

İki Perdede Pantomime (Pantomim) ve Melez Kimlikle Geçmişe Verilen Cevap

Panto-Mime In Two Acts and Writing Back Through Hybridity*

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ÖZET

Post(-)kolonyalizm, günümüz toplumunun ve özellikle edebi hayatının en popüler, ilgi çekici ve farklı disiplinlerle ilişkisi bulunan bir geleneği olarak karşımıza çıkmaktadır. Sömürgeleştirilmiş ve sömürgeci toplumların hayatlarındaki ikilikleri yansıtan bu gelenek, içeriğini bileşik isminde de yansıtmaktadır. Postkolonyal, sömürgeleştirilmiş topraklarda yaşayan insanların kültürünü ima etmektedir ama post-kolonyal, sömürge sonrasındaki zaman dilimini kasetmektedir. İki anlam da koloni sonrası dönemin iki farklı yönünü ve aşamasını bildirmektedir. Bu çalışmada, Derek Walcott tarafından post(-)kolonyal gelenek içerisinde kaleme alınmış *Pantomime* (Pantomim) adlı oyun; iki sahneden oluşması, iki karakter bulundurması, bu karakterlerin iki kültür arasında kalan ve sürekli değişen özellikleri ve kolonyal ve post(-)kolonyal olmak üzere iki metni içermesi gibi özellikleri post(-)kolonyal teriminin içerdiği ikilikle ilişkisi açısından incelenecektir. Ayrıca sömürülen ve sömürgeci arasındaki ikiliklerin yıkımı, *Robinson Crusoe* gibi kolonyal metinlerin sömürgeci özelliğinin post(-)kolonyal olarak değiştirilmesi, post(-)kolonyal toplumlarda görülen melez kimlik ve kırma dil gibi ifadeler post(-)kolonyalizmdeki ikili anlam ve *Pantomime* (Pantomim) oyunundaki teknik özellikler yardımıyla analiz edilecektir.

Anahtar Kelimeler: Sömürge sonrası, Melezlik, Kreole (Kırma dil), İkilikler, Sömürgeci, Sömürgeleştirilmiş, Tiyatro'nun teknik öğeleri, *Robinson Crusoe*

Çalışmanın türü: Bildiri

ABSTRACT

Post(-)colonialism is regarded as the most exciting and famous tradition of today's society. It is about the dualities in the lives of the colonised and the coloniser after the colonial period and it also embodies this idea in the structure of its compound body. While 'postcolonial' refers to the tradition in the once colonised regions still under the effect of colonisation, 'post-colonial' refers to the time period that comes following the colonial times. These two definitions indicate both the two aspects and the two phases of the post(-)colonial era as well as the hybrid character of the post(-)colonial communities.

In this study, first of all, post(-)colonialism will be introduced as a term both in general and in world literature. The dualistic characteristics in this term will be shown as reflected in the lives of the post(-) colonial societies as well as the representations of these societies on stage. For this aim, a stage play, *Pantomime*, by Derek Walcott will be employed as it embodies the two types of representation, colonial and post(-)colonial and clearly reflects the dual character not only in the representations but also in characters, the accents they use, the props on the stage, and the construction of the two acts. Lastly, it will attempt to show that the technical features and the structure of the play directly reflect post(-)colonial hybridity rather than simple duality.

The play, *Pantomime*, is set in Trinidad, one of the places in West Indies, once colonised by the British and it takes place throughout a whole day. While the characters live a monotonous life in the morning as represented in Act I, they face many conflicts with each other in the afternoon, that is, in Act II. It is a strategy of most post(-)colonial writers to 'write back to the empire' through a construction in which first the colonial period is represented and then this representation is deconstructed. Walcott brings two characters to the stage, one is servant black and the other is master white. Although the roles are not very different from the 'general' acceptances and representations of the European society, what the playwright attributes to them is remarkable for postcolonial concerns.

Jackson, the black servant, speaks in creole or in English while Harry, the white master of the hotel, he is on the way of 'going native' and at the same time after the ideal of recapturing the colonial days through such signifiers of European civility as tape-recorder and Robinson Crusoe's tools. Harry wants to re-play Robinson's story with Jackson but they will play the reverse roles, the black will be Robinson while the white Friday. Hence, the power owner Robinson is put in the place of the inferior Friday and so forced to reflect upon the black experience from this inferior state. Robinson Harry cannot stand playing the colonised, he gets disturbed, and he stops playing. However, the attempt to give Friday Jackson the role of the master gives him a certain kind of realisation and Act II does not continue in the way Harry wants. He writes the script of the play, which has two aspects; one is that he is a European and what he writes is again from this perspective and the second aspect is that he attempts to transform the performance to a written text which is more sustainable and reliable and then he tries to make Friday read it, read the narration given by the coloniser. The same notion is illustrated by Bhabha (2004: 140) who indicates the narratorial voice in any narration as

* An earlier version of this article has been presented in 4th International IDEA Conference with the title of "Identifying the Theme of Hybridity in Different Aspects of Life through the Technical Elements and the Structure of the Two Acts in Derek Walcott's *Pantomime*".

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the voice of the colonialist and narcissistic demand, authorising the Self and addressing the Other who is ready to take whatever the colonialist Self gives. As a reaction to this, Jackson tries to mend the deck and the sounds of his hammer are put against resting Harry's writing and it is indicated that the white is passive while the black is active.

The tools of Robinson are given to the service of Friday Jackson one by one throughout Act II like the hammer, the hat, the tape recorder, the toilet, in short, anything that makes him a 'white civilised man'. The roles are changing, the colonised is writing back to the coloniser's fiction, he is mispronouncing the coloniser's language, he is claiming back his possessions, and he is again taking his part for the first time in a play his people is represented. Through his role, he attempts to decolonise not only a colonial text but also the colonial performances in which Friday is played by an actress. In the play, Harry's wife is such an actress who has played the role of Friday for years. Jackson takes her photograph, keeps it on his face, and in this way he manages to take back his role from the European performers. Further, he causes Harry to lose himself in the depression of the memories with the representation of those old days with his wife.

Pantomime is an attempt of a post(-)colonial playwright's reversing the binaries, decolonising the colonial texts, and problematising the accepted 'truths' by making use of the technical properties of drama and the techniques of post(-)colonial literature. It is the post(-)colonial pantomime of *Robinson Crusoe* and the embodiment of the coloniser's 'panto' and the colonised's 'mime'. Act I is the representation of a postcolonial atmosphere in which there are still colonial impacts while Act II stages a post-colonial time dreaming and aiming to be free of the colonial times. The construction of these two acts in this way represents the two definitions of the term post(-)colonial, the two phases of post-independence period, and the explanation of the two constituents of panto-mime, panto and mime. While the former is associated with Christianity and Europe thanks to a number of compound words or phrases with 'panto' like 'Christmas panto' or 'Pantocrator' while the latter is associated with the "mime"tic character attributed to the colonised.

In this study, the first phase of the post-independence period, the first meaning of post(-)colonial, Act I in *Pantomime*, and the first part of the title will be given in relation to the secondary ones indicating the hybrid character of the play and experience in post(-)colonial era.

Keywords: Post(-)colonialism, Hybridity, Creole, Binaries, Coloniser, Colonised, Technical Elements of Drama, Robinson Crusoe

The type of research: Proclamation

Introduction

The tradition that has developed after and usually against the period of European colonisation is described in two ways, one is postcolonial (without a hyphen) while the other is post-colonial (with a hyphen). They have small differences in their meanings; while the first one refers to the tradition of the once colonised regions which is still under the effect of the colonial period, the second one refers to the time period after the colonial times. The first definition denotes the neo-colonial age after World War II when the coloniser still tries to impose its power on the colonised but in different forms whereas the second definition focuses on the time period that follows the colonial age and which implies or dreams of a new age independent of the colonial memory, even though it may seem very difficult. (Ashcroft, Griffiths, & Tiffin, 1998: 186; McLeod, 2000: 32-33) Further, there is a certain distinction between the time periods in which these words are used. The term post-colonial was originally used to designate the post-independence period by historians; on the other hand, since 1970s, postcolonial has been used to refer to the various cultural effects of coloni[s]ation (Ashcroft et al., 1998: 186).

Even in the definition of the term post(-)colonial, there is some kind of duality as it involves two opposing ideas in its single body: "liberation" and "oppression" (Fortier, 2002: 193). However, they are not so much in clash but in harmony with each other as they together imply the two-sidedness of the post(-)colonial state: the once-colonised people are in between the colonial impacts and the native values, the once-colonised land is in between what civilisation has brought and what it has had as natural sources which have been exploited, the once-colonised language is in between different forms of creole and the coloniser's 'original' language, the ownership of the European literature is in between the Europeans and the colonised ones on whom that literature has been imposed and many other aspects of life in the post (-) colonial age are in between something from the coloniser, the master, and something from the colonised, the servant.

This complexity of colonial condition is to be mapped by post(-)colonial theory (Fortier, 2002: 193) and these complex ideas exemplified above may arouse possible expectations from a post(-)colonial piece of writing. In this context, the play *Pantomime* by Derek Walcott can be explored as an example of the Caribbean post(-)colonial tradition. It is a play of complex relations between the representatives of 'the slave' and 'the master' living in Trinidad, a colonised place in the West Indies. First of all, the two definitions of the term post(-)colonial are reflected in this play through two acts; the first one mostly

under the effect of the colonial practices and the second one in a dream of getting rid of the colonial binaries and of founding a reverse, a post-colonial, after-colonial, against-colonial age. The complicated re-writing and re-playing of *Robinson Crusoe*, the characters of Jackson Philip and Harry Trewé, the use of language, the construction of the sentences and of the dialogues, and the props used on the stage are the hybrid tools or the hybrid technical elements that make up these two acts. This paper will try to deal with these issues in Act I under the headings of “The Fixed Binaries” and then their emerging as “The Reverse Binaries” denoting the paradoxical situation in a postcolonial state while in Act II under the headings of “Changing Binaries”, “Role Changing in Characters” and “Role Changing in Particular Scenes” denoting the different levels in which the ‘writing back’ is put into practice.

The Play Pantomime

Act One

The Fixed Binaries

The play opens with Harry Trewé’s plans to perform a play in order to entertain the audience of the “lonely island” (Walcott, 2001: 132). It is some kind of pantomime of a great colonial masterpiece, *Robinson Crusoe*, and it is actually the representation of the colonial times in a quiet manner as the term ‘pantomime’ implies some kind of dramatic representation without any voice as if signifying the state of the silenced and colonised people or the desperate situation of the early colonised while trying to tell through gestures. These implications given by the word ‘pantomime’ are strengthened by the probable intention of the coloniser, Harry Trewé, to re-create the colonial days, to satisfy his desires to be the master not only of Jackson Philip but also of the whole island. The tape-recorder that he brings to the stage at the very beginning of the play, even before he has spoken a word is closely related to that intention of his. This piece of prop which is put on the stage before any word, as if implying the coming pantomime, refers to the civilisation the West has bestowed on the ‘savage’ lands together with the parasol and the hat out of goatskin that again Harry brings. These also remind the audience of the tools in *Robinson Crusoe* with the implication of how the Western man has brought civilisation to a piece of goatskin.

At first glance in Act I, there is a picture on the stage in which Harry, as a white man, is in white and speaks in English and Jackson, as a mimic man, is in black and white and also speaks in Standard English and in creole alternately:

JACKSON: Mr. Trewé? (English accent) Mr Trewé, your scramble eggs here! are here!
(Creole accent) You hear, Mr. Trewé? I here wid your eggs! (English accent) (Walcott, 2001: 132),

that is, linguistically, he is neither totally black nor totally white, “almost the same but not quite” (Bhabha, 2004: 123). Harry is the one who directs the events in Act I, he is still the master after colonialism; he complains about loneliness on the island disregarding the existence of Jackson:

HARRY: ...There is no one here but I, just the sea and lonely sky... (Walcott, 2001: 132)

Harry also lets another one, Jackson, wear his hat only to create a man that will make him forget about this loneliness; he calls the sand on the island “golden” (Walcott, 2001: 132). However, what he cannot see is that there is no gold or any other thing to exploit even though Jackson emphasises the shortage on the island. Further, he looks down on the primitiveness of the island as it does not have a blade or a pencil to use, in order to commit suicide or to leave the last message before dying; and he tries to play the pantomime in the way he wants but as the character of Friday, as the one who is entertaining and who is not being humiliated at the same time.

In their pantomime, Harry uses the table, one of the signifiers of the Western civilisation, to build another Western signifier, Robinson’s hut, the house of the Western man but later it will be turned to a boat by Jackson, the first black explorer and coloniser. After Harry has deserted his throne of power, after

he allows his home to be explored, to be exploited by the black coloniser just like once the blacks have done, he sees that it is impossible to be Friday and to be pleasant at the same time as Friday is the colonised and hence the suffering one. After this realisation, his “superiority complexity” (Yelmiş, 2007: 48) and as a Western man, his “fear of novelty” (Said, 2003: 59) of any change in power relations do not let him maintain Friday’s role. Moreover, he fears that the light pantomime will be a serious piece of “Art which is a kind of crime in [that] society” (Walcott, 2001: 140), which is highly meaningful, and so he orders Jackson to turn the scenery of the play into its former state but Jackson, as a response, gives an exclamation about the impossibility to recover the wounds of colonialism on the lands and on the history of the colonised.

Meanwhile, the other component of the binary, Jackson, is still the servant, and the colonised like Harry who is still the master because his language and mind have been colonised by a “mental control” (Ngugi, 1986: 16) as he himself indicates making a relation between Robinson’s story and their present lives:

JACKSON: ... That was the first example of slavery, ‘Cause I am still Friday and you ain’t me. (Walcott, 2001: 138)

Friday Jackson has the right to talk only after he has worn the hat of the Western man. He is obedient to his master, he serves him, and he does not even accept to play the role of the master in the pantomime. However, this unwillingness of his is also related to the fact that he wants no longer to be humiliated as this is just a play to entertain the colonialist audience of the master as usual with the colonial man’s practices. When it comes to play his role, he is very passionate about it but, after a time, he surrenders to the insistence of the master to stop the pantomime as it has started to disturb him. Still, he is very angry at the end of Act I and foreshadows his superiority saying that “Now that ... is MY order” (Walcott, 2001: 142) because he is now the colonised who wants to be in the place of the coloniser but also “to waylay him in such a way that soon he will have no other solution but to flee” (Fanon, 2004: 10). But all in all, in Act I, the roles in the colonial times and unresolved “social inequalities” (Brudzinski, 2006) are continuing more or less in the same state.

The Reverse Binaries

The fixed binary roles in Act I are also accompanied with their double ones and so there is another layer of signifiers in which the standard roles start to gain a hybrid quality. The stereotypical roles, in the same act, are given to the reverse representatives, the first example of which is the characters’ playing *Robinson Crusoe* and changing the places of the white and the black men. One is both black and white as the black and the white identities have already melted into each other through the period of colonialism and have been brought out as hybrid identities which are free of regional, cultural, religious or national restrictions and descriptions (Said, 2003: 120). In addition, that kind of representation of the two different colours interchangeably by the characters is both a piece of entertainment and an important attack against the colonial canon, against the “imperial ideology and a mythopoesis of colonial life” (Umunç, 2009) represented through that canon. What constitutes the canon is the traditionally composed works of the Anglo-European male writers and these works have already become an obvious site for attacks from the people they exclude, especially people of colour and non-European beings (Gilbert & Tompkins, 1996: 49). An important one of these canonical works is *Robinson Crusoe* which has been “imitated, romanticized, subverted, metafictionalized, and metamorphosed through a rich variety of Robinsonade writings” (Umunç, 2009).

Together with this kind of hybridity created within fictional boundaries, another kind of hybridity can be observed in characters’ own lives. Harry is seen as ‘going native’, he does not wear his clothes, he likes wandering naked, he is enthusiastic about the calypso music, the native language, and the primitive religion of Jackson. On the other hand, Jackson is turning into white inside the black skin, he is angry with Harry’s insistence to be naked, he has forgotten about his native language, he speaks creole or English, he is a perfect Christian, he knows the Victorian manners well, and he does not even smoke when he is

working, a virtue that cannot be owned by ‘a black’ according to the prescribed colonial standards. Also, in dialogues and in individual utterances, there is some kind of hybrid tension between the characters. This is clearly seen when the imposition of Friday by Robinson Harry is challenged by Jackson’s Thursday (Walcott, 2001: 141):

HARRY: ... and, anyway, he comes across this man called Friday

JACKSON: How do you know I mightn’t choose to call him Thursday. Do I have to copy every... I mean, are we improvising? (Walcott, 2001: 141)

Also, “cannibal” is also corrected as “carnival” (Walcott, 2001: 133) by Jackson paying attention to the essential culture of the colonised; and again by Jackson, the relation between the black shadow and the white man is uttered to indicate the future despair of the white as if foreshadowing the shadow’s dominating the child or the servant’s dominating the master in Act II (Walcott, 2001: 137). Further, he makes this idea depend upon:

JACKSON: ... the power and magic of the shadow, boss, bwana, efendi, barca, sahib...
...
... they’s your shadow, you can’t shake them off. (Walcott, 2001: 137)

Moreover, Jackson’s words are in a way foreshadowing, as Walcott (1974) says in one of his articles, the escape of the Caribbean people from the shadow existence of the British Empire which was the self once upon a time. All in all, the inevitable in-between state in the characters and in their speeches takes place together with the in-between quality of Act I which tries to represent the colonial times on one side and the aftermath of these times on the other side. In this act, there is a tendency towards avoidance from the politics of polarity and towards the emergence of the selves as the others of themselves exploring the third space (Bhabha, 2004: 56).

Act Two Changing Binaries

In this act, the form of the pantomime changes, it is no longer something light as it is written by Harry seriously and so it turns into a written form, some kind of script. Writing is one of the forms of civilisation brought by the coloniser but as Bhabha (2004: 140-1) states, writing has been brought to and imposed on the colonised people in order to control them and what makes the coloniser powerful is to force the colonised to read or to listen to and to recognise what the coloniser has written and what the colonialist narratorial voice has demanded so that the colonialist power can strengthen its authority. In Act I, Harry wants to revive the colonial days through the help of a tape-recorder which has the colonial records and he tries to make the newly gained independence of the colonised seem light through a pantomime. However, in Act II, he decides to write his colonial ideals again in the form of a play but this time making it serious without realising and by making Jackson ‘narrate’ and accept what is written, what is given by the coloniser as it was in the colonial times. However, the black is not the same black as Jackson himself clarifies as follows:

JACKSON: ... But one day things bound to go in reverse with Crusoe the slave and Friday the boss... (Walcott, 2001: 142)

Friday has also gained a hybrid identity, he is aware of the tools of the coloniser but he is also black and has a certain identity of his own, independent of the imposed white one. Moreover, as an individual, he is “endowed with charm, wisdom and suppressed rage” (Pressley, 1998). Hence, the light and entertaining panto of Act I gets importance and requires to be taken into consideration in Act II, that is, colonial adventures and excitement are no longer that simple.

Role Changing in Characters

First, Harry is not so efficient in his masterhood, his neocolonial plans turn out to be the cause of his own depression. In Act I, he actually tries to live again the colonial days through a tape recorder and he demeans, as a colonial man, the “Third World” (Walcott: 2001, 133) because of its having no blade or pencil and then he blames the people who live there to be weak to commit suicide unlike the formidable white men. Nevertheless, in Act II, he is trapped by and tortured on remembering his ‘civilised’ and complicated life, the loss of his wife and happiness to that civilisation whose industry of theatre and film has become a show off. That is why he wants to imitate those comfortable black men whose lives ‘were’ without such ‘civilised’ problems. He is no longer the one who is able to direct the ongoing pantomime they are performing and the postcolonial play they are acting as his place as the ‘ultimate’ master is no longer so secure. This is clearly understood when he reflects on his passive and lonely situation:

HARRY: ... At the beginning it’s fine; there’s the sea, the palm trees, monarch of all I survey and so on, all that postcard stuff. And then it just becomes another back yard. God, is there anything deadlier than Sunday afternoons in the tropics when you can’t sleep? Especially in an empty boarding house. You sit by the stagnant pool counting the deadly leaves drifting to the edge. (Walcott, 2001: 143)

On the other hand, Jackson appears to be aware of what is going on, what it means to have independence, and which roles he has to take on after that time. Therefore, he gives up speaking in the suitable accent of English when he is with the master; as Harry observes Jackson “mispronounce words on purpose” (Walcott, 2001: 144), which is a threat against the colonial language and also a way of revenge and sort of writing back on part of the colonised. Further, the sounds of his hammer are put against Harry’s state of writing and resting in a very quiet manner which is disturbed by these harsh sounds. The sleeping lions of Ngugi (1965: 1) in *The River Between* are no longer people of the colonised lands as represented by Jackson, while the coloniser is represented by Harry as resting after the tiring colonial days but at the same time disturbed by the reactions of the colonised. The hammer here is actually the tool through which the western man, Robinson Crusoe, has brought civilisation to the ‘savage’ and crude materials of the colonised lands but it is captured by the black Robinson and used against the white Friday in the postcolonial age. While Harry is satisfying himself with the products in Act I, Jackson takes the tool and starts his work to mend the sun deck in Act II. The role-swapping for the pantomime takes place visibly in Act II, the independence which is given to the colonised regions to show off also takes place thanks to the loud voices and the actions of the once colonised. This is obviously reflected in the following dialogue:

HARRY: Jackson! What the hell are you doing? What’s that noise?
 JACKSON: (off, loud) I doing like a black sea gull, suh!
 HARRY: ...
 JACKSON: ...
 Friday, his slave, was a cannibal,
 But one day things bound to go in reverse
 With Crusoe the slave and Friday the boss...
 Caiso, boy! Caiso! (Walcott, 2001: 142)

Role Changing in Particular Scenes

A number of incidents of changing roles are observed throughout particular scenes in the play. One remarkable scene is the toilet scene where the island possessed by the colonised but usurped by the coloniser is contrasted with the so-called civilisation and anything civilised brought by the coloniser to this island. The land belongs to Jackson but what is on this land belongs to Harry and the whole island is claimed by the latter. This complex situation reaches a state of crisis when Jackson wants to use the toilet of the master and to trespass it just like what the colonisers once did. The private toilet, the expensive

lotions in it, and the photograph of the master's wife are all to be violated when Jackson uses the resting room just like the private possessions of the colonised that were violated years ago. This state is similar to Robinson Crusoe's use of the 'goat's, of some other animals on the island, and of Friday, also his capturing the land, and as a result his violation of the private possessions of the other people. Hence, this scene of Friday's/Jackson's claiming back the possession in Act II is written against and contrasts with Robinson's/Harry's use of the land belonging to the colonised and his attempts to make the colonised man whatever he wants in Act I. Moreover, Jackson evaluates this act of claiming back as a necessity of mutual respect towards the one living on the same land:

JACKSON: ... 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 we can respect each other as artists. (Walcott, 2001: 147)

Through using the word "as artists", he implies 'as human beings', 'as equal' since this theatre business and his role in it have become the only way through which he can assert his identity.

In the play, the last phase of the efforts of the silenced to write back and to act back against the colonial state represented in some key terms in Act I is the directorship of Jackson in a small play he constructs at the end. This action is placed against Harry's role as an actor and a director both in his pantomime and in the colonial administration. As Gilbert and Tompkins (1996: 36) mention, the story of Robinson Crusoe in the form of pantomime was performed with Friday as a woman in the late eighteenth and nineteenth centuries. According to them, this tradition has continued up to the time of Harry and his wife has performed the role of Friday very successfully, a situation which Harry is jealous of. This is also confessed by Harry himself while talking to the photograph of his wife:

HARRY: ... That's the real reason I wanted to do the panto. To do it better than you ever did. (Walcott, 2001: 150)

This relation between the husband and wife is recognised by the intelligent colonised, Jackson, and he not only deconstructs the story of Crusoe but also the successive European performances for this story and makes his deconstruction two-fold. Moreover, he captures Harry's profession from his hands and starts to direct the play. While it is Harry, who teases Jackson by reminding him of the past with a tape recorder or by forcing him to take part in a colonial play in Act I, here it is Jackson who makes use of the memory and the past of Harry to tease him and to cause a state of depression in him.

Conclusion

The inevitable hybridity in the postcolonial societies is reflected vividly in *Pantomime*, making use of both the technical features of the drama genre and the thematic concerns of the postcolonial literature. First of all, European novel genre of colonial *Robinson Crusoe* is deconstructed by the 'calypso' acting. Moreover, the European colonial text together with its ideology is taken down from the pedestal and acted from a reverse angle so that the power owners are able to evaluate the situation. Furthermore, in the last part of the play in which Jackson captures the directorship, Classical Greek tragedy is implied thanks to the use of mask by Jackson and so one of the main sources of European literature is usurped by a black man. In accordance with these concerns, what is experienced in the lives of the once colonised is represented without a need for any words more than a quiet panto-mime. At this point, the title of the play comes out to have importance as a sign because its first part is 'panto', which connotes to Christianity with the implication of such terms as 'Christmas panto' or 'Pantocrator', so it can be used without the second part and is mostly related to the coloniser side. On the other hand, the part 'mime' connotes the 'mimetic' behaviours of the once colonised and the act of mimicry is mostly related to the side of the colonised.

The first phase of the post-independence period which is still under the effect of colonisation, the first meaning of post(-)colonial which focuses on the ongoing effects of colonisation, Act I with its still-master

and still-slave characters, and the first part of the title are all put against their secondary ones in *Pantomime*. In this way, the audience is reminded about the existence of ‘the second’ of every first, the two-sidedness, rather hybridity of every play, pantomime, and life.

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