if necessary to protect his identity and to take revenge on the things and people he could not do anything in the past. If Fanon's ideas are used to consider a coloniser's situation in misery, he suggests that "violence is a cleansing force[, i]t rids the colonized of their inferiority complex, of their passive and despairing attitude[, i]t emboldens them, and restores their self-

confidence" (*The Wretched of the Earth* 51). In addition, Harry in a way attempts to reverse that disturbing past which he has tried to reconstruct in Act I. It is no longer the black people who have a past like "one wasteland of nonachievement" (Ngugi 3) before colonialism but white men who have sacrificed their pasts to colonial idea of 'civilisation'.

Likewise, Jackson feels the pain that the colonial past has caused and this time it is he who imitates the white master. Both the characters keep themselves away from playing the roles and using the tools that are transcendentally attributed to their races. Jackson indicates this contemporary situation in three words "[d]em days gone", the colonial days when certain tools and roles belong to certain characters are now far away temporally (Walcott, *Pantomime* 148). Jackson takes his place on the stage after the toilet with umbrella opened, hat on his head, and the hammer "stuck in the waistband of his rolled-up trousers" (148). While Harry has Jackson's ice pick, Jackson has Harry's hammer. Further, when Harry is planning to use this tool in order to reverse the past by taking revenge on it violently, Jackson has already taken his revenge with the hammer on the past that he is denied. He has killed the parrot the life of which dates back to the pre-colonial times. He explains how it has happened as such "[m]e na strangle him, bwana[, h]im choke from prejudice" (148). For Jackson, white men killed the pre-colonial identity as a result of their prejudice towards this pre-colonial history as it is indicated above considering it a 'wasteland' and towards the culture and language at those times. White men have already cut the blacks' connection with that period. Now the black man has got rid of it completely and there is no past but present, the time to do something for the future.

Other than this historical implication, this case has hints in terms of linguistic issues as well. The black man is developing a new identity and Creole is an important part of it. As they could not undo the colonial past or deny its traces, they prefer to carry them to present time with the addition of their own cultural dynamics. Similarly, Harry evaluates this event in two ways:

> HARRY: You people create nothing. You imitate everything. It's all been done before, you see Jackson. The parrot. Think that's something? It's from *The Seagull* by. It's from *Miss Julie*. You can't ever be original, boy. … Is that one of your African sacrifices, eh? (Walcott, *Pantomime* 148)

On one hand, he blames Jackson for imitating the white men's stories. *The Seagull* is by Anton Chekhov and *Miss Julie* is by August Strindberg. In both of these plays, there is a scene in which a bird is killed, by shooting in the former and by cutting the head off in the latter. On the other hand, he thinks that it might be a kind of African tradition. His thoughts operate in a hybrid way just as Jackson is on the way of hybridity by killing the pre-colonial language and creolising the coloniser's language. As a consequence, both the characters cannot solve their conflicts with/in the past and it is impossible for them to undo this past. Hence, they are caught in between colonial past and postcolonial present and they are in between maintaining and challenging the roles given to their communities.

In Act I, the characters are continuously changing Robinson and Friday roles and in Act II they shift the master and slave roles, identities, and experiences without the disguise of Robinson and Friday. According to John Thieme, this is because of Walcott's style which aims not to reverse the roles completely but allow the characters to live in hybrid spaces and with numerous possible identities away from the fixed ones so "he has them play out an extended repertory of variations on the

Friday-Crusoe relationship, which problematises the very idea of hierarchical positioning" (126). He draws attention to the "fluid" and "endlessly mutating" nature of the characters that are not bound by any "essentialist entity" (127). Such a character construction is the one of the results of Walcott's own hybrid character as a man of letters.

Another way that Harry and Jackson hold in order to be purified from the taints and pains of the past is another kind of panto that they improvise during the course of their arguments deeply into the past. When Harry is again stuck in his previous life with the wife, Jackson first suggests not talking badly behind her but then comes close to her photograph, speaks on her behalf, and starts a hot argument between the couple. In a way, he allows Harry to go back to his own past not the colonial one this time and to consider, to question the happenings again. First, Harry blames the wife for causing their son's death. Later, the reason why Harry has come to the island leaving the theatre and homeland behind comes to the surface:

> HARRY: I'll tell you what I am going to do next, Ellen: you're such a luminary, I'm going to leave you to shine by yourself. I'm giving up this bloody rat race and I'm going to take up Mike's offer. I'm leaving 'the theatuh', which destroyed my confidence, screwed up my marriage, and made you a star. I'm going somewhere where I can get pissed every day and watch the sun set, like Robinson bloody Crusoe. (Walcott, *Pantomime* 150)

The white man has come to the island not to improve or civilise there but to escape his own civilised life to which he has lost his wife. In order to get rid of the memories belonging to this past, he attempts to use violence with that ice pick on the wife's photograph. However Jackson takes the photograph, puts onto his face, and plays around with Harry in order not to let him destroy her face. Jackson wants him to forgive her and so get free of the pains which questioning of the past causes.

Jackson goes to the edge of the gazebo and after a few arguments again, when Jackson with the photograph is about to fall into the sea, Harry says that he has forgiven her.

At the end of this climactic scene, Harry breaks into grievances and confesses that it is this unsatisfying past that has arisen in him the wish to play the panto. He says that he was playing Friday and she was Robinson either in the pantos or in life. There might be two different implications here in this point. As he said before, the dame is played by a man in panto and he might be the one playing Friday, who is represented as feminine for years on European stages. In this case, wife is in the role of a man, that is, more powerful and dominant while the husband is playing the weak Friday. However, all these can be a kind of sarcasm about the couple's relations in real life with more effective and successful wife and less master husband, not practical Robinson. As to the roles they take in the pantomimes they perform in England, Harry can be Robinson as he says that his wife believes that the only part he can do well is Robinson lonely on the island and his wife can be Friday, who is played by a woman in the late eighteenth and nineteenth centuries. Helen Gilbert and Joanne Tompkins indicate the reason for this fact as to represent the race "invisible in favour of the more powerful signifier of (white) gender" (36). Depending on this evidence, these critics support the second possibility of the shifted roles.

In both the cases, Harry is in an inferior position to his wife and wants to get over from this degrading state through the pantomime he plans to stage with Jackson. According to the first possibility, he was playing Friday with wife and he wants to be a real master in the present one with Jackson. According to the second one, a more probable one, he was always Robinson like the white man always the master but at

home he was defeated by the overwhelming wife. First, he hopes to take the role of Robinson and to play with an actual Friday, Jackson. However, when the latter does not accept it, he thinks that he can try to be Friday and play it well like the wife. Nevertheless, he loses on the stage again because of an outperforming Friday.

White women were, like the blacks, categorised as lacking human beings inferior to the white man in colonial times: “white colonialist man at the top, white woman, black man, and lastly black woman is the order assumed” (Erol). Moreover, as John Thieme suggests, in his analysis of *Pantomime*, with the help of such “parallels drawn between race and gender” especially in this last scene, “gender and racial binaries … intertwine” (125). At the end of the play as a whole the throne of the colonial man is usurped by black men and white women. The white man is stuck in the heroic colonial past and in his own unpleasant life which is no more colonial. Jackson, who is aware of this state, calls him:

> JACKSON: … Crusoe must get up, he must make himself get up. He have to face a next day again. (Shouts) I tell you: man must live! Then, after many years, he see this naked footprint that is the mark of his salvation… (Walcott, *Pantomime* 150)

There is no use in any attempt to reconstruct, relive, or destroy the past as the present time is ahead with new possibilities. In other words, as “[t]he Caribbean sensibility is not marinated in the past, it has to “survive the malaria of the past” (“The Muse of History” 54). The naked footprint goes beyond the reductive descriptions of savagery and becomes the sign of white man’s salvation from that reductionism and binarism in second act, in the second phase of post-independence period. .

Towards the end of the play, characters turn to their pantomime the script of which they are rehearsing in Act II. While it is Harry who remembers well the

meaningless words invented by Jackson in Act I, here is it Jackson in Act II who does not forget the lines of Harry's script. When Jackson reminds him of the lines, Harry goes on with them and after a time he breaks into tears and then to laughter. He claims that crying and laughing have "the same sound[, people] can't tell the difference if [he] turns [his] back" (Walcott, *Pantomime* 151). It might be a sort of symbol for the Creole acting that he aims from the very beginning: with one body giving different meanings and representing not one side but the hybrid sides. At the beginning of Act II, Jackson refers to an actor who makes distinction between Creole and classic acting but at the end, Jackson and Harry manage to "subvert the idea of such an opposition by creolizing the 'classical'" (Thieme 129). Neither of them is the ultimate Robinson or the ultimate Friday but they are in between. With them, the playwright also achieves the type of theatre that he aims, 'Creolised classic'.

As characters are living in such a hybrid space provided by the playwright, they together make fun of the possibilities for new combinations out of English words. They creolise English expressions:

> JACKSON: … next Friday… when the tourists come… Crusoe… Crusoe go be ready for them… Goat race…
> HARRY: (laughing) Goat-roti!
> JACKSON: (laughing) Gambling.
> HARRY: Gambling?
> JACKSON: Goat-to-pack. Every night…
> HARRY: (laughing) Before they goat-to-bed!
> JACKSON: (laughing) So he striding up the beach with his little goat-ee…
> HARRY: (laughing) E-goat-istical, again. (Walcott, *Pantomime* 151)

The 'goat's in *Robinson Crusoe* are not alone any more and it is the result of changes in the world in terms of language, literature, and the flow of history. Harry, just aware of this fact, thinks "[a]n angel passes through a house and leaves no imprint of

his shadow on its wall[and similarly, a] man's life changes and he does not understand the change" (151). The shadow of the white man -the black man-, and the repercussions of what he has done –Creole identity- may not be realised for ages. However, after having gone through the past with the help of different metadramatic constructions, the past is called to intrude into the present and then it "project[s] forward into the future" (Glissant 64). Its effects are seen more clearly, and it becomes more possible for the characters from the present to contemplate over the past and future.

Thieme sums up this point reached at the end and claims that Jackson and Harry have achieved a man-to-man relationship and been "humanized by the stripping away of former stereotypes" (129). In Act I, the main concern is that though the time has changed into postcolonial period, the black man cannot take the place of the white man. However, at the end of Act II, it is possible to observe that two opposing representatives are aware of the changes in both sides and the black man can dare to ask "Starting from Friday, Robinson, we could talk 'bout a raise?" (152).

Walcott, throughout two acts, constructs and then deconstructs the colonial history in Western history books and literary works. When the audience is informed about the state of the colonial times, they are also shown the fact that history not always flows in the same line. The play has two acts that represent the two sides of the postcolonial period and two characters that trespass the domain of each other's identities and that question the opposite binaries so that they can explore identity definition in between. The English language which is burdened by colonial experience is a very significant tool that defines the ambivalent nature of these

identities and their cultures. In the play, the technicality employed by the playwright is an effective means to convey the message to the audience.

CHAPTER 2

SLAVE AT HOME, MINORITY IN THE SHELTER

"Remember a shelter is a temporary place of refuge in a disaster. It cannot be like home." (qtd. in Phillips, *The Shelter* 5)

INTRODUCTION

The Shelter (1984) by Caryl Phillips is a play written in postcolonial tradition and in relation to the experience of the colonised in their own lands and the uprooted minorities in England. It covers the complex relationship between a white woman and a white man with representations from 18th century in Act I and from 20th century in Act II. Although it has a different setting from that of *Pantomime*, the binary relation it has between a black and a white as well as between the two acts is very similar to such relations in *Pantomime*.

Caryl Phillips creates this piece of drama with a number of questions and concerns in his mind. As he himself explains, he has the anxiety and the experience of a black man of letters the American writer Langston Hughes defined years ago: "'the negro artist works against an undertow of sharp criticism and misunderstanding from his own group and unintentional bribes from the whites'" (qtd. in "A Little Luggage" 243). As Derek Walcott is trapped in between his own artistic identity and the expectations from him as a writer, Phillips is caught in between the artistic influences from the white community and the social responsibility. Hence, he is more disturbed by the comment that he is writing in the tradition of "white man's theatre"

and that he employs it “knowledgedly” for the purposes of black experience of slavery and colonialism as one of the critics indicated in his review of *Strange Fruit*, the play of his before *The Shelter* (Phillips, *The Shelter* 11; “A Little Luggage” 243). If he is a part of “‘the white man’s theatre’ club” (11; 243) although he does not want to be and he believes that he is not, he is obliged to write in accordance with the “expectation”s of that white tradition of theatre (*The Shelter* 10).

At last, Phillips decides to write the dramatic story of a black man and a white woman as represented in a postcard at the times of “turmoil and welter of Britain in the late 1970s and early 1980s” (Phillips, “A Little Luggage” 243). In this postcard, the white woman’s head is in between the hands of a black man, which gives the sense of “power and strength” as “a grip of iron” but at the same time becomes a sense “infinitely gentle” as “a caress of love” (*The Shelter* 9; “A Little Luggage” 243). Accordingly, not only the playwright is in between the “arrogant but inevitable task” (*The Shelter* 10) to represent the society in which the blacks have to experience life and the concern of representing it within the limits of white theatre as “a black writer” and as “an imitator” at the same time (12) but also the senses this postcard gives about such a relation in English society are in between so it is beneficial for Phillips to reflect his psyche.

Phillips explains further about this couple when he says that the man has a ring in his third finger, he is not married or at least not to her and he makes a final conclusion indicating that neither of them is married. They are together, they exchange confused feelings with each other but they are not married as “inter-racial marriage is [already] considered almost universally to be out of the question” as a Trinidadian cricketer Learie Constantine states (qtd. in Phillips, “The Pioneers” 270).

These conflicts experienced by the writer before writing, by the blacks in the white society, and by the whites in their relation to the blacks can also be observed as duplicities, rather hybridities in the construction of the acts, the characters, their conversations, and the props used on the stage in *The Shelter*.

2.1. ACT ONE: AFRICAN HERITAGE OF THE CARIBBEAN SLAVES

2.1.1. Setting of an Ambivalent Island and English Language

The setting in Act I is in the 18th century and on the beach of an island possibly on the Caribbean land with palm trees, seaweed, coconuts, daylight, the sea and the high sun over it. This island does not have to be situated in the Caribbeans as it is not indicated as a specific one and so it can also be an island near the African continent. The ambivalence about the state of the island can be related to Caryl Phillips's approach to the postcolonial philosophy.

In one of his essays, Phillips states that he has taken Frantz Fanon's two impressive books *Black Skin and White Masks* and *The Wretched of the Earth* as his Old Testament and New Testament when he does not have any knowledge about Fanon's Caribbean heritage as a black man born in Martinique. Although the publishers attempt to give a kind of radical racist impression about the character of Fanon with some illustrations and writings on the books, what Phillips believes and observes about him is that "the revolution was not confined to tackling issues to do with race" for Fanon because "he was arguing for human dignity and racial origins

were a subsidiary issue" ("The Gift" 133). In more concise words, Phillips notes that "Fanon is a humanist whose sympathies traverse all boundaries" (133). The fact that Phillips takes the two important books of a black man, as his Old and New Testaments, one who has experienced the fierce struggles of black freedom and who Phillips believes has universal and revolutionary ideas that are inclusive of all blacks or of all colonised people going beyond the boundaries is one of the reasons that cause Phillips not to need a specific place for his play. All the islands in which a black man falls into struggle for his identity against a white person can be setting of a postcolonial play as Phillips is following the idea of mutual "colonial" experience of colonised from different races.

Another reason for the island's being any one among the colonised regions and the reason for its being most probably an island can be related to the hybrid character of the Caribbean islands more clear than the other once colonised lands. A Caribbean individual does not have one pure origin, his homeland can be any one among the colonised regions. As Phillips observes,

> Wherever one happens to be in the Caribbean, at least two or more continents and cultures have already provided the bedrock upon which one's identity has been forged[, i]t is a birthright that embraces Europe, Africa and Asia" ("The Gift" 131).

This is the hybrid quality that characterises the setting of the play and also the playwright. Phillips, in the continuation of these expressions, puts forward the idea that the writers of the Caribbean archipelago that come from such a migratory origin have "the subsequent sense of displacement" and he regards this displacement as "a gift" like Walcott's 'twilight' (131). According to him, thanks to this gift, they can create narrative energy out of oppositions and tensions and moreover they do not

need to restrict themselves to the "noose of race" that Afro-American tradition is heavily dependent upon (131). In addition, such a writer as Phillips with an African and/or Caribbean origin but who has lived for years in Britain wants to go "beyond an Africa that becomes stereotypical after their years living in another culture" and prefer to write plays "with no clearly identifiable setting" with an attempt of "'universalization' of setting" (King 813). That is why Phillips prefers such a neutral and ambivalent setting for his production as a Caribbean-born black man so that he can reconstruct the black slave and black minority experiences in general with a universal aim.

18th century is given as the time for the play and it is again an ambivalent time period as it covers a hundred years. The play does not take place at a specific time although what it represents is only one day from morning to night. The emphasis here is on "18th century" as a whole and the experience of one day refers to the whole century. To talk about the 18th century and to use it as the setting is an aspect of Caribbean literary tradition in which history is an important concept. Thanks to the hybrid quality of race and culture in today's Caribbean, "history has had to be decolonized and therefore rewritten" (Savory 713) and it is to be "counteract[ed] seeing history solely from a white perspective" (King 818) because it is this history that has given birth to the complex and inferiorised racial and cultural identities. Caryl Phillips is one of the writers who experience a complexity of "cultural ancestry" and he feels "a sense of responsibility almost as much to history as to literature" referring to the complex history of the Caribbean world that has races and cultures from a number of places around the world (Savory 725). As a direct

consequence of this condition, he gives utmost importance to history both in earlier periods as in Act I and recent ones as in Act II.

18th century is known as the time of slave trade for Britain. It is also called Georgian period referring to the time between 1714 and 1830 when George I, George II, George III, and George IV ruled. This age is characterised by the industrial developments that Britain initiates and at the same time some problematic issues that She has to deal with. The Gordon riots in 1780, the uprising against Catholicism and against the Act of 1778; the fear of Irish migration and of Catholicism; the free and slave blacks and their places in different places of national life are the issues that concern British society in the late 18th century. However, here are the blacks not regarded as an important problem as they do not pose a threat to the British nation, who is white and "for [these blacks] simply [represent] the unwelcome backwash of the nation's maritime adventures in the slave trade". In other words, it is a time when Britain only exploits the black slaves, She does have troubles with other minorities, and blacks are easy to deal with. (Phillips, "Ignatius Sancho" 248)

Although 18th century is given as the time when Act I takes place, there are also a number of references to the earlier times of slavery so the past and the present of 18th century are brought together. People in the Caribbean are in fact the ones uprooted from their own land, Africa and forced to live as slaves in foreign lands, not to use their own languages, and not to believe in their own gods. Phillips draws a general picture of slave history in his essays and for him, the adventure starts in 1493 with Christopher Columbus's discovery. Then, it continues with Thomas Warner who "inaugurate[s] British West Indian colonisation" after he lands on the Carib island in 1623 (Phillips, "St Kitts" 136). An age follows the colonisation in which firstly the

British and after a year the French buy the lands of the Carib Indians and then start to replace the indigenous people with the slaves brought from Africa. This process is obviously represented in the second scene when the black man narrates his story which starts with the slave trade 200 years ago:

> HIM: I was born near 200 years ago in a small village in my native Africa.
> …
> HIM: … and your father came and set fire to the hut of my family, raped my mother and killed my own aged father, but he did not kill me for I was young and strong. He beat me till I bled unconscious on the ground. He chained together my hands and my legs…
> …
> Then he placed me in a large ship with others of village and he took me to a country where he punished me if I spoke my own language, to a country where he whipped me if I worshipped my own Gods, and in their place he gave me the cold European tongue I now speak and the long-haired white man I am now posed to worship. (Phillips, *The Shelter* 27-28)

That is, the black man is denied his own land, language, and religion two centuries ago. Nevertheless, there is another fact related to the later centuries that can be deduced from the attitude of the white woman who is surprised and disturbed by the black man's use of English and his claim on English language and land. The black man is further denied the ownership of the land, of the language, and of the religion that is imposed by the English. They cannot possess their own properties and also they cannot claim any right on those of the coloniser.

The issue of language crops up at the very beginning of the play as soon as the characters start to speak, just as it does in *Pantomime* with Jackson's Creole and English. When the black man starts to speak, the English in his mouth catches the attention of the audience in *Pantomime* and both the audience and the white woman here in *The Shelter*. However, in the latter, the writer does not need to make a distinction between Creole and English and gives the black character English

language as his sole language since he does not have another one which he can forget, unlike Jackson. Moreover, he does not have any intention of creating a language against English, using and abusing, constructing and deconstructing it through alternative ones. He has English as his language and/because he regards England as his home:

> HER: You speak English?
> HIM: I do. It is my only language.
> [Pause]
> HER: Is this your country?
> HIM: Like you I was of England whose chalk-cliffed fringe we may never again set our eyes upon. (Phillips, *The Shelter* 16)

Why the playwright does not produce a kind of duality in language as Derek Walcott does, stems from the fact that the two playwrights' experiences are different in that the former is concerned with the Caribbean experience in England while the latter is much concerned with the Caribbean experience on the Caribbean island in postcolonial time. The Caribbean people are the early immigrants and most of them know English as their mother tongue and England as mother country. Even at the very beginning when the Caribbean people are on ship to arrive in England around 1940s and 50s, they are so ready and so British to be expected by the British:

> [t]he very language which sat on their tongues, the bibles tucked away in their hand luggage, the belated hand-me-down colonial fashions which draped their shivering bodies, all bespoke a profound affiliation to the land which lay before them. (Phillips, "The Pioneers" 264)

Accordingly, the time in Act I gains another dimension and another blurring point in the narrative style by bringing together past, present, and also future. The fact of migration that takes place throughout the two decades in the 20th century and its consequences about belongingness to England are a sort of future for the slave black

man in the 18th century. It is both felt by the black man in Act I and represented by the minority Louis in Act II which has also references to the past times represented in Act I. As is obvious, not only the times of the play represented on the stage but also the times of the play constructed with two acts are in each other, blurred into each other, have references to each other.

All in all, these dualities and this blurring style applied to the setting of the play are parts of an attempt at deconstruction of the smooth and consecutive sequence of the European narrative style. In this respect, Caryl Phillips is a part of the tradition that he defines in his essays and that is constituted by the "extravagant strangers", the writers that were born outside Britain. They "both experiment with discontinuities of time, and revel in the disruption of conventional narrative order" (Phillips, "Extravagant Strangers" 292). This literary style of playing with the form is also one of the qualifications of the Créolistes' works, as Lucien Taylor asserts, in order to signify how their works are productions of creolisation, "chaos – shock, mixture, combination, alchemy", not order or continuity as they represent a transition from oral culture to a literate one (127). This is a reaction and a kind of deconstruction against the continuous ideology and developed narratology that the Western men of letters and science apply while they construct and express their colonial ideas against the East. This style of coherence and order is explained by Edward Said as one of the ways the Orientalists apply to make their narration more understandable, meaningful, and acceptable.

That different ages are entwined into each other is actually possible and suitable as they come to a common point in the matter of antagonism between the white and the black apart from its being a deconstructive attempt. This can be evaluated within

the term “clash of civilizations” and in accordance with the different approaches to it by Samuel Huntington and Ali A. Mazrui. While Huntington predicts the clash of civilisations for the future, Mazrui asserts that the clash of civilisations can be also found throughout history and he classifies the phases of the clashes. According to his classification, it is possible to classify the time periods represented and referred in Act I. While the slave history that starts with the invasion of the African and American lands and the slaughter of the people can be regarded as “[t]he genocidal phase of clash of civilization”, the fact of uprooting the Africans from their lands fall into “[t]he enslaving phase of clash of civilizations” in which thousands of slaves were brought to America and the Caribbean (367). These stages are indicated as parts of the clashes, a reality of the past, the present, and the future of the civilisations. In other words, these clashes are “ageless problems of learning new cultural codes, and the conflicts between immigrants and their new land, between tradition and modernization, between generations” (King 809). These phases of clashes that witness timeless problems between the colonised and the coloniser are expressed in the different phases of colonial experience represented in *The Shelter*.

2.1.2. Staging Characters and Props

The black man wears a white shirt but he is barefooted just like Jackson, that is, he is represented both in black and primitive characteristics implying his being in between. As for the white woman, she does have a dress on her but her feet are also bare so she is in a way like Harry who takes off his clothes after a time during the play. In fact, the situation in which “Him” and “Her” are placed is different from that of Jackson and Harry as the former ones are shipwrecked but their appearance on the

stage as it seems to the eyes of the audience is the first concern to be dealt with in technical terms.

Their names are not given; rather, they are given as unidentified to imply the colonial experience of any white woman and black man in the 18th century. In short, the names are not so important as much as their experience and the representation of this experience at that time. They can be any two characters on condition that they can shed light on the relationship between Irene and Louis in Act II just like the Act I in *Pantomime*, which explains the nature of the relations and which produces the reasons for the results in Act II. Another significant aspect of those names is the fact that they are expressed in the form of object pronoun. What the playwright aims with this sort of usage is again in the line with his attempts of deconstruction. He puts the white and the black characters in the same grammatical form blurring the so-called transcendental binary opposition between them. Besides, he brings forward the idea that the white women are in fact colonised and inferiorised by western masculine middle-class man. This idea has its roots in Phillips's world view that is based on Fanon's two masterpieces and that focuses on the common experience of colonisation.

As for their relations considering the external aspects, the black man wants the white woman to be shielded from the dangerous sun light and takes off his shirt and tries to cover her face just like Jackson's anger with Harry's wish to be naked and his demand from Harry to be like a Christian, not like a pagan. The aim in the unconscious of the black characters in these two plays is to make the white ones wear and be covered against primitivism or the sunlight of the primitive land. Moreover, the black characters try to serve the white with eggs in *Pantomime* and with wood

and shirt in *The Shelter*. As a result, the master-slave relationship continues in the same way at first glance but these instances of service are given in such a way that it is observed that it is not the white who are honoured to receive the service but it is the black who are represented as superior and virtuous as the ones who serve the white for their survival on the "savage" lands.

As far as the personal relations of the characters are concerned, it is very similar to the one between Harry, who regards himself lonely on the island and Jackson, who tries to assert his existence. But here, the white woman is not so direct, she only implies but the black man expresses this idea himself: "I am nobody to you," (Phillips, *The Shelter* 16) and indicates that he is nobody in relation to her, according to her mentality. However, she learns later that he is her only companion and like Harry, she has to speak to him although she thinks that she does not need to at first. For instance, in the second scene, she is in between rejecting him as a companion and meeting her need to speak:

> HER: You have been quite some time.
> [Pause. He ignores her.]
> I dislike being left alone. Desertion is not mannerly.
> …
> HIM: Perhaps you have spoken sufficiently as it is.
> HER: I am not in need of your help in the conducting our conversational affairs. (26-27)

Against this white pride, the playwright puts the black man at the same level as the white woman so that the former will be able to claim a right on English language, country, and wealth. The fact that he is shipwrecked together with a white woman and that their situation is "the matter from which books are written, fortunes made" constitutes an instance in which black and white characters share an experience

which books like Defoe's *Robinson Crusoe* attribute only to the white shipwrecked Crusoes (Phillips, *The Shelter* 16). Accordingly, the playwright puts the black man in the stories of shipwrecking, of civilising, and of colonising the black man as a participant and as an important participant who builds a hut. The honour of Robinson to build the shelter as a sign of civilisation is usurped from the hands of the white man and given to the black one so the playwright deconstructs the basic structure of the colonial literary texts.

He goes on this deconstruction with the activity and rationality of the black man like white Robinson, unlike the white woman. He is not only a survivor on his own but also the one who rescues the woman by preventing her from drowning and by feeding her on fruit and water. He also tries to build a hut, a shelter, a refuge for them "[t]o avoid death from the naked heat of the sun and its resultant giddiness. And, if there be wild animals, loose on the island [they] must have need of some defences to preserve [their] lives" (Phillips, *The Shelter* 19). Furthermore, in order to maintain their lives, he finds fresh water and plans to cook the food they have alternately. Here, the playwright puts "the burden" of civilisation, if it is to live in a man-made hut and of survival, on the shoulders of the black man.

However, the white woman puts forward a lot of unreasonable solutions while the black man is giving more reasonable suggestions. She wants him to build a boat and she wants to set on voyage immediately thinking that the African mainland is not so far away and they can go there finding out the directions through the stars but he is well aware of the fact that it is afternoon. As another seemingly civilised manner, she attempts to give money to the man to build a boat for her although they are not in a place where money is used. She does not accept the man's suggestion to "walk

barefoot in comfort" instead of walking in one shoe and she regards that behaviour as one of "savage stock" (Phillips, *The Shelter* 20-21). The obsession of the white about the civilised way of living as represented on such scenes makes the audience question who the rational and active character is. Through this way, the playwright deconstructs the transcendental superiority of the white in reason by putting intellectual and cultural possessions of the black as opposed to those of the white.

However proud and self-conscious the black man tries to stand against the masterly speeches of the white woman, she goes on in her attitude towards the man as if he were a slave. When she asks him his name, the naming process of the colonial idea gets clear but here its scale is not so high as the social one in Act II. The audience learns that the man is called by a Christian name, Thomas Samuels, as the Christian colonisers take it as a responsibility to give civilised and Christian names to the uncivilised and the pagan. Then, the woman takes the same attitude as her family and attempts to name the island as if there were no other people before them and as if she were the only person present on that island. When the black man utters the name that he has "already" given, she opposes this "name" considering it "[u]ncivilised" and claims that "[i]f we must pass some minutes here it is only Christians to name the island" (Phillips, *The Shelter* 22). For her, it is the right of the civilised Christians to possess and to name a new land. They can bring their ideology while naming it when the black man is respectful to the rights of the land itself and believes that they should not betray these rights since it is a part of the chain of beings in nature. This may be indicated as a sign of black consciousness towards ecology and nature.

When the black man gets exhausted by the insistence of the white woman about his being a transcendental "slave", he destroys the hut at the very beginning of the second scene that he has built throughout the first scene and he draws a line between himself and the white character because he has realised that it is impossible to have a relationship with a white woman. As she is white, she has "confidence and ignorance" at the same time, she is ignorantly confident and confidently ignorant (Phillips, *The Shelter* 26). After some references to the past and present facts, he questions the future and makes his decision on the future of the world which may not be cleaned of its racist stains and reflects, in a way, the fact of ageless "clash of civilizations":

> HIM: I am 200 years old now, and getting older. I work when you will die and we can begin anew?
> HER: Do not threaten me.
> HIM: Can you learn to perceive again? Witness the white red-stained world?
> …
> HIM: I hurt for whosoever it was etched the first cut he never troubled to dress the wound properly. And every time I renew the dressing he comes and again he tears it off. (27-28)

For him, whatever the blacks do, it seems impossible to heal the past and to make the future better just as it is so difficult for Jackson to turn the history back and re-experience in *Pantomime*. As a result, the exhaustion ends in surrender to failure in any reconciliation between the two races.

However, the playwright supplies this atmosphere of the play with a kind of deconstruction again. The assertion of the white woman about the black man's being a "chained" slave is deconstructed by the claim of the black man about the white people's being chained in their so-called civilised world and their being "locked in

their whiteness" (Fanon, Introduction xiii). Here, the situation is very similar to Harry's who loses his wife and happiness to the entertainments of civilisation:

> HIM: …
> Tell me, why could you not find yourself a match in England?
> HER: It is not that simple. I have a position to maintain.
> HIM: Order and degree.
> HER: You may mock but it keeps our people above the animal, gives us a purpose, and it is right in God's name.
> HIM: It is you who are chained.
> [Pause.]
> Destined to echo the awful piety of a previous people. (Phillips, *The Shelter* 29)

The colonisers are themselves kept as prisoners by the chain of their own mentality which is obsessed with certain assumptions about the colonised. For them, the state of the human being can fall down to the level of the animals or it can be risen up to that of the spirituals. The only concern of the Renaissance man is to get to the state of the spirituals and so to do beneficial things, to live an ordered life, and to avoid sins and primitivism. (Umunç) This is the difference of the white from the black that the woman wants to accentuate, demeaning the animal-like life of the black and superiorising the white life.

The tension in the dialogues between the characters takes a different form with the tool, knife in the two scenes of Act I. In the first scene, it is a means which the black man uses to build his hut and cut little pieces of wood. However, at the end of this scene, the woman attempts to use it against the man and then their conversation comes to an end, the black man turns his back to any approach by the woman, and decides to destroy the shelter he has made throughout Act I. It is clearly seen that a knife can be used to build shelters as well as to attack. The playwright, here, bestows the ability to use the knife productively on a black man while he represents the white

woman destructive. In the second scene, the knife gains another function other than cutting wood. The man uses it to have fire by striking it towards a piece of stone. This may be a sign showing the future possibility of reconciliation between the two characters, any new kind of relationship just like the new function of the knife to create fire. As it is expected, in the second scene, the woman does not want to get the knife or even if she takes, she gives it back although the man leaves it accidentally. It is after this approach by her that they take the first step to have dialogues because it is observed that any relationship is difficult unless she leaves the knife, in more concrete words, if she does not leave behind prejudice and accept that the black people have things to say.

The fact that the woman starts to sing towards the end of the second scene is actually another step that the woman takes for a healthy conversation in order "to keep herself company" (Phillips, *The Shelter* 31). This is the same solution that Harry employs in *Pantomime* at the beginning of the play when he thinks that he is alone on that island. In *The Shelter*, it is not only her giving up resistance and knife against the black man's companionship but also this state of hers singing, listening to the sea, and in a way expressing her need to talk with somebody that causes a dialogue between them. As for the response by the black man, it has the hint that the crucial condition for communication is to know how to listen:

> HER: Did you choose to speak?
> HIM: Only if you were listening, lady. Only if you choose to listen. (32)

Moreover, what she sings is a part of the hymns about the life and sufferings of Jesus Christ. The white men make an effort to associate themselves with Him as the "Saviours" sent to the wild and savage lands even though they are in danger of any

possible attacks by the people living in these lands. “White men’s burden” with a very strong reference to the Saviour Christ is emphasised in the songs sung by the white character. However, “[a]ll forms of exploitation are alike[and t]hey all seek to justify their existence by citing more biblical decree” (Fanon, *Black Skin, White Masks* 69). In these statements, Fanon brings down from the pedestal the so-called sublime purposes of the colonial men by reducing them to “exploitation”. Again according to Mazrui’s explanation, these exploitations that take place in different time periods belong to the same idea of “clash of civilizations”. The reality of this clash is not only of the past but also of the present and the future.

Apart from the white men’s dependence upon black power and sources in exploitation as opposed to their being the Saviour and the civilising power, their need for the other part of the world, to learn to live with the black men and to converse with “a man” in a different colour from their own ones are indicated in the second acts of the two plays strongly enough to deconstruct such examples of superiority complex in the first acts of the two plays, *Pantomime* and *The Shelter*.

2.2. ACT TWO: THE BRITISH EXPERIENCE OF THE CARIBBEAN MINORITIES

2.2.1. Setting of England, Language, and Belongingness

The security on the island of the “savage” people, the sunny weather, the wild but natural landscape with the sea, and the black man who is able to claim right on that land in Act I is disturbed by the gloomy atmosphere and insecurity in “a grimy

Landbroke Grove pub", the evening air, cold weather in January, and the tired working class black man who lives as a minority in London, which is not his home with a mind and heart more loaded with oppression and the memory of slavery (Phillips, *The Shelter* 35).

London has a significant place in the lives of the Caribbean as it is one of the three cities, Liverpool, Bristol, and London which are used as ports for slave ships of 18th century, where the immigrants of 20th century land, and where today have significant West Indian populations as Phillips and Elaine Savory state in their articles. As for the time, while the first phase of colonisation in the 18th century, the problems and conflicts on an individual level, and the colonial ideology in its primary form claiming a civilised future are rewritten in Act I; the last phase of colonisation experienced in the land of the English in 21st century, the problems people have to face in a foreign land where they are called in order to provide workforce for the mother country, the conflicts they have on a social level, the identity and life they are forced to experience "in between" the two cultures are reflected in Act II.

However, the setting is not so in a clear-cut frame as both time and place have intrusions into some other ones again for the aim of deconstructing and disturbing the smooth, clear, and continuous narrative style of the Western writers. As to time, Louis embodies on his own three generations of the Caribbean minority that lives in Britain. First, Louis lives in 1950s according to the time indicated by the play so he is a representative of the first arrivals of the Caribbean minorities after the WWII. The first unloading of the migrants is that of 492 Jamaicans in 1948 at Tilbury, which is known as *SS Empire Windrush*. Between the years of 1948-1958 and

between 1959 and 1962, 125.000 people came to Britain from Caribbean in each time period, that is, 250.000 in total. It is a direct result of Britain's being in desperate need of a labour force for reconstruction after the war. Other than the aim of helping the mother country, the Caribbean people come with a lot of hopes and aims such as to find a good job, to have a more civilised life, to provide their children with a better education.

However, they are not welcomed by the British; Britain has come out to be a different place from the one in their dreams. First, they are discriminated against in social and cultural matters as they are the outsiders and away from the "civilised" culture of the British. Second, as a further point, they belong to the working class as they are Caribbeans called to work and race is used as the determinant of class in Britain. Moreover, they are "alien" not only in relation to the middle class but also to the working class British men because they are both working class and black so a two-fold discrimination is applied to them. Tarıq Modood and Michael Elridge dwell upon these issues and explain the reason why race is the determinant of class in Britain in somehow different but originally close terms. For Modood, "different compositions of pre-migration class origins and educational profiles" (58) and for Elridge the basic reasons for coming to the mother country are the determining factors of the classes the immigrants inhabit in Britain. The reason for the existence of the Caribbeans is to serve the mother country and this is the fact that makes them part of the working class and that separates them from the Asian and other non-white minorities or immigrants.

Around 1960s, Britain's losing her effect as a world power, the notion of mass culture in the USA that surrounds the whole world surely including Britain, and the

flood of migrations from the ex-colonies result in Britain's anxiety about her pure white nation and series of legislations by the Tory government that cause the number of immigrants decrease gradually. The Tory MP Enoch Powell is regarded "the paterfamilias of modern British racism" by Phillips and he has established a model of his own for Britain that attempts to bring "intellectual respectability" to British nationalism (Phillips, "The Pioneers" 273). Powell's attempts to exclude the Caribbean people from the national scene cause the British to remember that they are the grandchildren of an empire and their national identity is racially constructed. So Britishness is defined around the 1960s with the concepts of racial origin and of belonging to empirical history and so of ethnicity.

Why the English are so disturbed by the attempts of the other ethnic and racial groups to claim British identity can be explained in two ways. First, this is a situation that is not consonant with the empirical and historical continuity in the British character. Edward Said, depending on numerous Orientalist works, brings forth the idea of historical continuity in Western philosophy in general. He says that "the apocalypse to be feared was not the destruction of Western civilization but rather the destruction of the barriers that kept East and West from each other" predicting that the Western men will always strive to find a difference between themselves and the other cultures to keep the distance (*Orientalism* 263). Caryl Phillips contributes to this idea while referring to the discriminative attitudes of a more specific western community, the English around 1970s with such an expression: "Us and them. Lines were not to be crossed" ("A Little Luggage" 244).

Moreover, Phillips makes an evaluation of George Orwell's attempt to define Britishness in the latter one's article titled "England Your England" in 1941 before

the migrations. Orwell draws attention to the same idea of the English, to make their nation distinct, pure, not in need of the contribution of the other cultures, continuous in their empirical history on their own. As Phillips deduces, Orwell concludes that "because there has always been an England, there always will be an England" ("The Pioneers" 268). That is why England always wants to be distinct and to define herself as a part of the continuation. For the same reason, in all the Orientalist works, there is "the principle of inequality" no matter how non-orientalist or humanistic they are and there is a discriminative attitude towards the "other"s no matter in what century the colonial mind lives (Said, *Orientalism* 151). Again, as a consequence of this reason, Louis does not believe any claim of "progress" about the issues of minority and working class in Britain (Phillips, *The Shelter* 52).

After dwelling upon the historical origins, Caryl Phillips makes further analysis into the ideology that lies behind this British identity and this is the second way to make clear pure British identity. Phillips defines it as "a primarily racially constructed concept" and also he explains how the British have exaggerated this and "it has been the habit to conflate race and ethnicity" ("The Pioneers" 272). Accordingly, not every white living in England can be British although racially s/he is white and not every person from any ethnicity can be British though s/he may have the same cultural properties and senses of belonging to Britain like the Caribbeans. Especially after the "blackness" started to be used to define the outsiders of the British "wall", it has become certain that "[a] black man could never be a British man" (Phillips, "The Pioneers" 273). These two ways actually have such an important mutual point that they can be thought to be the separate parts of the same

whole. British racial identity can be achieved only in the imperial history that continues into the contemporary Britain.

Caribbean culture, ways of life, language, and sense of belonging to the UK are very similar to those of the English and so they may be regarded as British but they cannot as they are not so historically, ethnically, and racially.

> They were English-speaking Christians, who had studied their Shakespeare and Wordsworth at school, and while they might like saltfish and ackee, or curried goat and jerk chicken, they seemed able to synthesise these peculiar ethnic aberrations with a broad understanding of the ways of the British. In other words, to many white Britons these Caribbean migrants were uncomfortably and surprisingly British... (Phillips, "The Pioneers" 273)

This is the problem that the English society has with the Caribbean minorities. As a result, in the face of such a minority, the English start to use "whiteness" against "blackness" and not any other cultural or linguistic element to identify the Britishness as they know that culturally and linguistically Caribbeans are British. In Phillips's words, "in order properly to exclude [the Caribbeans] and reinforce their alien status white Britons needed to accentuate the one aspect of their identity which these people could nothing about-their race" ("The Pioneers" 273).

That is why the second generation of the immigrants undergo some kind of an identity crisis and conflict around 1960s and 1970s. They are the children of the first immigrants and they are brought to be educated and to live in Britain in much more prosperity. As Phillips suggests, they are like the British children, they speak the same language, they watch the same TV programmes, they take the same exams, they attend the same schools, and so they ask to have the same British identity like those other children. This is the second generation that Louis in the play represents

with his claim to be accepted by the British and his questioning the system surrounding him.

The response of this generation has become different from that of their parents who have preferred not to claim their rights and not to challenge. The parents have brought and wanted their children to be educated and to enter good professions like medicine or law but the children have become revolutionary and, like Phillips, writers. He says that when he "[begins] purposefully to put pen to paper they [have] to admit defeat" ("A Little Luggage" 245). What the defeat of the first generation for him in the face of the second one is that neither Britain has come to be the promised land, the one they have dreamed of in admiration nor do the second generation accept the racial discrimination in silence or to keep their tongues and to be what the parents wish them to be.

The reason for the defiance of the second generation can be expressed thus: "In fact, [they] don't have anywhere else to go", any home else to go back as they are Britain-born and educated, as they are British (Phillips, "The Pioneers" 277). What they are to do in the face of such a situation is to get their rights from the British and the aim is to change it if necessary because it seems that "British society [is] not going to change of its own volition" (276). As a result, the disturbances around 1970s and early 1980s take place in the cities of London, Liverpool, and Bristol, the cities where Phillips claims the first ships of slaves use as the ports and the injustices have continued for decades. The black youth are shown on TVs and newspapers as the reasons for the disturbances or for the disciplinary problems concealing the fact of "the truly appalling police harassment, the continued discrimination in housing and in the workplace, and the institutionalised racism" they are faced (276). The

parents who like to watch the British nationalistic or racial representations on TV during the first years are to watch their children in combat with the British police around the 1970s.

Another important aspect of this second generation as Phillips gives as a part of his own experiences in his articles is that they try to use “blackness” to identify themselves for a time taking the example of Afro-Americans. However, it does not continue for a long time and in Phillips’s words: “[i]n the end what the second generation [are] actually saying, brick, bottle, stone or book in hand, [is], we are British, we won’t allow you to harass and marginalise us, and we are not going away” (“The Pioneers” 276-77). British identity starts to be defined as a combination of the African origin, Caribbean homeland, slavery experience, and British coloured minority life not as pure blackness. Paul Gilroy is also against “Negritudist essentialism” which he regards “as hand-me-down inversion of European racism” (qtd. in King 818). In these situations, what is done is only to deny history and the great experience of colonialism. Said also expresses his ideas about the consequences of imperialism and says that it is impossible to be “purely one thing” as for him the essentialist “labels like Indian, or woman, or Muslim, or American are not more than starting points” as the imperialist activities have produced “mixture of cultures on a global scale” (*Culture and Imperialism* 336).

The solution or the resolution against the essentialist identity constructions is to achieve a common place for identity to describe like Créolite or Britishness where there is a “process of transition toward some new cultural identity, not a choice between former roots and assimilation”, where “the tensions are unresolved” (King 810), where there is “a fruitful intersection of roads” (814), and where there appears

"a third culture" or "a hybrid culture" (811). This is exactly the state the generation of Caryl Phillips falls in and he himself experiences. He describes his home with what he calls "my Atlantic 'home'" at the centre of three continents, at a point equidistant between Britain, Africa and North America" ("The 'High Anxiety'" 304).

In 1979, Margaret Thatcher and her conservative government came to power. In spite of her colonial mentality, when she came to power, what she did during her tenure was an attempt on the part of the British to take a step away from the racially constructed British society. Her government creates a British ideal man whose ideality is dependent upon what people do or produce in their life not on their ethnicity or birth. Thus, it makes upward mobility possible in accordance with the work not with the "blue-veined privilege". (Phillips, "The Pioneers" 278) Thatcher's concept of Britishness is dependent upon "economic virility and codes of behaviour" and it is constructed not racially but culturally and economically (278). Nevertheless, it is not so innocent as it seems for it brings forward

> the idea that one could not be both black and British. Black equals bad, British equals good. … For the first time in British history, two types of black person [are] now officially recognised: the 'good' and the 'bad' – the British and the black, the assimilable and the subversive. (Phillips "Ignatius Sancho" 248)

Although this kind of approach to Britishness attempts to include a part of the blacks as British citizens, it is so obvious that it is a development from Powell's total exclusion towards a kind of partly inclusion of the black people by Thatcher's policies. In this new age for the blacks, although racism continues in a way or another, there are obvious developments in the lives of the blacks that promise a better future. In this period around 1980s, the media starts to promote the ideas to recognise and to tolerate the constituency of the non-white citizens, and he first black

MPs are elected to Parliament. It is the "cultural 'work'" of the black men that makes it possible for such a transition and for such developments and this cultural work takes place in music with music groups like Aswad and Soul II Soul; literary figures like Salman Rushdie and Linton Kwesi Johnson; black heroes in sports like Linford Christie, Frank Bruno, and Ian Wright in (Phillips, "Ignatius Sancho" 249). The influence of the black in the areas of politics, business, and government is not as it is in cultural arena. The black MPs are regarded by Phillips as "a handful" of people and their being elected as "a foothold on the lower rungs of 'power'" (249). In other words, it is difficult to say that such a step in politics is not an efficient one for the black power in England.

In spite of these steps for a better black life in Britain in the 1980s, Caryl Phillips wants to go back to the Caribbean when the Tories are elected second time in government. The opportunities that arise for the blacks to go upward and to be accepted are only the side-effects of the 'economically' designed policies for much more industrial gain. On the other hand, life in Britain still means to live against discriminations for the black people and "[Thatcher's] government's continue[s] incantation of a discordant, neo-imperial, rhetoric of exclusion" (Phillips, "The 'High Anxiety'" 304). The time of this experience of Phillips's is the time when he writes *The Shelter*. That is why Louis falls in a similar situation in the play and the same burden of experience is the reason that makes him want to go as he is exhausted after his struggles against discrimination and after his claims about his Britishness.

The black character Louis is like Phillips, he comes in the 1950s, he has the memory of slavery, and he attempts a number of times to be accepted as British and as a normal citizen, and he gets tired and wants to go back. After the two Caribbeans

represented by Louis, the first arrival and the revolutionary second generation, the third role in the third time period is this tired Caribbean who wants to leave. Although the character wants to go, the play does not need to construct another act for the returning Caribbean. Phillips himself feels the same exhaustion as that of his character but he decides to stay as he regards it as a duty to remain in Britain; to warn and educate the people against the belief that race is not separable from nationality; and to struggle against the ones who do not want the blacks to be included.

Thus, Phillips does not construct another act for the play as he believes that the history of the Caribbean is in two parts, one is in the past, in 18th century, in Africa and the other is at present, in 20th century, on the Caribbean land and then in Britain. There should not be any return as it will be going backwards after so many struggles against the colonial power. In accordance with this idea, Phillips keeps his character within the boundaries of the two acts and he does not let him go back, go out of Britain, or run away from staying and struggling. Moreover, he knows well that the Caribbean land is not the same one as when people left it, "[i]t is expensive and the society is not always open to 'returnees'" (Phillips, "A Little Luggage" 245). It is more suitable to move, to migrate onwards not backwards for the Caribbean man.

2.2.2. Staging Characters

The black man and the white woman who do not have proper names and whose dialogues are only voiced as HIM and HER in Act I, have names, Louis and Irene, in Act II. The characters who can be anybody in Act I on condition that they tell the story of colonialism are significant as they prepare the background of the happenings

and the situation of the minorities in Act II. The experience in the contemporary world with specific characters is made to depend upon a certain past of the colonised and the coloniser. As Ali A. Mazrui indicates, “the best time for interpreting colonialism is in the post-colonial era[and o]ne can best evaluate the preceding day after the sun has set” (364). This is the idea that the Caribbean postcolonial writers follow and as Elaine Savory indicates “[m]any writers see their role as finding the past’s suppressed voices and unspoken narratives, and using them to understand the present” and to hope for the future (713-14). The two phases of the post-independence period reflected in *Pantomime* in two acts are the two phases of colonisation reflected in *The Shelter*. Again like the case in *Pantomim*e whose Act II is under the direction of Jackson, Act II of *The Shelter* becomes a stage through which the black man gives voice to his problems, the dialogues he constructs are much more than woman’s, and the woman expects him to give decision about their future and she does not attempt to get the masterhood.

As for the representation of the characters on the stage, their positions before the audience differ according to the atmosphere in which they are represented in the two acts. As for the white woman, the stretching one without one of her shoes lying under the sun is more comfortable though shipwrecked than the woman in a London bar, in a gloomy and grimy air, in one of the January evenings. The playwright wants to insist on a number of points by implying the state of the woman: she is anxious though she is in her own country, her table is “unbalanced” in one of the bars of civilisation in a European country, she is tired though seemingly pleasant, and her age is defined as “premature” (Phillips, *The Shelter* 35). In spite of the ‘civilised’

atmosphere, she does not have any comfort in Act II that she has in Act I though on ‘savage’ land.

Civilisation may not be equal to all the ‘good’ things; colonisation or the ideal of taking civilisation to the ‘savage’ lands may not have the predicted results, the coloniser may come to be ‘tired’ of colonisation like Harry and Irene and the people they demand in order to exploit may be uncontrollable in the issues of language, identity, and nationality. The first phase of colonisation which is dreamed to be as bright as the days in Act I may come out to be a failure like the futile evenings in Act II, the centre may not maintain the leadership and the marginal may not accept to be kept as marginal in the second phase; and the civilised coloniser may be themselves the chained. In this point, the audience can establish a similarity between the correlations that exist between the two acts in *Pantomime* and *The Shelter*. The unpredictability of the second step when looked at from the perspective of the first one and the deconstructive power of this second as well as ‘the other’/‘secondary’/‘inferior’ counterparts of the binary oppositions in the matters of character, language, religion, nationality, and identity are the technical tools that the playwright puts into use in order to voice the postcolonial reaction against the transcendental superiors.

In Act II, the black man Louis is in working trousers, boots, and a donkey jacket as a Caribbean minority and as a non-white worker. This time, he is a worker not on the boat but on the railways because the vehicle that the white use in order to take civilisation to the savage lands has changed. Boat and then train have become the symbols of that civilisation but they are also the products of the black. Moreover, it is the black people that are called to the mother country to reconstruct it and that take

part in “transportation” among other service industries (Phillips, “A Little Luggage” 242). Here, Phillips may deconstruct the imposition of the white possession by giving the paternity of the products into the hands of the black just like Walcott, who gives back the usurped possessions of the black and who deconstructs the transcendental white ownership of the civilised tools.

Moreover, in Act II, not the black man’s face but “his hands are chafed and dirty” (Phillips, *The Shelter* 35). It may be an indication of the idea that the white discriminate against the black because of the black skin, the strength and ability of the black individual to work hard so they justify the slavery in the earlier years of colonialism and justify the exploitation of the blacks in capitalist work system in the 20th century. That is, the state of the black man does not change so much, he is tired but still active in both acts. Yet, that gloomy atmosphere of a foreign land has effects on Louis’s condition and he is more oppressed and pessimistic than the black man in Act I as memory and history have put so many loads on the shoulders of the black man so far, until 20th century.

2.2.3. Black Man/Minority versus White Society/Mother Country

The black man’s life in London together with his white companion is very much like the impression that the first appearance of the scenery of a London bar gives at the beginning of Act II. The grimy pub and its gloomy atmosphere go on in his descriptions of the London streets. He describes them as streets that have lights but that are “cold and foggy” as usual with the English weather (Phillips, *The Shelter* 36). He also adds another dimension to this description and introduces the difference between the men walking on it. One is “the dull man” while the other is “the dusky

stranger" who "plunges deeper and deeper into the moonlit abyss of hell" (36). He puts the contrasting forces side by side, "dull" through which he may imply the pale countenance of the English and "dusky" through which he may imply the dark countenance of the black, "moonlit" and "hell", "starry" and "dark", good and bad and so implies the forced togetherness of the black and white nations (36). With such environmental descriptions, the black man prepares the basis in which he will talk about the economic and social difficulties and discriminations that the black have to experience in Britain.

2.2.3.1. Black Man and White Woman against Colonial Impacts

A kind of sensual relation between the two characters is developed with instances related to the status of the black both as the colonised and as the minority. First, as a colonised, the black man in the body of Louis does hesitate to have an explicit relation with a white woman because not only the staring eyes of the white but also the internalised colonial understanding of the black and their colonised unconscious do not let such kind of relationship. The best representation of this fact is Louis's escape in the middle of the night after he has an affair with Irene and before the questioning gaze of the English is able to see him.

> IRENE: …
> All I know is I felt safe here. I felt safe here with you too.
> LOUIS: Safe?
> IRENE: Safe. But you don't care about me any more so why pretend you do? After a year you just disappear into the middle of the night. (Phillips, *The Shelter* 48)

There is some kind of social pressure that lies behind this insecure attitude of the black man and this pressure comes not only from the coloniser society but also from

the colonised people. As a result of the colonial experience, his grandfather warns him not to claim any right over the white possessions including their women. His grandfather believes that

> LOUIS: …
> … you can't take them back home with you for as soon as they set foot on the island they're going to start crying out for a hand-maiden and a butler and a maid, and how the hell can a cane-cutter afford such things? (Phillips, *The Shelter* 48)

This advice is based on actual words of Phillips's own father to warn him against any possibility that the boy will look for a white woman. These words are actually the ones that come out of his mouth as a result of the happenings in England about the problematic aspect of any relation between a white woman and a black man.

For these happenings, Phillips gives two instances in one of his essays. One is the race riots in Liverpool in 1919 the reason for which is explained by the *New York Times* as "'the Negroes' familiarity with white women'" (Phillips, "A Little Luggage" 244). The other one is the Notting Hill riots that erupted in 1958 which the *US News and World Report* think came out as a result of "'the resentment of white men over Negroes associating with white women" as well as of the anger with over housing and employment (244). Phillips defines the characteristics of the race conscious atmosphere of the society that he has come to live in. Furthermore, after the actual conversation he has with his father, Phillips thinks that he has "a small scar that [is] testament to the wisdom of his father's belated words" and that shows he is a black man (244). Therefore, he cannot escape the fact that he will be seen and alienated when he is with a white woman as his colour is something permanent like a scar, something he cannot change, something he cannot make invisible.

However, as he emphasises in a number of statements, he is not the Caribbean that came to ‘the promised land’ in 1958 and so he cannot accept such a restriction on his identity as he does not have another choice than to make the English accept them. As a result of this situation that he is in as a third generation of the immigrants, he regards his father’s words as “belated” and gives as an answer only a “surreptitious” nod and indicates that Britain had come between them” (Phillips, “A Little Luggage” 244). Also, in order to emphasise the gap between his and his father’s times and ‘Britain’s, Phillips makes his father to be grandfather in the play.

If the black man and the white woman are made to live together, any relationship is inevitable and so Louis cannot keep himself from the white women and he decides that he must have one white woman, “[n]ot necessarily to keep” but only “like a child [who] wants the latest toy” (Phillips, *The Shelter* 49). The latest toy for the black man is the latest impression that he gets from the white world and it is ‘to be like a white’ so ‘to love and to be loved by a white woman’. This desire is put into expression by Frantz Fanon who refers to a local anecdote:

> Out of the blackest part of my soul, through the zone of hachure, surges up this desire to be suddenly white.
> …
> By loving me, she proves to me that I am worthy of a white love. I am liked like a white man.
> I am a white man.
> Her love opens the illustrious path that leads to total fulfillment… (*Black Skin, White Masks* 45)

Fanon also adds another dimension to this desire for a white woman’s love and gives as an example the situation in the novel *Un Homme Pareil aux Autres* by Réene Maran. As it is recounted in this book, the black men want to have a love affair with or to get married to a white woman not only to satisfy his lust but also to

taste the satisfaction to dominate a white woman and to get revenge. However, this game or the "toy" in Louis's words that may give the sense of fulfillment for a time will be a danger for the father's pocket. If it is interpreted within a colonial context, this relation between the child and the father can be regarded as the one between the colonised minority and his/her mother country which should be "a father", that is, a man as it is so hard as Louis believes (Phillips, *The Shelter* 43). The minority's penetration into the world and possessions of the coloniser world may seem part of a game in which the black people are always regarded to be childish and immature beings. However, this penetration is later regarded as a kind of intrusion and harm to the social and familial structure of the mother country.

The affairs of Louis with the white women do not bring him what he has expected just like the other expectations of his from the mother country England. He loses his wife at home as he does not send her money. He is away from his family and also he has to undergo a variety of conflicts in England as he is with a woman of white colour. These conflicts result in his escape from the woman he loves in the middle of the night, in his continuously frightened mood, and in his regarding himself as "nothing" (Phillips, *The Shelter* 49). This state of psychology can be interpreted as "abandonment neurosis" in which:

> … the lack of esteem and therefore affective security is virtually total, resulting in an overwhelming feeling of helplessness toward life and people as a complete rejection of any feeling of responsibility. Others have betrayed and thwarted him, and yet it is only from these others that he expects any improvement of his lot. (qtd. in Fanon, *Black Skin, White Masks* 54-55).

Louis is denied the possibility of having an affair with a white woman not only by his grand/father who has internalised colonialism in his mind but also by the mother

country as he is not accepted as a part of this country. He is betrayed and abandoned and the way he takes revenge is to use one of the white people of the mother country. Moreover, as he has been thrown into abandonment neurosis and lack of esteem, he does not have the power to shoulder the responsibility of this relationship and to shield it against the 'panoptical' gaze of the white who determine on things through seeing and also against their assumptions about the black people.

These assumptions remain the same in spite of the claims of the English government and intellectuals about "progress" in the black and minority problems (Phillips, *The Shelter* 52). As Louis emphatically states, there are many white people who will riot against any progress in the political arena towards the well-being of the non-white. It is due to the fact that the minds of the white are still busy with the same unchanging assumptions about the cultures, histories, and qualities of these non-white people. As a result, the eyes upon the couple give voice to such happenings at the levels of politics and society and to certain white assumptions about the slave-working class black men.

The white mind has more or less similar obsessions and they have a stable non-white image in their heads. This fact is expressed clearly by Modood: "[i]n talking about other people's cultures it is not uncommon to assume that a culture has just the kind of features that anti-essentialists identify" (93). He goes on with examples about the fact that people out of a culture can make interpretations about it in narrow terms and claim that it has "coherence, sameness over centuries and a reified quality" (93). Fanon implies the blackness as a kind of reason for this unchangeable idea of the white referring to the novel *Un Homme Pareil aux Autres* by Réene Maran. Although the black man thinks and loves like a white man, although he is not the savage or the

slave of the previous centuries, he is the black and this is the problem without any possible solution for the European eye. The blackness is the last choice that the British applies as a means for discrimination as mentioned above. Fanon goes further about this state of the black man and says that the black man's being neurotic is related to this colour and says that "his colour is but an explanation of a psychic structure" (*Black Skin, White Masks* 60). He implies that no matter how many things change in the lives of the black, the neurosis may continue as the colour will not change. Fanon regards this as the main problem and handicap asserting that "[i]n no way must [the black] color be felt as a stain" and that the black should recover themselves from this complexity or else they will not get respite and reconstruct the world in a new way (63).

As for the assumptions, first, the white do not keep themselves from the idea that what a black man can do with a white woman is only an unordinary sexual affair and it cannot be regarded as a healthy relationship outside. Louis gives voice to the assumptions of these people:

> LOUIS: We should be fucking, you and I, West Indian man and English woman.
> IRENE: …
> LOUIS: But don't you see how they look, hoping we don't do anything human like laugh, or cry, or kiss. (Phillips, *The Shelter* 47)

What the white are against is not the "fucking" but its occurrence before the eyes of the people. For them, any relation between a white and a black at an equal level cannot take place among the white people because such an attempt may indicate the inclusion of the black in the white society. They accept and allow in their minds that the black men may have a sexual affair with a white woman "in private", make her

feel “grateful” but not “happy” as they are doomed to leave the latter and as a healthy and continuous relationship between them is unacceptable (47).

Moreover, these eyes regard this relation between a white and a black as extraordinary and it is thought that if they are together, there must be a problem:

> LOUIS: Nigger and nigger-lover. They don’t really hate the coloured man with a brick in one hand and terror in his eyes for they’re used to that from slavery days. What they are not used to is a coloured man with a white woman on one arm and a spring in his step.
> [Pause.]
> …
> LOUIS: …
> Look at them. These people here who make you feel safe. You know what they think of you? Whore. Black man’s white woman. She must have three breasts or bad breath or she fucked her when she was a child and that made her go funny. (Phillips, *The Shelter* 53)

It is very difficult for the couple in *The Shelter* and for their relationship to survive in such a tedious atmosphere which Louis describes as “[d]epression” that eats him out and makes him want to go back home (Phillips, *The Shelter* 53). The depression that he experiences is because of his personal and social identity in between the two cultures one of which he does not feel to belong to and the other one of which he is frustrated by. Gilroy, considering this situation, regards “English/British national identity as a form of melancholia, a depression introduced by a loss of empire” (qtd. in Modood 163).

In this suppressive atmosphere over them, Louis and Irene’s relations’ unwanted survival is just like the unwanted and also impossible child of the two because such a child is no more than the one who will have “all-year round suntan” and be “medium-rare” (Phillips, *The Shelter* 49), who will be a product of a hybrid marriage and who may be called in the future as “sexy prisoner” (38). These names are given

to the child by Louis in different places of the play as he is the most pessimistic one about the future of the child and about any possible reconciliation between the white and the black. Why Louis wants to believe the impossibility both of the affair and the child is a result of his 'abandonment neurosis' and his escape from responsibilities. While it is the black man in Act I who wants to maintain the dialogues and relations; in Act II, it is Irene, the white woman who wants to maintain her relation to Louis. Also, in Act II, it is the black man Louis that humiliates the woman because of her attempts to provide that reconciliation and give birth to a "little gray bait" who will be in between the white and the black (45).

Although the social assumptions reject the possibility of a black man with a white woman and as a part of the English social structure, the black man's sensitivity and masculinity as opposed to the white man is what makes the white woman so dependent upon the black man as a lover. First, the playwright clarifies some certain assumptions about the sexuality and representation of the black man determined within the boundaries of his body by ignoring his mental faculties. He uses Louis to voice them:

> LOUIS: These people, they break you by smiling at you one day and ignoring you the next, by their hateful toleration, by crossing the damn road when they see the two of us coming.
> [Pause.]
> You people are such good dancers
> We bet you're good in bed
> We bet you're also good runners
> But you don't have much in your heads. (*The Shelter* 50)

Then, the playwright attempts to deconstruct these assumptions through some representations of the black man's difference when contrasted to the white man who is only talked about in the play. The audience is informed about this man as the ex-

husband of the woman and he is first introduced by Irene as a man who gets on well with his wife until he loses his job. They go out together and spend money late at night but this life ends very early because of lack of money. Apart from such familial happiness which is directly related to financial aspects, there is a trouble with the white man which is physical violence against his wife. Moreover, as Irene asserts, while he is carrying this out, he does not use a punch but a slap in order not to leave a sign of violence on her. As a result, she "kick[s] him out" of her life (Phillips, *The Shelter* 42). While the woman is giving voice to these problems about her domestic life, the black man is brought forward by the playwright together with his opposing qualities in the matter of his relation with the woman.

> IRENE: So you think I'm beautiful then, do you? Is that what you're trying to say?
> LOUIS: You're like the island. You're a woman. (43)

It is understood that the black man is different from the white man in terms of his loyalty to the woman and his sensitivity towards the feminine feelings. This idea of sensitivity is strengthened by Irene's praise: "I'd never seen a man cry till I met you" (Phillips, *The Shelter* 44). The admiration that she feels for him is so much that she accepts to get rid of the child if he wants and she asks him not to leave her although he humiliates her in his nationalistic poem. Further, she confesses his difference and superiority explicitly towards the end of the play:

> LOUIS: You think I'm different from a white man?
> [Pause.]
> Better and less in one?
> IRENE: Of course you're different. You're different from any man. (52)

Hence, the playwright reaches at his aim to deconstruct the stereotypical image of the black man not only through contrary representations but also through these confessional expressions from the mouth of a white character.

2.2.3.2. Black Man's Verbal Arts versus White Colonial World

Not all the deconstructive points in Act II are related to the sensual relation between a white woman and a black man as they represent the white and the black communities as well. Irene is in love with Louis, she is waiting for their baby, and further she is sometimes humiliated by him contrary to the white woman in Act I who is so hostile against the black man and who degrades him in every possible way of the white coloniser's world. Though he misses home, though he is always aware of the fact that he is in a foreign land, and so he is continuously upset, he decides that here is the turn of the black man to speak back and he prefers to speak through some metaphors and through a poem which is so ironic and includes some of these metaphors.

While, he is speaking against the woman, he is actually speaking back to the white colonialist world as a colonised body. Here, the relation between them acquires a different dimension. First, he likens her to an island because, for him "[a]ll islands are women[, e]xcept England[as] England is so hard she must be a man" (Phillips, *The Shelter* 43). Although he tries to think the woman separate from the island and the coloniser's world as a whole, the woman will turn out to be the very embodiment of the colonialist understanding and world. At the end of Act II, when Irene cannot prevent Louis from leaving her, she just says that "I'm used to being on my own" (55). However, she is worried about the idea that she is not much use to him any

more although she has attempted to keep him with the little baby that she will give birth to. She is really like an island; she is like Britain, the isolated island even from the European continent; she has the pride of the islanders who believe that they can be on their own as she asserts.

However, just like the mother country, just like the fatherly proud island, she needs to call the black for help, to call him as the father of their child, as the other cultural constituent of the UK. If British isle is a woman and a mother though she is so hard, the black man must be a man and a father just like Louis though he is so sensitive and kind. The reason for such a parental relation is the fact that the British are not the only nation that constitutes the British society, that establishes the hybrid culture both at home and in colonies, and that maintains the economic welfare of the British. As Modood claims "there were different ways of being British – an idea that is not confined to constituent nations but also included other group identities" and with group identities he refers to the new political subjects that come from the ex-colonies and the Commonwealth countries (126).

As for the poem the lines of which Louis recites to Irene, it ironically refers to the English colonisers in general. The poem is constituted by three parts each of which Louis refers to represents a different aspect of the white woman and of the white colonialism. In the first part, he likens his woman's smile to "a jagged knife" and for him:

> LOUIS: It cuts deep, bleeds ugly, drains life
> From a man like me, born to be free
> And live in the shadow of a hot, deep sea. (Phillips, *The Shelter* 45)

The contrast between the smile and the knife shows the contradiction in the approach of the mother country to its minorities that she called herself. When she calls, she behaves in a maternal manner. Yet, when these people come, she shows her knife and exploits them, takes their life out of them by bleeding, claims that what she makes them devoid of is something "ugly" and that they are giving life to the mother by pushing their own ones aside. Nevertheless, this imposed way of living is not the one when the black people were born free on their own lands, near the sea which is hot and deep and which is very suitable for the biology and the psychology of the black inhabitants. In short, the smile is the one that causes the uprooting of so many black people from their own lands and their problematic lives that they are forced to live.

The second stage is a more intimate approach. It is the touch of the woman, of the mother:

> LOUIS: My woman's touch is like a hunk of stone
> It wounds and shivers and chills you to the bone
> Her face, I loathe, her manners I hate,
> And she thinks she can trap me with little gray bait. (Phillips, *The Shelter* 45)

In the subsequent years of their lives in England, minorities are exposed to different reactions of the mother once they get much closer to her. In addition to the exploitation, there is another dimension to being a minority in the mother country and it is the discrimination they are exposed to. While exploitation of the workforce does have the effect of draining life from the black with a knife, discriminative acts and manners do operate like "a hunk of stone", which is more insulting as it is thrown directly at face. That it is "directly" at face implicates the fact that those discriminative acts and manners appear when the black become a part of the society

and live together with the white sons of the mother. That is why the stone “wounds”, “shivers”, and “chills [them] to the bone” and has so much deep effect. Moreover, the black son who gets so near to the mother does not only get some wounds and thrilled at discrimination, but also starts to hate her and everything that is related to her although he is in admiration of them when he first comes. Nonetheless, the female island still attempts to keep the workforce in her hands by making them believe a possible union and a “grey” platform in between white and black with the help of some promises of “Progress” just like the hybrid child of Irene (52). However, the black man has too much load of experience not to understand it as a trap.

After this dimension of minority life in England, Louis goes back to the very beginning of the colonial history:

> LOUIS: High above the fields, and just a little below the clouds,
> The wind whispers through the trees, ignoring the clouds,
> Out yonder floats a spot, like a thin black slither,
> This cruel boat taking people, my people, to where they will shiver; wither and die. (Phillips, *The Shelter* 45)

These are the experiences that people are able to get in a land not polluted by industrialisation, that is, not in England. He imagines a kind of scenery from his homeland and sees himself only as “a spot” that is thin, weak and that moves about like a drunken man as he is somehow appalled before the clean air and land of his own. However unstable his place is in the picture, he has peace as the words that define his movements do not have connotations like harshness or danger. The last line tells about the one that destroys this peace, the boat that is the symbol of intruding civilisation and that takes people to civilised lands. The experiences that he

mentions in the other two parts of the poem, the reality and the end that they approach closer and closer are the nightmares of the first phase of colonialism. They first shiver, then wither, and then die in a land away from their own homeland. All in all, this poem is the summary of the things that Phillips wants to say all throughout the play and it is again representation of the in-between situation that the mind of the colonised is, the hybrid characters of his life, of his experiences, and of his developing new identity. He puts in a fictional piece of art the narration of the colonial history and this history is a fictional version of the one that he narrates in Act I. This is an example of the ways through which the black attempt to express themselves, a literary one. Walcott uses the same artistic tool in order to let his characters express their inner worlds.

Moreover, as it is indicated in the stage directions, Louis goes through the last piece of the poem, singing it in a calypso beat. This is another way of cultural expression for the black. These "forms of verbal arts manifestly [assist] the struggle against exploitation and oppression" and they emerge as means of resistance against colonialism as well as means of expression (Savory 712). Other than in the context of the poem, Louis refers to the calypso music when he wants to explain what music is for him. There is sun, mood, and liveliness in his understanding of music:

> LOUIS: A nice string band working up a mood or a pan ringing out in the still afternoon air when the school children begin to walk by the side of the road on their way home, their books on top of their heads to shield them from the sun. That's how I remember music.
> [Pause.]
> Stories keep breaking inside me. (Phillips, *The Shelter* 39)

Such a description of Caribbean music is given as opposed to the music that the couple is listening to by throwing money into a jukebox. Accordingly, it is possible

to observe the natural and native calypso as juxtaposed with the artificial and industrial English music. Moreover, the reference to and use of calypso is Phillips's binding himself to the Caribbean dramatic tradition. The origins of this tradition are "colonial productions", "earlier European Carnival traditions" as well as "African ritual[s] and festival[s]" (Savory 740), that is, "both similar to those of Europe, and sufficiently dissimilar from them to be distinctly Caribbean or West Indian" (Warner 137). Although the concept of carnival has European and specifically French roots, it has become such a part of the Caribbean and especially Trinidadian society that it cannot be regarded as an influence on conventional theatre. It has "evolved significantly along with everything else in the society" and became at last "a truly West Indian creation" (Warner 139). Moreover, carnival is a part of "folk art [which] is associated with the masses" while the theatre of the Western tradition is a piece of "fine art [that] has mainly associated with the elite" (139). In other words, Caribbean carnival is of the community while the Western theatre is of the individuals just as Walcott reflects in his product *Pantomime*.

Moreover, carnival cannot be thought without music and the addition of "music, dance, and song" to the verbal European tradition of drama is a Caribbean attempt that Phillips employs in the play (Savory 740). Calypso is "mainly a danceable folksong from the islands" (Warner 148). These folksongs actually become "the voice of the people" in the region as the calypsonians give the music in a social context making references to the recent happenings and the mood of the people so calypso becomes a part of the popular culture (146-47). In more concise words, in order to pinpoint the importance of carnival and its calypso for the Caribbeans, it can be said that "[i]f carnival is the national theatre, then calypso is the national

literature" (147). Some critics take the fact that carnival is a part of popular, folk, and national culture and they claim that it is not a true culture but only "a complement to true culture" (150). However, "[c]arnival has its own life" and different from the so-called conventional and high class theatre with its distinctive music rhythm, its outdoor representation, and its being among the ordinary people as well as its professional members who work for it for months apart from their theatre business (150). As a result, the intrusion of carnival and its calypso music is both a kind of cultural expression and a kind of deconstruction against the indoor gloomy music activities that make the black man go back to the calypso happiness.

Together with this function of the music as a part of Caribbean culture and dramatic traditions, carnival also becomes the means in the play through which nostalgia comes out and Louis realises the heavy burden of the stories in his world of black experience. Every cultural element of expression brings with itself the feelings of loss and nostalgia, the miseries of the black society in England. This nostalgic misery is a direct result of the impositions and denials of the coloniser and the coloniser's land. Even if the black man as a minority disclaims his own land and people, even if the coloniser opens the doors to black people and imposes his own values, the colonial master does not give the black the right to claim any right on the land, state, wealth, or anything else that transcendentally belongs to the coloniser.

> LOUIS: I don't have anything to do with those people. I don't eat bananas on the top deck of a double-decker bus, and I don't walk around with my head in a damn book and tell all the girls my name is 'Prince' this, 'Duke' the other.
> IRENE: I know you don't.
> LOUIS: Some of those African people make me sick.
> [Pause.]
> I'm a British subject.
> IRENE: Object, isn't it?
> [Pause.]

LOUIS: I'm a British object. (Phillips, *The Shelter* 43)

Fanon gives voice in the same way to the claims of the black man about his identity: "I am a white man; I was born in Europe; all my friends are white. … I think in French. France is my religion. I'm a European … I'm not a 'Negro'" (*Black Skin, White Masks* 51). He expresses the adopted identity which is comprised of the language, religion, and the social environment of the coloniser and which has developed against his own original ones just like Louis's above. However, the black man realises that he is an object not the subject as Irene reminds him because it is the white people's "racist" approach that makes the black "inferiorised" (73). After Louis's realisation, Irene says that, "I like you Louis because you're not worn out even though you keep saying you are" (Phillips, *The Shelter* 44). She is indifferent to the reality of his being an object, a situation arising as a result of the fact that her white people have given them to choose between the two options: "inferiority and dependency" as Fanon deduces from Manoni's works (*Black Skin, White Masks* 74). Hence, she only tries to ignore his experience and as a white woman, she likes the black one who is not weary of black experience starting with slavery. The white woman's approach to the complaints of the black man is not towards understanding the colonial problem but towards repressing the anti-colonial voices and insisting on oblivion even if the colonial memory is so acute. Although she enjoys Louis's calypso beat and poems at first which are full of cultural elements against colonialism, she then says that "… I don't want to hear any of them any more" (Phillips, *The Shelter* 46) as she can't stand hearing the fault of her white family.

2.2.3.3. Black Man versus Coloniser's Social World

Louis counts a number of instances of the social difficulties and discrimination the black experience; that the barbers in England do not want to shave the black, that he was called a poet at school but now he is a railway worker, that the black are always under the staring eyes of the white, and that the black are forced to live, rather die in a society like the shark forced to have a party with the deer, the wild pig, the fowl, the hibiscus, and the monkey. Together with these discriminative instances, any intrusion to the private life of black people is the hardest one to endure. It is believed that the black were called to the mother country to work but they have children with white or black women and cause the future generations undergo racial problems:

> LOUIS: There are too many coloured men in this country at one time. And the children we left behind with the women, they are going to end up more women than men. Just pretty-waisted men. Sexy prisoners to England, visiting mum on a Sunday.
> [He laughs, then stops. Pause.]
> But maybe they're soon going to have to start sending us the food parcels and the clothes. We, the pioneers, to make life bearable for them. Slaves. (Phillips, *The Shelter* 38)

Here, Louis emphasises one more time that they are the grandchildren of the slave fathers of the 18th century.

As for frustrations in different spheres of life in England, the black man is shocked about the climate and the weather in England as they are not comparable to the ones at home. In the descriptions that he makes with Irene, he refers to such features of the industrial city London as "the smoke curl aimlessly across a grey skyline" and "the cold bitter air snapping into [his] sun-kissed face" (Phillips, *The Shelter* 43). Other than these references to the coldness and the smoky and grey air,

he further talks about the inconsistent rain and the gloomy atmosphere during the days:

> LOUIS: And then go out again into the street where the lights are so bright that sometimes it looks clearer at night than in the day. And then it would start up again. The rain. The rain, slanting hail tearing at exposed flesh. When you can't afford a jacket or an overcoat even. (50)

The "exposed flesh" may imply the once exposition to the sunlight of the powerful sun on the Caribbean islands. Yet, it may also imply the 'unprotected' flesh which is left bare against the effect of rain as it is not accustomed to the rainy weather. In both of the situations, the "exposed" flesh belongs to the black man. Another point related to the shocked black is the fact that he does not have a coat or jacket as he is not used to wearing them and moreover, he cannot afford to buy at the same time and this latter issue is in relation to the economic and social situation of the blacks in England.

If the frustrations in economic, social, and even intellectual terms are considered, the first impression that is got is that the black man is forced to live marginally at the beginning as a result of being demeaned because of his countenance although he himself believes that he has "good hair and thin lips" (Phillips, *The Shelter* 41). The issue of blackness is the ultimate and the unchangeable tool through which the white people can circulate their assumptions about the relation between the appearance and the mental faculties. The sentences from Louis's mouth exemplify the situation, "[p]oetry and that sort of thing is for rich white people" not for the black ones because "coloured men shouldn't think too much". Besides, he assumes that England overwhelms him and the other black people in his body in the case of "books, newspapers, pamphlets, leaflets" (41). In a way, the black are denied the intellectual

capacity to read, to think, and to produce and they are just limited within the boundaries of an agricultural land to work on, to “cut cane” (41).

Another dimension to this limitation is a critical one because the black are sure about the fact that as long as climactic conditions go well and as long as they work, it is impossible not to get profit from the land in their homeland. However, the case in England is different as the black cannot earn enough money, suffer from hunger, and lose weight because they are black, because they do not have enough intellectual capacity, because they cannot recite poetry, and because/so they do not belong to the high class as Louis indicates. This state is also something internalised by the Caribbean people. The first migrants of 1950s also want their children to get education, to be a doctor, or a teacher, or any profession among others. However, to be a writer is much more than these and this is the way that Phillips prefers and so he disappoints his parents and the British. The bad economic conditions they are exposed to are more obviously represented when Louis tries to save his cigarette as he sees that Irene has one package and his claim that he cannot afford a match as he is saving for the future. He has to save even cigarette and match as there is no another way he can survive in England and he can go back to his own homeland with money.

The economic and social hardships that the black have to undergo in England are reflected more strikingly towards the end when he attempts to compare and contrast his first days in England and his present situation. The state which Louis is in is a kind of reflection of the feelings that Phillips had when he went to his homeland St Kitts, which is about to take its independence from the English, in 1983, in the same year of the first performance of this play. He says that “most of the houses [were]

still battered" (Phillips, "St Kitts" 139) and there was the reality of "the poverty of the young and unemployed population, who [were] not starving but who [were] evidently suffering from a poverty-related malnutrition" (140). That is why he can establish such a strong contrast between the Caribbean islands and England although he was not at an age to remember his homeland of 1950s. The impression that Louis gets from the lights from a cinema, its street, traffic lights, roundabouts, lampposts, and chimney posts is appalling in London for him as most of the houses in his homeland do not have proper electricity. Before such powerful lights, he feels he has to take "shelter" in a shop doorway as it is this impressive industrialism and so-called civilisation that make the black go for a shelter to be protected from being regarded as "the other".

To feel that he is "the other" is directly related to the "abandonment neurosis" that he suffers as a result of the frustrating and alienating attitude of the mother country. The relation between the two terms is explained by G. Guex who observes the occasional usage of the term of "the Other" in the language of this neurotic. For him, "to be 'the Other' is to always feel in an uncomfortable position, to be on one's guard, to be prepared to be rejected" (qtd. in Fanon, *Black Skin, White Masks* 57). As the "civilised" things are new to him, they seem so beautiful and he is new to the white so he becomes "the other" and the one who fears and who is feared of. He even adores the sweet smell of the British railways just as the first train of civilisation seems so nice to the people of the new lands. However, "songs of experience" are to be different from these "songs of innocence" and the liberating and civilising atmosphere turns out to be the prison-like place for the black in which they are oppressed as he himself reflects, "Over two years in this place now and I still feel

like a sparrow not an eagle" (Phillips, *The Shelter* 49-51). He is a sparrow in relation to the eagles of England; he is doomed to be a sparrow as long as the eagles are the owners of that land and as long as the English armour has the representation of the eagle and the lion excluding the sparrow and the other species.

These realisations of the black man about how the things are going on in England and this "brutal awareness of the social and economic realities" result in "disalienation" (Fanon, Introduction xiv). The black man is no longer the one that is hidden under a roof to be sheltered against the unknown as he gets familiar with it. However, as it is seen in the way that Louis expresses the first and the later times of his in England, he is not so pleased with this realisation process. The bad economic conditions that they are to live in and the "internalization or rather epidermalization of this inferiority" cause them to have "inferiority complex" (xv). The economic frustrations and hardships have such an effect in the inner world of the black man that they prevent him to follow a healthy life in Britain.

A further dimension experienced as a part of the social frustrations can be indicated as the religious one. It is a kind of frustration that the black are pushed into by the white who make them convert to Christianity and at the same time deny them the rights and the promises that Christianity is expected to provide. Hence, for the blacks, Christianity becomes the promising and civilising religion of the past, of their childhood, or their times of innocence, as Louis clearly states: "I don't believe in God any more[,] I'm not a child any more" (Phillips, *The Shelter* 40). God of the white and the religion of civilisation turn out to be another frustration that the black face in the mother country. In addition to this religious one, another frustration in the social arena is 'naming' which may also sound like a kind of imposition. The white

tend to change not only the religions of the colonised or the minorities but also their names as a condition of their getting the right to live among the English. Although Irene is so much in love with Louis in every term, she does want to call him with an English name while talking aloud in the pub:

> IRENE: Another pint then, Casey Jones.
> LOUIS: Casey who?
> IRENE: Another pint?
> LOUIS: My name is not Casey.
> IRENE: Sorry. (39)

Such conditions as conversion or being named with another name are the ones that the black have to conform to as they are to be assimilated not integrated in the English society although they were hoping to be accepted unconditionally as the natural parts of the mother country. As a result, being named just like conversion gets a place among the instances of frustration that the black are made to experience in England.

As a result of these frustrations, the black man does not want to accept the baby of a hybrid relationship or to go on living in this mother country. Fanon resembles the situation of the black man denied by his master and mother country to that of an orphan abandoned by his mother:

> I do not want to be loved. Why? Because one day, a very long time ago, I attempted an object relation and I was abandoned. I have never forgiven my mother. Since I was abandoned, I shall make the other suffer, and abandoning the other will be the direct expression of my need for revenge. I am leaving for Africa; I do not want to be loved, and I am running away from the object. (*Black Skin White Masks* 56)

Louis who attempts to be a part of Britain as he has assumed the language, religion, and land of the mother country as his own is like a boy who is a part of his mother by assuming her language, religion, and blood as his own ones. What both of them

experience is the fact that they have been abandoned by the “mother”. That is why they want to abandon and so to take revenge. They are suffering from “abandonment neurosis” and “the Other” conflict and these sufferings characterise the position that Louis cannot take himself out of throughout the play and that causes him to think of leaving the mother country. This is the situation which Fanon calls the black to get rid of and Caryl Phillips makes himself get rid of it in accordance with Fanon’s ideas and decides to stay and to warn people against racially, ethnically, or physically constructed identities.

In two acts, Caryl Phillips rewrites the history of colonialism and shows the fact that the reality of the past about the inevitable clash between the civilisations is also the reality of the present and maybe the future. Although the playwright constructs these clashes at the beginning, they are later deconstructed by themselves. Britain is no longer the Britain that can do on her own and that is alone as one nation, the Caribbean in Britain is no longer the Caribbean that has a homeland to go back to. The age is pregnant like Irene and it is about to give birth to the hybrid generations that will describe themselves beyond national boundaries, ethnicities, colours, and religions. The play has two acts and two characters representing the two sides of the world neither of whom is superior to the other; different time periods which disturb the narrative order of colonial works of literature and science; cultural elements like calypso-jukebox, carnival-theatre, island-pub, sun-rain, and many others which are together side by side as well as against each other. It is a Caribbean representation that combines the past and the present to make a new one, a third one, a hybrid one, which is a way both of reconciliating and of being distinctive. Thus, in *The Shelter*,

Phillips manages to make the postcolonial thematic concerns powerful in his narration with the help of these technical elements.

CONCLUSION

Postcolonial studies are concerned not only with the post-colonial and post-independence state in which the former colonised regions are from the African countries to the Caribbean islands but also the conditions of the minorities who live in the lands of the former colonisers such as England. The postcolonial period, wherever it is experienced, carries the traces of colonialism even in its name and at the same time it exhibits different characteristics from it as it is distinctive in temporary and theoretical terms. Postcolonial literature which gets caught in between these dual aspects cannot keep itself from reflecting these dualities in its works of fiction, poetry, and drama.

Postcolonial literary works wanders over the borders of these dual spaces and they are doomed to be kept in between the two traditions, one from the coloniser and the other from the colonised. In the case of the Caribbean, which this thesis is primarily concerned with, the tradition of the colonised is comprised of more than one specific source. Although there are still indigenous Caribs even at a certain number, the black people living in the Caribbean come from different countries and even from different continents. That is why it is the Caribbean experience of diaspora which is identified by Stuart Hall as the first and the original diaspora. The other diasporic movements are put by him in the category of the twice diasporised ones. As a consequence, black people from the Caribbean with at least one experience of diaspora find themselves in between at least two traditions, belonging to none in complete sense.

The writers who grow up in such a postcolonial state find themselves within this context; they are in between more than two worlds that are situated around the

Atlantic. Derek Walcott and Caryl Phillips are the two postcolonial men of letters whose plays this study analyses in relation to such writers' hybrid literary character. Derek Walcott is a writer, poet, playwright and Caryl Phillips is a writer, novelist, and playwright under the influence of Europe, America, Africa, and the Caribbean not only in terms of geography, lineage, or travel but also in cultural, linguistic, literary, and historical senses. However, while Walcott has preferred to live as a part of the Caribbean, the once diasporised, Phillips, on the other hand, finds himself as a British cultured but Caribbean originated literary figure, that is, twice diasporised. It is the postcolonial state that is more in the foreground in Walcott's works, though not in ultimate sense. On the other hand, the lives and the difficulties that the Caribbean minority encounter in England is what generally concerns Caryl Phillips's works.

In order to exemplify best these properties of the writers, the two plays are selected for this study. *Pantomime*, which is set in Tobago, reflects upon the postcolonial conditions on a once colonised Caribbean island in terms of economics, social institutions, and constructed binary oppositions between the white and the black. What is revealed in this play is not only a kind of representation of Walcott's postcolonial experience and art but also one of the areas that postcolonial studies cover as it focuses on the once colonised lands. In addition, it provides an example for the first step of the Caribbean diaspora because the black man living on the Caribbean islands is the descendant of the slaves brought there hundreds of years ago. As to *The Shelter*, it is set on an ambivalent island either in Africa or the Caribbean in Act I and in a London bar in Act II. What is argued throughout the play is the identity struggle of the Caribbean minority since the time they come to Britain in order to restore the mother country. It is a piece from Phillips's own experience in

Britain throughout the generations of his parents, then of his own, and of the contemporary Caribbean men. At the same time, as it represents the life conditions of the once colonised people in the coloniser's land, it exemplifies the other part of the areas that postcolonial studies are interested in. Besides, it is the second step of the diaspora that the Caribbean people have undergone in their history, that is, the people staged in this play are twice diasporised.

The condition of being in between the two traditions or more is reflected along these two aspects of postcolonial studies and these two different kinds of the Caribbean experience. How the Caribbean people inhabit hybrid places in the once colonised's and coloniser's lands is what is revealed in the plays. This state of hybridity is observed in the playwrights' representation and manipulation of history, literature, and language with the help of the characters within postcolonial context. These three are very important fields of study through which postcolonial writers express their challenging thoughts against the colonialist empire and at the same time imply the inevitable hybrid space where their characters are shaped.

As the slaves brought to the Caribbean islands are uprooted from different parts of the world especially from the African continent, they have a disconnection with their history. In short, they are left without histories for the sake of the imposed History of the West, which is linear, teleological, prescribed, and colonial. What the postcolonial men of letters, including Walcott and Phillips, do is to rewrite the History from their own perspective, to dig into their origins, in this case those from Africa, but not to get lost while tracing the roots, and to produce the distinctive Caribbean history including all.

In the plays, the two-act division is a kind of deconstruction on its own committed against the linear flow of the History but the act of reinscribing the notion of history takes place in different forms. In *Pantomime*, the first act seems to represent the postcolonial state in the sense that it still reveals colonial impact. The setting which is constituted of a beach intruded by a civilised hotel is the most significant indication of this state. The black man in black and white wearings and without shoes, the white master in white and later naked, the idea to re-act the story of *Robinson Crusoe*, and the roles in binaries are the facts that welcome the audience in Act I by allowing them to go back to the colonial days from the present. At the end of the first act, the crisis between the representative black and white characters rises to its peak.

Then, in Act II, the second phase of the post-independence period is observed in which the roles are bound to change and to be shaken. The characters change their roles continuously not only as a part of their pantomime but in real sense. The master-slave relation turn to man-to-man one so the black role is not superiorised to the white coloniser role but the binarism between them is questioned, blurred and translated in the hybrid space. Although the post-independence period is hard for the once-colonised people especially in economic terms and it seems to be a continuation of the colonial period, there is a second phase in which the changes will come into being just like the postcolonial period that follows the colonial one. In this way, the playwright deconstructs the linear development of the history that has been doomed to flow in the same direction so far.

In *The Shelter*, again by means of the two act construction, the playwright blurs the distinction between the colonial past and the postcolonial present. The effect of

the setting is again important for the aim of colonial and postcolonial implications. Act I takes place on an island which can be any one from Africa or the Caribbean or from any part of the world that was once under colonial rule. This act is in 18th century and it re-presents the first encounter of the black and the white representatives. However, the black man has British identity, he claims right on the English language and country while the white woman sees him still an 'uncivilised' slave. The naked feet of the black man and one shoe of the white woman, degrading approach of the white towards the black, the denial of the black both of his own and of the coloniser's imposed languages and homelands, and the black man's reciting the colonial history before 18th century all have colonial implications.

On the other hand, Act II stages its characters in contemporary setting in a London bar. The occupation of the black man changes from slavery to industrial working just as the other black man in *Pantomime* from slavery to hotel service. The white woman is no longer so harsh and prejudiced against him though their affair is not accepted by the British society. The time changes from 18th century to 20th century, the black man moves to the land, language, and culture of the coloniser but some roles and assumptions resist changing. However, it is possible to see the dependency of the mother country on the previous colonies as embodied in the white woman's on black man. Although the black man is forced to conceal his wish to integrate into the British society, he does not hesitate to express his British identity, in between the English and the Caribbean, neither this nor that just like neither Robinson nor Friday characters in *Pantomime*. In accordance with such a construction of the setting, characters, and the acts, the playwright deconstructs the one way of the colonial history.

Apart from the deconstructive attempts of the playwrights against history writing by means of some technical tools, it is possible to find out various challenges to the European colonial literature and language. In *Pantomime*, the colonial text of *Robinson Crusoe* is rewritten and re-acted by the characters not from a reverse angle but from a hybrid perspective. While the white man tries to rewrite it in a satiric way in which the roles are the same, the black man re-acts it in a hybrid way in which he is the master but not the ultimate coloniser. In *The Shelter*, the beach is used for the same aim on which the shipwrecked black and white characters lie, which is a scene used as setting in most of the colonial narratives. As opposed to the European versions, the black man is also shipwrecked as a member of the British family, he is the one who builds the hut and who saves the white woman first from drowning, then from hunger and sunlight. In both of the plays, the strict binaries in colonial texts are deconstructed, rewritten and re-presented in a hybrid way.

As for the linguistic aspects of the deconstruction, language use is observed in different ways in the plays as a result of the different experience of diaspora and colonialism. In *Pantomime*, Creole and English are observed side by side. Considering the historical development of the Creole and other dialects in the Caribbean, it is obvious that the Caribbean people that come from different races and languages and that encounter with the language of the master have no choice but to find out a new language comprised of these linguistic traces and different from the all. The duplicity of the language appears in the play as a direct result of the experience of colonialism and slavery. On the other hand, in *The Shelter*, what the white woman and the audience are surprised by is the English language of the black man. Also, there are not any stage directions about the broken or Creole character of

his language. The experience of this black man includes one more diaspora and one more time going away from home as an addition to the Caribbean diaspora. That is why his language is different from that of the one in *Pantomime*. Although Caryl Phillips has plays that have Creole effect, this play is especially preferred among others for this thesis in order to point out the difference that one more movement creates in the language of the black man. While in the former play English language is disturbed by the production of its varieties, in the latter one it is claimed by the black man as his possession as well as the white man's. In both of the cases, it is obviously observed that English language is no longer the possession of one nation.

Pantomime and *The Shelter* are two important postcolonial plays that represent such hybrid and challenging aspects of the postcolonial literature in historical, literary, and linguistic terms. They provide the representation of two different forms of diaspora, in the once colonised land and in the land of the coloniser. They do this in two acts, with two characters, and by drawing attention to the second phase of every period in history, the second version of every literary piece, and the second form of every living language. These 'second's and 'two's can be increased in number but the point is that there is an 'other' or some 'other's that do not let the 'first' ones live at a superior level without the disturbance of the others. The reason for this fact is that colonialism and the forced or voluntary diaspora 'tainted' the 'purity' of the English history, literature, and language. This study has attempted to show how this case is given voice by the Caribbean postcolonial playwrights and especially by the very power of their deconstructive technical tools.

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