

**The Idea of Black and White Races which Reveal Human Identity in
Derek Walcott's *Pantomime***

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Abstrak

Konsep hitam dan putih adalah suatu keterbalikan dimana satu sama lain tidak dapat dipisahkan. Keterbalikan tersebut akan membentuk suatu keterbalikan biner dan akan membentuk karakter baru dari seseorang. Hitam dan putih juga dapat dikategorikan sebagai identitas post-kolonialis. Identitas adalah suatu entitas yang dinamis dan melekat pada suatu, terutama pada manusia. Dalam drama "Pantomime" karya Derek Walcott, dua tokoh utama diceritakan secara ambigu yang mempengaruhi pembaca untuk mengidentifikasi watak tokoh-tokoh tersebut. Kedua tokoh tersebut membentuk identitas mereka masing-masing sehingga muncul *presence* dan *absence* dari dalam masing-masing tokoh, yang mana *absence* tertutupi oleh *presence*. Terlebih, segala sesuatu pasti dikendalikan oleh bahasa, sementara bahasa itu sendiri adalah suatu hal yang tidak pasti. Ketidakpastian ini akhirnya memunculkan *absence* dari identitas manusia dalam tokoh – tokoh pada drama "Pantomime". Oleh karena itu, identitas seseorang selalu berubah-ubah dan proses perubahan tersebut disebut *difference* yang berarti untuk membedakan dan menjadi pembeda. Dengan menerapkan konsep tersebut, kedua tokoh tersebut mendekonstruksi identitas baru mereka. Tidak terkecuali, ketika kedua tokoh tersebut mengalami proses perubahan, mereka juga pasti mengalami proses mimikri. Mimikri, dalam karya post-kolonial, telah menghapus dan menyesuaikan beberapa aspek tradisi asing tanpa mengabaikan tradisi lokal. "Pantomime" karya Derek Walcott sebagai drama post-kolonial, menguraikan mimikri sebagai tulisan pembalik untuk membuat situasi keterbalikan antara dua kubu: Orang Inggris, sebagai penjajah, dan orang Trinidad, sebagai terjajah. Kesimpulannya, konsep hitam dan putih, melalui peran Jackson dan Harry dalam "Pantomime" karya Derek Walcott, akan membentuk identitas baru dari seseorang.

Kata Kunci: Hitam dan putih, postkolonialis, identitas manusia, *difference*, dekonstruksi, dan mimikri

Abstract

The idea of black and white is the opposition side that cannot be separated each other. That opposition side will be formed as binary opposition, and it will build a new character of human being. Black and white also could be categorized as postcolonial identity. Additionally, identity is dynamical entity and it adheres strongly to the thing, especially for human. In Derek Walcott's *Pantomime*, the two male characters are told ambiguously that influence the interpreters to identify the identity of the two male characters. Both two characters have constructed their identity, until there is presence and absence inside their character, which the absence is hidden by the presence. Moreover, everything is controlled by language, while language is unstable. This instability finally presents the absences of human identity in the characters of Walcott's *Pantomime*. Thus, it can be called that human identity is always changing, and the process of changing by human identity is called *difference* that there is differing and deferring. By applying those concepts, the two male characters deconstruct their new identity. Nevertheless, when both two male characters do the process of changing, they must do the process of mimicry too. Mimicry, in postcolonial writing, has been abrogation and appropriation some foreign cultural aspects without abandoning local cultures. Derek Walcott's *Pantomime*, as a postcolonial drama, elucidates mimicry as writing back to resituate the opposition side between two parties: the English man represents to the colonizer and a Trinidadian man represents to the colonized. In conclusion, the idea of black and white, through Jackson's and Harry's act in Derek Walcott's *Pantomime* will be constructed into new identity of human being.

Keywords: black and white, post-colonialism, human identity, *difference*, language, deconstruction, and mimicry.

INTRODUCTION

Colonialism is the settlement of territory, exploitation or development of resources, and the attempt to govern the indigenous inhabitant of occupied lands¹. As a result, large numbers of colonized people were forced into slavery or the system of indentured laborers. The colonizers inflicted their cultures and ideologies on the native inhabitants and taught them their languages and religions. In the twentieth century, many people from Africa, Asia, and Latin America struggled against the politicians and administrators of European powers that ruled empires. In addition, there are some examples that portrayed the physical conflicts, such as Maori wars, the Indian Mutiny of 1875, or Indian's First War of Independence², some cultural resistance happened. Some theorists and critics such as Said, Bhaba, and Spivak who were concerned with the negative effects of colonialism, produced treatises, essays, books and the like, that slowly constituted a body of thought that might be called postcolonial or anti-imperial political and cultural theories. Moreover, a number of authors from the colonized countries started to produce literature in order to recover the memories of colonial experience. Literature was also considered one the best mediums by which the colonized people resisted the colonial discourse. Based on the interesting explanation above, this study focuses to apply post-colonialism as the main theory. In the other hand, the irony of reversal of roles and genre in Derek Walcott's *Pantomime* with reference to Daniel Defoe's *Robinson Crusoe* make this study applied deconstruction and mimicry as a secondary theory.

Derek Walcott's *pantomime* had two male characters, they are Harry Trewe and Jackson Philip. Both two characters are played as a master and servant, where Harry is master and Jackson is servant. It is different with Daniel Defoe's *Robinson Crusoe*. It was told about an American, Crusoe, who is lost in a little island. First, he thought that there were no people there, but in the middle of the story he met with a Trinidadian people. They were friends now, and Crusoe gave him name Friday. In Derek Walcott's *Pantomime*, Harry was a music hall actor and the owner of Castaways Guest House. He lived alone since his wife had left to pursue her career as an actress in England. In the other hand, Jackson was Trinidadian man of Forty and also a Calypsonian. He worked as a waiter in Harry's performing. He was also an immigrant who escapes from his country because of world war.

The drama was opened by Harry who sang and danced of Calypsonian songs to introduce the play they were going

to perform. Then, Jackson entered the stage to bring up the breakfast for Harry. Meanwhile, Jackson ignored to join the Harry's perform and being "Friday", a Trinidadian in Defoe's *Robinson Crusoe*. Actually, when Jackson tried to enact as Friday, Harry speculated the act of Jackson being Friday. In the middle of the play, Harry was bored with the situation which was always flat. He wanted something different and unique from his performing, then he requested Jackson to act as Robinson Crusoe spontaneously. They are in debating of the roles that they were enacted. Nevertheless, they got the deal, Jackson act as Crusoe, while Harry act as Friday; and it was very amazing, Jackson can portray Robinson Crusoe better than Harry but he was still in his ordinary style that was Trinidadian people of white. At the situation, Harry cannot realize that Jackson's act was better than him. It happens because in Harry's mind black people are weak, fool, and poor. In the other hand, Harry is not black, weak and poor, because of that he does not want to be Friday or a black people in his performing. It has been proved by Jackson's life.

In above paragraph, it has told that Jackson is a black man, he is also a servant. It means that Jackson is weaker than Harry, but, here, Jackson has proved that he tried to be a whiter by mimicking as Crusoe. Additionally, here, Jackson did the process of changing or it can be called *difference* that there is differing and deferring³. The servant of Jackson is also hidden by his act as Crusoe. It is the absence of Jackson, while the presence is his act as Crusoe who also a master in Defoe's *Robinson crusoe*. Thus, Harry does not want to be a black people, because he thinks that black people is servant and weak, and Harry does not want to be servant and weak. In the end of the play, while Harry cannot accept the reality that Jackson is better than him, they make a deal that the name of Friday will be changed as Thursday to make it balance. Suddenly, he missed his wife whom has gone to England for her career. Then he asked Jackson to operate as his wife in his other performing, and it ends up.

Derek Walcott's *Pantomime* was actually depicted of the author's life, Derek Walcott. He wrote the play which based on his life, for instance the setting of the play and the race of Jackson's in this play, Trinidad was actually his home town. What was portrayed by the author, Derek Walcott and his work, *Pantomime* were the portrayal of post-colonial criticism, and that was why, he called as post-colonialist. Walcott's *Pantomime* is talked about two people whom

¹. Boehmer, 2005: 2. *Colonial and Postcolonial literature, second edition*. Oxford University press.

². Chew and Richards, 2010: 2. *A concise Companion to postcolonial literature*. New York.

³. Derrida, Jacques. 1976. *Of Grammatology*. Ed. Trans. Gayatri Spivak Chakravorty. Baltimore. John Hopkins University Press.

absolutely difference in their background, culture, and race. Both main characters in the play had brought the play into the climax of the story and make it more interesting.

To analyze those, this thesis required the parting of prose's elements; intrinsic and extrinsic elements⁴. Intrinsic element contains of character, plot, point of view, setting, and other factual aspect in the literary work as like drama or novel. Extrinsic elements drives aspects outside the literary works as like drama and novel, such as, politic, religion, philosophy, culture, and other outside aspects that can be clutched and turned into beautiful analysis by the reader. Extrinsic element plays important role in a literary work because it is begun from what the author has as the basic main set of it. Here, in Derek Walcott's *Pantomime*, culture's differs that are British and that is refers to Harry and Trinidadian or black people that is refers to Jackson. Background of the author influences his work, because of that, this thesis will talk more about postcolonial criticism.

The word post colonial as referring to all the culture affected by the imperial process from the moment the moment of colonization to the present day⁵. Postcolonial Criticism means an approach or a method that is used in studying in literary work by applying some methods in postcolonial literary theory⁶. As a domain within literary studies, as a subject mature postcolonial criticism analyzes literature produced by culture that developed in response to colonial domination, from the first point of colonial contact to the present⁷. Remark that postcolonial criticism has to contextualize the similarities between the influences of ritual on the theatrical tradition and it likewise acknowledges significant divergences in the histories, cultures, language, and politics of these two cultures⁸. This study was talking about differences as a feature of postcolonial criticism. That term is derived from the similar term of post-structuralism or deconstructive of reading theory as Jacques Derrida has expounded.

Deconstruction is unthinkable without post-structuralism. The notion of deconstruction is indissolubly linked to the name of Jacques Derrida. Deconstruction has a good deal to be offered; it can be

improved the ability to think critically and to see more readily the ways in which experiences of determined by ideologies which is unaware because of languages. Because of that, language is not reliable tool⁹. This term reveals the determinacy of the meaning of literary text, and in postcolonial writing, this term is applied to the use of some terms such as mimicry and hybridity. Mimicry is different with mimesis. It does not merely imitate or represent but rather repeats. Based on this play, Walcott's *Pantomime* is mimicking the imperial history, that was Robinson Crusoe. Then, mimicry aspect keeps working out since there are similarities to be found in the play and in history of Crusoe, such as the characters, the act, etc. because of those reasons, mimicry is appropriate to be applied as a supporting theory in this study.

In other words, deconstruction is simultaneously a critique of the categories proffered by a text, and an exposé of the text's unacknowledged challenges to its own premises. Deconstruction wants to reveal the ideology of the binaries that govern a text and open up new paths, reveal opportunities and possibilities, and offer a new way of perceiving the world. Then, this thesis to be even more reductive, a deconstructive the thesis needs to expose any system as an inherently contradictory system. While the end result of deconstruction is unknowable, it ultimately provides more opportunities and possibilities because the system that constrained or restricted possibilities is now dismantled or destabilized. Historically, groups traditionally ignored, suppressed, oppressed, and disadvantaged have effectively used deconstruction to question traditional notions of race, class, gender, nationality, etc. In a short word, binary opposition is the key to answer the deconstructive reading (Mustofa, 2012).

The thesis can be concluded that the key of this thesis is Postcolonial criticism on *deconstruction and mimicry* which utilizes to analyze the main characters of Derek Walcott's *Pantomime*.

RESEARCH METHOD

In particularly, with the purpose of this thesis, the deconstruction of characters' differ in Derek Walcott's *Pantomime*, the study needs approximation method and data of research to analyze it.

Source of the data is Derek Walcott's *Pantomime*; with the deconstruction of characters' differ inside the play. Temporarily, the highlight will be focused on the

⁴. Abrams, Meyer. H. 1971. *The Mirror and The Lamp: Romantic Theory and The Critical Tradition*. London: Oxford University Press.

⁵. Ashcroft, Bill, Gareth & Helen Tiffin. 1991. *The Empire Writes Back*. London : Routledge.

⁶. Gilbert, Helen & Tompkins, Joanne. 1996, *Post-colonial Drama Theory, Practice, Politics*. London : Routledge.

⁷. Boehmer, Elleke. 2005. *Colonial and Postcolonial literature, second edition*. Oxford University press.

⁸. Gilbert, Helen & Tompkins, Joanne. 1996, *Post-colonial Drama Theory, Practice, Politics*. London : Routledge.

⁹. Derrida, Jacques. 1976. *Of Grammatology*. Ed. Trans. Gayatri Spivak Chakravorty. Baltimore. John Hopkins University Press.

deconstruction. Finding the difference background of the characters and arrange it into binary opposition caused by colonialism as exist in Walcott's *Pantomime*. Thus, the result is found after doing deconstruction of the binary oppositions that has been existed in post-colonialist drama text, Derek Walcott's *Pantomime*. The text was published on 1980 by International Creative Management. The data are taken in form of conversations that represented in the drama.

Since the study is basically a literary research on Derek Walcott's *Pantomime*, this studies methodically analyzing the playwright by using these three steps: reading and understanding the texts, describing and classifying the elements of the story according to the playwright, and also analyzing it according to the theory of deconstruction of characters' differ in Walcott's *Pantomime*.

The first step of doing the analysis is sufficiently accomplished by reading the drama text. After being agreed that this drama text is incredible to use then make some titles based on the text. Next step is collecting the data which are from the conversations of Derek Walcott's *Pantomime* that appropriates with the statement of the problems. There are two statements of problems that had been existed in this thesis, the first is how does postcolonial criticism reveal the characters of Derek Walcott's *Pantomime* and the second one is how does deconstruction on the postcolonial criticism valuable toward the characters' differ in Walcott's *Pantomime*.

HUMAN IDENTITY

Identity is a dynamic entity as the result of currently past and present root culture from dialectical among ethnic, race, and people. Mercer as quoted Weedon says that identity often becomes crucial issue when identity meets hesitancy and uncertainty¹⁰. Identity is also the idea to differentiate from otherness. In the other hand, Martin & Ringham say that identity is something adhered to the thing itself¹¹.

Uncertainty makes individuals seeking new identity and life, it is caused by the multiple diverse identities and those are not from a culture, especially in post-colonial and global era where peoples with different background, culture, race, and ethnic face in relation. Therefore, it can be said that identity of individual is formed socially, culturally, and institutionally. Socially, construction of identity is affected by relation among

individuals. Culturally, the shaping identity involves in the root of dynamic culture. Institutionally, identity is constructed by the certain formalization such as a country that puts special attribute or identity to the people. These process dribbles identity of individuals into a shaping through discursive formation and relation with other individuals¹².

Based on these thoughts, it does not give erroneous presumption that identity, especially human identity, is constructed by the outside part of the human self. Consequently, presences such as race, ethnic, characteristic, and other presences are grabbed as the identity of the human.

POSTCOLONIAL CRITICISM

Post-colonialism etymologically is from word *Post* and *Colonial*. While colonial is from roman *Colonia*, which means to land of farm or settlement. It can be emphasized in simplicity that colonialism is a thought of conquest or subjugation above other's land and wealth¹³. Another definition is postcolonial theory deals with the reading and writing of literature written in previously or currently colonized countries, or literature written inn colonizing countries which deals with colonization and colonized peoples¹⁴. In a short way, Postcolonial criticism means an approach or a method that is used in studying a literary theory.

Postcolonial drama as one genre of postcolonial literature is written differently from the classic drama tradition especially the plays that are produced by western countries that are regarded as first-world countries, whereas non-western countries are often called third-world countries. Postcolonial literature is mostly produced by what so-called the third-world countries. There are three main sections of categories in postcolonial drama, they are: dramatic language that is consist of vocal and visual as expressed through the performing body, the arrangement of theatrical space and time, and the manipulation of narrative and performative conventions of drama¹⁵. In postcolonial drama, the decolonized text is named 'metatheatre' which means the intertextuality of the text or multiple self-reflexive discourse through role playing, role

¹⁰ Weedon, Chris. 2004. *Identity and Culture*. New York: Open University Press. Pg 6.

¹¹ Martin, Bronwen & Felizitas Ringham. 2000. *Dictionary of Semiotic*. London: Cassell. Pg 73.

¹² Weedon, Chris. 2004. *Identity and Culture*. New York: Open University Press. Pg 6.

¹³ Ratna, Nyoman Kutha. 2007. *Teori, Metode, Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar

¹⁴ Gilbert, Helen & Tompkins, Joanne. 1996. *Post-colonial Drama – Theory, Practice, Politics*. London : Routledge. Pg. 4

¹⁵ -----, 1996, *Post-colonial Drama – Theory, Practice, Politics*. London : Routledge. Pg. 4

doubling/splitting, plays within plays, interventionary frameworks, etc¹⁶.

In the other hand, Spivak has been described as the first feminist postcolonial theorist¹⁷. She is interested in the role of social class. She also has focused on what in postcolonial studies has become known as the 'subaltern'. It is used to refer to all the lower levels of colonial and postcolonial society, such as the unemployed, the homeless, subsistence farmers etc. Spivak also combined Marxism and deconstructive approach to analyze colonialist text¹⁸. She argues that through deconstruction of the text, it can be showed by create false opposition between a united colonialist consciousness and a fictional primitive chaos. It is used to reveal the instability of these oppositions, the hollowness in fact of the colonial power structure.

Another postcolonialist, Michel Foucault, said that context and power, where context is build from language and sign system in the language, and the power itself, has a characteristic of productive, which give advantages and does not press for each other¹⁹. Sara Milles writes in her essay that there are three simplest theory by Foucault are, "First, the system of social power/knowledge which controls the life of individual is so pervasive. Second, there is nothing outside of the individual to which he can refer for definition of the reality, and the third, the individual must create himself, like a piece of unique art"²⁰.

The last post-colonialist is Edward Said. Said is concerned to relate poststructuralist theories of discourse, especially that of Foucault, to real political problems in the world. His most important work in this respect is *Orientalism*²¹. Said also analyses about various social discourse which is essentially deconstructive and against the grain. His aim is to decentre awareness of the third world and provide a critique which undermines the dominance of the first world. The representations of the Orient by the West constituted a determined effort to dominate and subjugate it. Orientalism served the purposes of western hegemony to legitimize western imperialism and convince the inhabitants of such regions that accepting western culture was a positive civilizing process. In defining the Eastern, orientalism also defined what the West conceived itself to be, it also the

way of binary opposition. Stressing the sensuality, primitiveness and despotism of the East underlined the rational and democratic qualities of the West.

DECONSTRUCTION

Deconstruction is a literary criticism movement originated by French critic Jacques Derrida in 1960. A deconstructive reading of a text identifies the existence of such hierarchies, reverses them and ultimately demonstrates that neither of the pair of opposites in each case is superior to the other. Deconstruction has a good deal to offers; it can improve the ability to think critically and to see more readily the ways in which experience is determined by ideologies of which people unaware because they are "built into" people own language. And because deconstruction offers these advantages, it can be a very useful tool for Marxism, feminism, post colonialism and other theories that attempt to make awareness of the oppressive role ideology can play in life.

According to Derrida in the book *Of Grammatology* (1976), he says that Saussure considers that writing is not more than limited function and derivative. Besides being arbitrary and deferential, the meaning of a sign is also relational. Both signifiers and signified are purely relational entities, products of a system of differences²². When a sign is said to write to a certain concept, this concept is not purely defined by its positive content but by its relation with the other concepts expressed in negative terms in the system. It has grasped the point that the binary oppositions with which classical structuralism tends to work represent a way of seeing typical of ideologies. Ideologies like to draw rigid boundaries between what is acceptable and what is not, between self and non-self, truth and falsity, sense and nonsense, reason and madness, central and marginal, surface and depth²³.

Derrida borrows and transforms structuralism's idea that is tent to conceptualize the experience in terms of polar opposites, called *binary oppositions*²⁴. For example, according to structuralism, there is understand the word *good* by contrasting it with the word *evil*²⁵. Similarly, the understanding of *reason* as the opposite of *emotion*, *masculine* as the opposite of

¹⁶ Ashcroft, Bill, Gareth & Helen Tiffin. 1991. *The Empire Writes Back*. London : Routledge. Pg. 23

¹⁷ Carter, David. 2006. *Literary Theory*. Great Britain. Print. Pg. 119

¹⁸ Spivak, Gayatri Chakravorty. 1987. *In Other Worlds: Essays in Cultural Politics*. New York: Routledge,

¹⁹ Tyson, Lois. 1999. *Critical Theory Today*. New York: Garland Publishing, Inc.

²⁰ Carter, David. 2006. *Literary Theory*. Great Britain. Print.

²¹ Said, Edward. 1979. *Orientalism*. New York. Inc.

²² Culler, Jonathan. 1981. *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. London: Routledge. Pg. 40

²³ Eagleton, Terry. 2002. *Literary Theory: An introduction, Blackwell, second edition*. Oxford. Pg. 115

²⁴ Derrida, Jacques. 1982. *Margins of Philosophy* (Translated by Alan Bass). Chicago: The University of Chicago Press. Pg 2.

²⁵ _____. 1997. *Of Grammatology* (Corrected edition, translated by Gayatri Chakravorty Spivak). Baltimore: The Johns Hopkins University Press. Pg 158.

feminine, civilized as the opposite of *primitive*, and so on. However, Derrida notes that these binary oppositions are also little hierarchies. That is, one term in the pair is always *privileged*, or considered superior to the other. Therefore, by finding the binary oppositions at work in a cultural production (such as a novel, a film, a drama, a conversation, a classroom, or a courtroom trial), and by identifying which member of the opposition is privileged, one can discover something about the ideology promoted by that production.

As a result, Derrida argues that language has two important characteristics: first, its play of signifiers continually defers, or postpones, meaning and the meaning it seems to have is the result of the differences by which we distinguish one signifier from another. He combines the French words for “to defer” and “to differ” to coin the word *différance*, which is his name for the only “meaning” language can have.

MIMICRY

Since this study talked about postcolonial criticism in Derek Walcott’s *Pantomime*, it is necessary to talk about the term from a theoretical concept. Mimicry comes from one of postcolonialists, he is Homi K. Bhabha. Bhabha brings the term of colonial ambivalence and mimicry, which are used to analyze the oppressed culture to postcolonial study. The explanation that the concept was promulgated by Frantz Fanon in his *Black skin – white mask* that illustrates colonized people who tried to abandon their traditional notions of selfhood and national identity, through their mimicking of their own identities imitating their colonial masters²⁶. Moreover, Homi K. Bhabha wrote in his essay *Mimicry and Man: The Ambivalence of Colonial Discourse*, give definition of mimicry that mimicry as the sign of double articulation: a complex strategy of reform, regulation, and disciplines, which appropriates the other of visualizes power.

Mimicry is also the sign of inappropriate, however, a difference of recalcitrance which coheres the dominant strategies function of colonial power, intense surveillance, and poses an imminent threat to both ‘normalized’ knowledge and disciplinary powers. Colonial mimicry is a desire for a reformed, recognizable other, as a subject of a difference that is almost the same, but not quite. Therefore, the discourse of mimicry is constructed around ambivalence; in order

to be effective, mimicry must continually produce its slippage, its excess, and its difference. Mimicry emerges as the representation of a difference that is itself posess of disavowal²⁷.

Mimicry in colonial and postcolonial literature is commonly seen when the colonized society imitate the language, dress, politics, or cultural attitude their colonizers. Mimicry is often seen as something shameful, and black person engaging in mimicry is usually derided by other members of her or his for doing so. However, Bhabha described it in his essay that mimicry is not always in a bad thing, sometimes it is in unintentionally subversive²⁸. He said that mimicry is a kind of performance that exposes the artificiality of all symbolic expressions of power.

To do it, postcolonial writers or the *mimic men* would appropriate the foreign language and exemplify hybridity and syncretism. Hybridity is the “effects” of mimicry: a hybrid text, different from the “official” text of colonial discourse, is the product of an act of mimicry. In writing a hybrid text, the mimic men will do ‘abrogation’ and ‘appropriation’²⁹. Abrogation means a refusal of the categories of the imperial culture, as aesthetic, its illusory standard of normative or ‘correct’ usage, and as assumption of a traditional and fixed meaning ‘inscribed’ in the words, whereas, appropriation means the process by which the language is taken and made to ‘bear the burden’ of one’s own cultural experience, or as Raja Rao has mentioned, to convey in a language that is not one’s own, the spirit that is one’s own.

They classify three main types of linguistics groups within postcolonial discourse: Monoglossic groups are those single-language societies using English as a native tongue, which correspond generally to settled colonies, although, they are by no means uniform or standard in speech. Monoglossic groups may show linguistic peculiarities as significant as those in more complex linguistics communities. Diaglossic societies are those in which bilingualism has become an enduring societal arrangement, for example, in India, Africa, the South Pacific, and Canada, English has generally been adopted as the language of government and commerce, and literature. Polyglossics or polydialectal communities occur principally in the Caribbean, where a multitude of dialects interweave to form a generally comprehensible linguistic continuum.

²⁷ Rice, Phillip & Waugh, Patricia. 1996. *Modern Literary Theory – A Reader*. London: Arnold.

²⁸ Bhabha, Homi K. 1994. *The Location of Culture*. London and New York: Routledge.

²⁹ Ashcroft, Bill, Gareth & Helen Tiffin. 1991. *The Empire Writes Back*. London : Routledge. Pg. 38-39

²⁶ Fanon, Frantz. *The Wretched of the Earth* 1961. 1963. Trans. Constance Farrington. New York: Grove.

Derek Walcott is a Caribbean playwright; therefore, the plays he writes use the language of polyglossic continuum. Language of this continuum is based on Creoles or it is often called as "the Creole continuum". The Caribbean writer operates within a poly dialectical continuum with a Creole base. His medium, written language, belongs to the sphere of standardized language, which exerts a pressure within his own language community while embracing the wide audience of international Standard English³⁰. Since the Caribbean consists of many islands and each island has its own Creole, thus, English-based Creole as it is used in postcolonial writing is also different from island to another one. Equally, Walcott uses Trinidadian-English Creole in his play.

THE IDEA OF BLACK AND WHITE TOWARD HARRY'S AND JACKSON'S ACT

Pantomime, as like Defoe's *Robinson Crusoe* has two male characters: one white and one black. The idea of black and white itself comes from both characters. However, both black and white will be explained more deeply in the next paragraphs.

In post colonial era people who have white skin is standardization for a perfect man or woman. It is happened because white people are majority and in the superiority status in most of western country. Their majority and superiority which has built up the white people becomes master in most of western country. It is also happened in Derek Walcott's *Pantomime*. Harry Trewe is the owner of Castaways Guest House which categorized as white people in *Pantomime*. He also acts as master in this play. He opens the play with Calypsonian sing and dance and shows that he is white one³¹. The song that he sings also to prove that he is a master in the play and the man that he mentions in the lyric of the song above refers to Robinson Crusoe as white people in Defoe's *Robinson Crusoe*. "A lonely island", "golden sand" are the situation and material which have been by rich people. Not only the song that he sang, but also the shirt and pants that he wore is absolutely like a rich people. He wore white shirt and white pants with his black shoes. While white identity is analogized as rich people, as like what Harry acts.

During 1930s people is considered perfect if he/she has fair skin, blonde hair and blue eyes. It can be seen from the profession that they had at that time. They who has fair skin, blonde hair, and blue eyes usually

work as an actress/actor, government, president, etc. Then, it continues to epitomize what is beautiful, perfect, important, desirable, and adopted by the majority in society. It is also proven in Walcott's *Pantomime*. Harry, as a white people and also the owner of Castaways, has more power to determine the character that he will be played out in his drama without give a choice to Jackson to choose it. He uses his power to decide the character that he likes. However, Harry forces Jackson to act as Friday, the black servant in *Robinson Crusoe*³². Jackson enters the stage and brings the tray of breakfast for Harry, but Harry is spontaneously called him 'Friday', a servant in Defoe's *Robinson Crusoe*, without ask him first to act as Friday. Harry thought that Jackson will obey him to act as Friday sincerely, but it was not running well. Jackson refused to act as Friday until Harry pushed him. He refused it because basically, he is not an actor, also he felt that a servant was not suitable to play *Pantomime* with his master. It is established that Harry has more power than Jackson.

In postcolonial context, the white people represent the colonizer and the black stands for the colonized. The relationship between two oppositions of the black and white has dissolved the discrimination of race and colony. Therefore, the characteristic of white people are always becoming standardization of perfectionist people in society. In the other hand, black people are always becoming inferiority in society. The idea of black states that being white is beauty, rich, good, strong, and clean whereas being black is ugly, poor, bad, weak, fool, and evil. It arises from the attempts of European imperialist to confirm the superiority of the white people. The idea of black is also happened in Walcott's play. It is uttered by Jackson's act in this play. As said as before that Jackson is a servant of Harry's guesthouse. He is also categorized as a black people. It is appropriate with the statement that has been uttered; black is the opposite one of white people that is ugly, bad, weak, and fool³³.

The idea of black is appeared from Jackson's language. His accent and language still originated of Trinidad. In addition, the prologue also shows the use of English Creole, though he actually can speak in Standard English but his originated of black still appeared in his spoken. The English Creole indicates a form of abrogation as a way of showing 'difference' from the colonial English and it is accordingly characterizing a new identity. as habitually, Jackson was actually looking for his master to tell his master,

³⁰ Ashcroft, Bill, Gareth & Helen Tiffin. 1991. *The Empire Writes Back*. London : Routledge.

³¹ Walcott, Derek. 1980. *Pantomime*. New York. Inc. Pg. 130-131

³² -----, 1980. *Pantomime*. New York. Inc. Pg. 131

³³ -----, 1980. *Pantomime*. New York. Inc. Pg. 131

Harry that his breakfast was ready, but he cannot find him. He wore white shirt and black trousers, but barefoot. The word of barefoot, here, shows that Jackson is poor. It is happened because people who did barefoot are analogized as poor people. Not also his appearance that shows the black of Jackson, but also he speaks with his Creole accent. He speaks English Creole to make sure that his master was not there. It is happened because when his master, Harry, was there, Jackson will be gotten angry by his master because of his spoken, English Creole. When he knows that he cannot find Harry, with his disappointed feeling he brings back the breakfast tray for his master.

However, both Harry and Jackson were in deliberating. Harry wants a light performance, so that, he asks Jackson to enact as Crusoe. Because of his statues as a servant in Harry's guesthouse, Jackson cannot refuse what Harry wants. In this case, Jackson was weak to refuse it, and he accept it forcedly³⁴. Jackson declares that he comes from Trinidad; a conflict area at that time. Trinidad is the fifth largest islands in West Indies. "Land of the Humming bird" is another name of Trinidad. Trinidad gets its freedom in 1962 from British Empire. That was why, Jackson, in this play, is only a servant that was weak. He also accepts the suggestion from Harry that he should play Robinson Crusoe, and he cannot refuse it, because he does not have power to decline it. It is happened because of his character in the play just as a servant. So, he has to accept it. It is proved that Jackson or a black person is lack of power in the society.

However, both Jackson and Harry has build their identity. As like what Weedon said that identity of individual is formed socially, culturally, and institutionally. Socially, construction of identity is affected by relation among individuals. Culturally, the shaping identity involves in the root of dynamic culture. Institutionally, identity is constructed by the certain formalization such as a country that puts special attribute or identity to the people³⁵. Jackson, who also the black servant, he comes from Trinidad, so his culture is also about Trinidad that was also black. It also appeared from the language that used by Jackson. Jackson often uses English Creole as his language. While Harry, who also white master, his identity is build from where he comes from, that is English. It can be appeared from his language that he used, Harry always tried to use Good English.

The Idea of White (Harry)	The Idea of Black (Jackson)
Physical appearance (White)	Physical appearance (Black)
Master	Servant
Strong/powerful	Weak
Rich	Poor
Good English (English accent)	Bad English (English Creole)

Table 1. Binary Opposition

From the table above, it has clearly showed that black and white are difference. While the black people is acted by Jackson and white people is acted by Harry. As told before, Harry is the master in this play and Jackson is Harry's servant. From those examples the study can take the binary opposition of this play. As like Derrida said that binary oppositions are little hierarchies. That is, one term in the pair is always *privileged*, or considered superior to the other (Derrida, 1976). Those binary oppositions are: first, it can be appeared from their physical appearance. While Jackson is black and acts as a poor of servant, and in the opposite one, Harry is white and acts as a rich of master. From this first example, it can be concluded that the white has more power than black. The white are also more diligent, beauty, well-manner, and stronger. In the other hand, if the white has stated as stronger and has more power, the black will be stated as weak, fool, bad, etc. It is proved by Jackson act in this play. He is servant, weak, and has no power than Harry.

The second examples that has been appeared from the differences of the idea of black and white are their language. As seen in example above, Harry, as a white people speak using Standard English. His accent is also very good and well-manner. Meanwhile, Jackson as a black people and also servant in Harry's guest house often speak bad English, even more, he speaks using English Creole. As told before, the English Creole is indicated a form of abrogation as a way of showing 'difference' from the colonial English. It can be concluded that Harry's language is higher than Jackson's language in level.

JACKSON'S REFUSAL AS TRINIDADIAN PEOPLE

As explained before, Jackson is a black people who also become a servant in Harry's guesthouse. He also acts as a Friday in Harry's guesthouse. The structure has worked well until Harry asks Jackson to act as Robinson Crusoe. First time, Harry feels standard with his act at the moment. Harry as a white people who also the owner of guesthouse, he has to act as Robinson Crusoe that also the master in the play. In the other hand, Jackson as a black people who also Harry's

³⁴ -----, 1980. *Pantomime*. New York. Inc. Pg. 131

³⁵ Weedon, Chris. 2004. *Identity and Culture*. New York: Open University Press.

servant has to act as Friday that also the servant in the play. It is standard and very common. Harry wants to be more different, he wants to be hilarious. Then, he asks Jackson to act as Robinson Crusoe³⁶.

In this case, Jackson refuses Harry's suggestion. He refuses to act as Robinson Crusoe because he thinks that Harry's suggestion is false; it is out of the manner and structure. Jackson thought that he is black, servant, and weak, so he does not appear to act as Robinson Crusoe. Because of Jackson's refusal to act as Crusoe, however Harry used his power to push Jackson to act as Robinson Crusoe until he can accept it sincerely. This part is also as starting point to Jackson try to become the whiter. However, Jackson refuses as a Trinidadian³⁷. The prologue proves that Jackson refuses his hometown, Trinidad. It happens because he tried to become whiter. He thought when he indicated as Tobagonian, he would be like his master, Harry. He also wants to have power like Harry, so he refuses as a Trinidadian people, although he is a Trinidadian. Thus, in this case, Jackson shapes the representation that there is a Tobagonian people of servant. Thus, it can be called as the process of changing. In this case, Jackson can be called as *differance*, it means Jackson did differing and deffering. He moves from Trinidadian to Tobagonian.

It means that Jackson now is a Tobagonian, black, weak, servant. His migration to Tobago has built his power. He said that he is Tobagonian or he refused that he is Trinidadian because of his desire to become the whiter. He thought that Trinidadian was poor and cannot do anything, so he stated that he is Tobagonian. His refusal as Trinidadian does not change his statues in Harry's guest house, a servant. Jackson is still a weak of servant and in the other hand, Harry still on his opinion that he wants something different in his play, so he pushes Jackson. Moreover Jackson accept Harry's offer as Crusoe because of his weakness of servant. He forced to accept Harry's offer. The explanation above is the presence of Jackson. In the opposite one, Jackson is Harry's servant, so he must obey whatever Harry's offer, he cannot refuse even disobey it, but he did not. His disobeying to Harry is actually the absence of Jackson. The absent of Jackson is not presented because it is hidden, imprisoned and caged within the structure toward servant. In a short word, Jackson refuses it because he wants to follow the construction, in the other hand, he just a servant, so he cannot refuse it.

Now, Jackson is becoming servant who accepts his master's offer forcedly or he has obeyed his master to act as Crusoe. As explained before that Jackson cannot refuse it because of his statues. This condition is like "damned if one does damn if one does not", it means that whether a person does it or not, he/she still stayed in the false way. Here, it also happened to Jackson. However, he accepts it with his weakness.

DECONSTRUCTING OF JACKSON'S ACT

Jackson's refusal as Trinidadian is his first step to try becoming the whiter. It is happened because of Harry's offer to Jackson that he must act as Crusoe to make Harry's play become hilarious. When Harry asks Jackson to act as Crusoe, Jackson cannot refuse and accept it. It is because of Jackson's statues in the guesthouse just a servant. That is why, Jackson accept Harry's offer with his weakness. However, Jackson, Harry's servant, is acting as Robinson Crusoe whom also the master in Defoe's *Robinson Crusoe*. Then, Jackson starts his act as Crusoe with Calypsonian song³⁸.

By singing that song, Jackson proved that although he had ignored his hometown, Trinidad, but Trinidad had ripened on him. That was why, the style of Trinidad still on him. Here, he also explained that Defoe's *Robinson Crusoe* was the first novel that talked about slavery. Defoe's *Robinson Crusoe* was first published on April 1917, so Jackson thought that this novel was the first novel that talked about slavery. By his singing again, Jackson tried to erase the slavery and made it looked equal. He said that Crusoe had made Friday into a Good Friday, the truth is Crusoe slavered Friday, he taught Friday about his culture, he gave the name of "Friday" just because he found him on Friday, he also converted Friday into Christianity. That was all had given evidences that there were aspects of slavery there. But, Jackson said it because his statues, now, was a servant. By starting to act as Crusoe or master in Defoe's *Robinson Crusoe*, he had brought double roles on him. He is a servant but he also acted as master, Crusoe.

Jackson	Is	Black	Servant
			Master

Table. 2 Deconstructing of Jackson

The red ink in the table above shows the opposition role. A servant is absolutely not a master, and a master is also not a servant, but it is not impossible happened in life. In this point, Jackson acted ambiguous role in this play. He is a servant, but when he acted as master, he also can act well and still adhere in his style as

³⁶ -----, 1980. *Pantomime*. New York. Inc. Pg. 136-137

³⁷ -----, 1980. *Pantomime*. New York. Inc. Pg. 134

³⁸ -----, 1980. *Pantomime*. New York. Inc. Pg. 140

Trinidadian and servant. In short words, here, Jackson has deconstructed human role. In conclusion, the presence is actually the absence that is forced to be presented, while the absence is the *Being* that is not presented because of not filling up the ratios of human thought, especially to structuralism and modernism.

Talking about Jackson's act as Crusoe, Trinidadian style and/or servant style, here, means the language that he spoke was English Creole. In post-colonialism era, English Creole is used by society that was in middle-low class. It is also used by black people at the time. So that, people who used English Creole, at that time, was indicated as people or society in middle-low class. But, here, Jackson used English Creole when he acted as Crusoe, which was a master in the play. But, in the other act, Jackson tried to use Good English when was a servant in Harry's guesthouse. Master should use good English (English accent), not English Creole, and servant who should use English Creole, not good English. In a simple statement, here, Jackson had acted the complex action that he had deconstructed his act from the construction of a single actor generally. Actually, he can speak in Good English when he was a master, but why does he not use Good English when he acted as Crusoe? This is the weakness of a sign to signify something. His act as Crusoe that also speak in English Creole can be said as his struggle to get an equality from society that a black person who still love his culture can do more than servant by doing action as a white person in play.

Together with his act as Crusoe, now, he has more power, and not weak anymore. The logic is when Jackson acted as Crusoe and Harry acted as Friday, automatically, Jackson, in this moment, has more power than his master, Harry. The powerful of Jackson is the presence in this play. The absence is the weakness of Jackson when he was still a servant, but, here, the absence is not presented because it has caged, and closed by the presence, that is his power. In conclusion, Jackson, here, has been changing, he has done the process of changing or it can be said as *difference*. He has changed from weak to powerful.

Jackson, now, is more powerful than before and he also can speak both Good English and English Creole. Weak signifies to people that cannot do anything, mushy, and not strong. If weak is signifies to the opposition of strong, it should be there a limitation or margin to limit it and not to become weak. Weak is too abstract to be classified. It is needed to traced, for instance, when a rabbit is gathered an eagle, the weak one must be the rabbit, because the rabbit is the eagle's food, while the strong one must be the eagle. Moreover, the contradiction fact will happen when the

rabbit is gathered a worm. The rabbit is not anymore in the position of weak, in this situation it must be in the strong one. Because of that, weak is depending on the comparison of it, and the context can be grabbed. Furthermore, Jackson was portrayed that he was weak when he was still a servant. The weak of Jackson were not survived when he acted as Crusoe, but it is happened when he has no power to disobey what Harry wants to, his master when he was a servant.

However, now, Jackson has two differences of behavior that opposite each other. Jackson, now, is both servant and master in his act. Jackson as a servant, as explained before, is showed in the first act, when he worked in Harry's guesthouse. It is depicted when he prepared Harry's breakfast. He was weak to refuse Harry's offer at that time. Moreover, when Harry asked him to act as Crusoe, he built his power there, and he becomes a master. How can the role of a master and a servant run-well together on a person? This is the weakness of sign to signify *the difference*. As like what Heidegger said, human is Being, Being exists it places from the previous Being³⁹, it means that people build their behavior from their environment before. So, here, when Jackson acted as master that he was also a servant and he can bring both well, it means he has learned from his previous experiences and places.

Then, Jackson also deconstructed the language that he used. He used Good English when he was a servant, in the other hand, he used English Creole when he was a master, Crusoe, but he tried to use good English, there, although he was a servant. In the opposite hand, Jackson used Creole English when he was Crusoe, master.

However this study can find more than one the ambiguous behavior in Jackson's act. Jackson has changed his act from the black that symbolized with servant, weak, un-freeman, good English, into the light man that symbolized with master, powerful, freeman, and English Creole. Since the first time in the play, Jackson is a servant, and it is automatically make him as a weak personality and also make him become un-freeman. Then, Harry wants his play become a hilarious play, and he asks Jackson to act as Crusoe. Together with his act as Crusoe that also a master in Defoe's *Robinson Crusoe*, he builds his power and now, he has more power than Harry, his master. In this situation, Jackson has become a freeman. But, in this case, Jackson still proud where he comes from that is black people. That is why, although he acts as Crusoe,

³⁹ Heidegger, Martin. 2001. *Being and Time* (Translated by John Macquarrie & Edward Robinson). Oxford: Blackwell Publishers Ltd.

he does not want to use Good English, but he still use English Creole although he can speak in good English.

In the other hand, Harry's reluctance to go on rehearsing the pantomime was probably caused by Harry's fear that Jackson's wonderful mimicking of Crusoe would threaten his superiority as a white man and also as a master in his guest house since Jackson was a black man and servant but he can enact Crusoe of black man in his own native land, Tobago. So that, both the black (race) and the land (colony) would be threat to the colonizing authority for Harry. In conclusion, Harry does not break the structure of human identity. He is still in his originality of white. Therefore, Harry does not facilitate the deconstruction of discourse.

MIMICRY

Harry opens his Calypsonian singing and dancing to introduce the *Pantomime*⁴⁰. The man that he mentioned in the lyric would probably refer to Crusoe as well as to himself, and therefore, he has mimicked the history of Crusoe by appropriating it in a new term. Harry also introduces the setting that also happened in Defoe's *Robinson Crusoe*.

Suddenly, Harry entered the stage again and he immediately called Jackson as Friday, a black man in Defoe's *Robinson Crusoe*. Jackson was a Trinidadian and he worked as a waiter for Harry, therefore, he thought it was not appropriate for him to accept Harry's offer. Even more so, Jackson thought that it would not be necessary for him to enact the role of Friday when he was already a waiter. Jackson refused Harry's offer politely. He tried to explain his master that it will be better if both of them cancelled the play and fixed the guesthouse to build up customers' interest. The dialogue also shows the use of English Creole especially the lines spoken by Jackson. As written before that English Creole is indicated a form of abrogation as a way of showing difference from the colonial English and accordingly characterizing a new identity. It means English Creole is a language that mimicked from Standard English. Meanwhile, Derek Walcott is a Caribbean playwright; therefore, the plays that he writes use the language of polyglossic continuum.

As like Sanjiv Kumar said in his paper of *Bhabha's Notion of Mimicry and Ambivalence in V.S. Naipaul's A Bend in the river* further defines the term of mimicry as close resemblance, in color, form, or behavior of one organism to another or to some object in its

environment. It serves to disguise or conceal the organism from predators⁴¹. The disguising of the organism in the process of mimicry brings the term closer to the warfare device of camouflaging which according to Webster Dictionary, implies "the disguising of troops, ships, and guns to conceal them from the enemy, as by the use of paint, nets, or leaves in patterns merging with the background."

Again, Bhabha's analysis of mimicry said in his essay that mimicry and man is large based on the Lacanian vision of mimicry as camouflage resulting in colonial ambivalence. He sees the colonizes as a snake in the grass who speaks in a tongue that is diverged and produces a mimetic representation and emerges as one of the most elusive and effective strategies of colonial power and knowledge⁴².

As Jackson tried to mimic Crusoe who swam to the shore after his boat was shipwrecked and at that time, Jackson's mimicking was so amazing, it made Harry was getting upset. Whatever his reason was, Harry suddenly decided not to continue the rehearsal. In Jackson's mind, his master, Harry would probably jealous of his beautiful mimicking. Jackson also had realized that he was a black while Harry a white, it means that the role of Crusoe was actually for Harry but then Jackson had taken the role and he mimicked Crusoe wonderfully. That was all the problem that arose Harry's jealousy⁴³.

Then, there was already an agreement between Harry and Jackson, they could reverse the mimicking. Jackson had an idea to replace the name of Friday with Thursday or exchange the role; white become black and vice versa.

CONCLUSION

Black and white is the opposition side that cannot be separated each other. From that opposition side, deconstruction from Derrida can be applied in this study. Black and white also a problem that rises in postcolonial era that is why, this study uses postcolonial criticism as the theory to analyze the data. First of all, human identity is formed by the previous experiences and places where he/she stayed. While human cannot be separated from language, whereas language is the structure of signs. However, mimicry aspects are appeared in every detail of Walcott's *Pantomime*. It starts from the title, Pantomime. Pantomime in the broad meaning is to mime or to show meaning with

⁴⁰ -----, 1980. *Pantomime*. New York. Inc. Pg. 131

⁴¹ Kumar, Sanjiv. 2011. *Bhabha's Notion of Mimicry and Ambivalence in V.S. Naipaul's A Bend in the river*. New York.

⁴² Bhabha, Homi K. 1994. *The Location of Culture*. London and New York: Routledge.

⁴³ -----, 1980. *Pantomime*. New York. Inc. Pg. 142-143

movement rather than speech. But in this play, pantomime means a musical play based on the story of Robinson Crusoe.

As a conclusion, race and colony will always be a prominent issue in postcolonial literature. The relationship between the 'colonizer' and the 'colonized' should be mutually profitable and the conflict regarding race and colony between the two has to be resolved to come to an agreement that gives benefits to both parties. In the play *Pantomime*, a racial prejudice still pervades the relationship between Harry and Jackson. Though Harry admitted he was liberal man and he suggested openness, he could not still tolerate other race's especially the black's amazing performance when the performance would determine the authority of roles of the black and the white in a colony named Tobago and Harry was afraid that Jackson's mimicking would threaten his superiority as a white man and also master in the colony.

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