Deanship of Scientific Research

Postcolonial Discourse: Language Nonconformity in Pantomime

*Kamal Hasan Jawad** iD

Department of English Language, College of Languages, University of Baghdad, Iraq

* *Corresponding author:*
lamak7@gmail.com

Abstract

Objective: Post-colonial Caribbean playwrights have often employed linguistic deviations as part of a deconstructive approach to challenge the presumed irrationalities of colonial narratives. These deviations, whether syntactic, semantic, or lexical, are not merely stylistic choices but serve specific goals. This study aims to delineate these types of deviations and understand the underlying objectives.

Method: A qualitative-analytic methodology was adopted to analyze the linguistic deviations evident in Walcott's "Pantomime."

Results: The play displays a wide range of linguistic deviations, all working towards constructing a new post-colonial model of resistance. This model is adorned with Caribbean diction and accent, challenging dominant Western colonial narratives and interrogating established socio-political structures influenced by Western hegemony.

Conclusions: The literary output of the Caribbean, especially in the post-colonial era, has been significantly influenced by linguistic deviations. Playwrights, through their works, present these deviations syntactically, semantically, and lexically, ultimately offering a literary model poised against the colonizer.

Keywords: Post-colonial Discourse, Linguistic Deviation, *Pantomime*, Playwrights, Walcott.

الخطاب في حقبة ما بعد الاستعمار: عدم التطابق اللغوي في مسرحية الإيماء

كمال حسن جواد*

قسم اللغة الإنجليزية، كلية اللغات، جامعة بغداد، العراق

ملخّص

الأهداف: لقد استعمل كتّاب المسرحية في المجتمع الكاريبي في حقبة ما بعد الاستعمار التنوع اللغوي الذي يعد جزءًا من المنهج التفكيكي للقضايا الاستعمارية اللامعقولة المفترضة في المسرح. وبمعنى آخر إن كتاب المسرحية وظفوا الانحراف اللغوي نحويًا ودلاليًا ومعجميًا في أعمالهم للوصول الى أهداف محددة. لذا تسعى الدراسة غلى تحديد أنواع الانحراف بالتركيزعلى الأهداف التي تكمن ورائها.

المنهجية: استُخدمت الطريقة التحليلية الوصفية لغرض وصف البيانات التي جرى جمعها وتحليل النتائج إحصائيًا التي أخذت من مسرحية الإيماء للكاتب المسرحي وولكوت للكشف عن أنواع الانحرافات والتأكيد على الغرض من هذه الانحرافات.

النتائج: تشير النتائج إلى أن جميع أنواع الانحرافات اللغوية قد استُخدمت لتوليد إنموذج استعماري جديد للمواجهة وهو إنموذج مزين ومنمق في الأسلوب واللهجة الكاريبية والتي كشفت عن جوانب استعمارية مختلفة متمثلة في الاستقصاء عن التراكيب السياسية – الاجتماعية والمتأثرة بالنمط الغربي المهيمن.

الخلاصة: لقد تأثر منحى وأسلوب النتاج الادبي في المجتمع الكاريبي خلال حقبة ما بعد الاستعمار وقد تجلى ذلك للعيان من خلال النتاج المسرحي لما أبداه الكتاب المسرحيين من انحراف لنتاجهم نحويًا ودلاليًا ومعجميًا بهدف طرح أنموذج أدبي لأجل المواجهة مع المستعمر.

الكلمات الدالة: خطاب ما بعد الحرب، الانحراف، الأئيمائي، كتّاب المسرحية، وولكوت.

1. Introduction

Language has a dual nature as a communication medium and cultural transmitter. Just as it is impossible to imagine a world where people do not speak their native tongue, we cannot imagine a world without human civilization. It has been often observed that literary artists (e.g., dramatists, poets, and novelists) tend to deviate from the common norms and rules, i.e., utilizing unusual and novel linguistic devices, mainly to attract readers' or audience attention towards aspecific point, in most cases, for ethnic or satirical purposes. Walcott uses all the opportunities and devices to make his wording and diction more creative. For this reason, he sometimes violates and deviates from the normal language rules, and by going beyond the principles, creates a different language (Parashkohi and Mehr 2016, p. 1049), producing unpredicted and idiosyncratic language and having deviant philosophies, codes and rules. Utilizing unconventional or uncommon language allows authors to astonish readers and audiences and bring a powerful impression to their minds. This inventive employment of a language diverges from the standards of conventional employment.

It is, in principle, recognized as linguistic deviation (Leech 1969, 50). Walcott's *Pantomime* is loaded with linguistic variations, violating British Standard English as an essential need for self-identification and independence regarding nationality and ethnicity. Differently, deviant speeches and dialogues are purposely assigned to Jackson, the black West Indian servant, to shake the colonial gaze and escape its forms, as represented in Harry, the ex-British colonizer resulting in resisting global Eurocentrism. Thus, cultural identity, race, nationality, colonialism, counter-discourse…etc are much concentrated upon in a crafty exhibition where imperial and local have much to do with operating post-colonial conflicting routines regarding colonial / colonized, White/Black, Western/non-Western, and Third World / First World. Constructing deviant expressions, words and structures crystalize the missed West Indian representation of existence depicted in the character of Friday as dramatized in Defoe's *Robinson Crusoe*, which, in the eyes of Walcott, lacks the other's resistance and neglects the concept of indigenous unbiased history which imperialism manipulatively influences for dominating purposes.

2. Linguistic Deviation

Property of expressions in a natural language does not agree either explicitly or implicitly with compatible linguistic agreements (linguistic norms) or with linguistic descriptions, and the rule is a common misuse of the term deviation/deviance (Bussmann 1996, s.v. *deviation*). Similar to how deviance is defined by Crystal (2008 s.v. *deviance*), deviation is a term used in language to refer to sentences (or other units) that deviate from standard grammatical conventions. Wales (2001, p. 103) argues, in a narrower context, that deviation refers to divergence in frequency from a norm or statistical average. Such a variation may depend on breaking standard rules of linguistic structure, whether phonological, grammatical, lexical, or semantic, and so be statistically unusual in the sense of over frequent.

Short (1996, p. 11) argues that it is vital to consider the practical implications of issuing a deviation. The linguistic phenomenon of variation has a significant emotional impact on readers (and hearers). For example, a line in a poem can be assumed a bit off. At that point, it stands out in the mind's eye. Regarding language, the deviation is considered especially crucial as it generates irregular forms from the regular patterns of speech, demonstrating non-abiding by the established standards and a departure from the typical modes of communication. However, various types of deviations are often recognized: lexical, morphological, syntactic, phonological, thematic, historical and dialectal.

Language in artistic works lexically digresses. Literary authors may breakthe rules of word formation and coin strange and new words, particularly when they combine terms of a different variety that do not usually exist. The lexical deviation is a significant characteristic in literary works. It points to the formation of new words (e.g., neologism). Words belonging to one category are used as if they belong to other categories (Short, 1996, p. 45). Poets, dramatists, and novelists often lexically deviate from coining novel words or from forging novel items that did not exist before. Leech (1969, p.42) avows that ordinary people in ordinary conversations may employ neologism as the readiest and most effective way to express their feelings, e.g., *sputnik, astronaut, disco,* and *punk rock*. Often cases of neologism are misinterpreted as a violation of the lexical rule. Short (1996, p. 45) argues that in neologism creation, an existing rule (of word formation) is applied with greater generality than is customary.

Lexical deviation may involve two other processes: nonce formation and archaism. The former consists of the coinage and use of an item by the writeror speaker unintentionally or intentionally for a particular situation. Crystal (2003, p. 315) expounds that the primary purpose of nonce-formation is that the speaker cannot remember a specific word, so coinsan alternative one, or a speaker is restricted by conditions to produce a new form as in newspaper headlines. The latter (archaism) concerns how an author can create foregrounding through lexicaldeviation. The best examples of archaism are *thou art* (you are) and *sooth* (in truth) (Short 1996, p. 46). Leech (1969, p. 51) argues that the reason behind archaism is the survival of the language of the past into the language of t h e present. Anachronism is a historical non-conformity in which characters and events are paced in an age other than their own. Put another way, the intentionally inappropriate use of lexical items is pertinent to the critical historical setting, i.e., for restoration and historical reflection of the ancient time.

Grammatical deviation concerns the violations of grammar rules, such as the employment of incorrect sentences and the use of wrong word order of sentences, e.g., "*Saw you anything*? *I will never do anything no more*". Elaborately, authors may escape from the standard syntactical rulesby changing the constitutional sentence elements (Safavi 2011, p. 54). Common types of linguistic deviation are violating word order, conjunction rule, and adjective order, i.e., an adjective comes after a noun functioning as a post-nominal modifier (*big chair- chair big*) (Short, 1996, p.47).

Similarly, Brook (1977, p.146) affirms that one way in which a writer deviates from grammatical rules is by combining two ways of expressing comparison: the addition of suffixes and the use of separate words (more) and (most), as in Shakespearean example "*This was the unkindest cut of all*". Short (1996, p. 50) adds another type of grammatical nonconformity, which involves the re-sequencing phrases inside the clause away from the regular subject-verb-adverbial order, e.g., "*Then spake King Arthur to Sir Bedivere.*" All cases presented above are grammatical cases involving the deviation of syntactic rules. In addition, there are cases of morphological variations, as in "*museyroom, egotistical*, and *intelligible* in James Joyce's *Finnegan's Wake. She dwelt among the untrodden ways* (Wordsworth)" (Brook 1977, 146).

Semantic deviation refers to the use of non-sense or absurdity. Consider the meaning used in this setting in which irrationality and unreasonableness are the characteristic features of these two examples:

The child is the father of the man. (Wordsworth's *My Heart Leaps Up*) She was a phantom of delight. (Shakespeare)

Dialectal is the fourth type of deviation, a deliberate departure from Standard English. Literary authors often resort to this type of deviation to portray the lifespan of a particular division of English-speaking society to present the first-hand experience by mixing two or more registers. This strategy would enable them to color their works with "their own culture and traditions" (Leech, 1969, pp. 50-51).

3. Methodology

A qualitative-analytic method is utilized in the data gathering, and data results of identifying the use and the function of linguistic deviation (lexical, grammatical, semantic, and dialectal) observed in the extractstaken from Derek Walcott's *Pantomime*.

4. Deviation in *Pantomime*

Two-character drama, *Pantomime* harbors on issues of sexuality, justice, equality, and religious imposition delivered in carnival atmospheres by which Walcott generates a pure experience of people who live under British colonies hegemony. In short, these existential themes are exposed by a series of linguistic unconventionality in terms of grammatical, lexical, historical, dialectical, and semantic abnormality, conceptualizing the idea of breaking the dominant hierarchy on stage and reaching a dramatic beautifying moment where both the self and periphery (*Jackson and Harry*) are invited to a man-to-man contestation. This is an obligatory form of art for Walcott to achieve justice and articulation for the part of his protagonist Jackson who speaks out his experience under colonization to count. Hence, the section below is devoted to identifying and characterizing such deviations about the literary/critical purposes behind their use.

4.1 Grammatical Deviation

The grammatical deviation is widely used in different passages that highlight the celebration of autonomy concerning

the formation of the challenge of Jackson and Harry, where contesting masculinity is dramatized to carry post-colonial consequences and echoes. Consider the extract:

"And that is why all the Pakistani and West Indians in England, all the immigrant… Fridays are driving you all so crazy. And they go keep driving you crazy till you go mad. In that sun that never set, they your shadow; you can't shake them off" (*Pantomime*, 137).

This dialogue is uttered by Jackson, who sets out to reply to colonial centers utilizing deviant word order, deletion of an auxiliary verb, and violating the concord of Standard English. In the phrase "*all them immigrant Friday*", the auxiliary verb is deliberately deleted for the national purpose to escape the limitation of foreign means of communication, resulting in the alienation of indigenous masses from their native cultures and traditions. In straightforward terms, Walcott rejects the idea of mimicking the colonial matrix coined by (Bhabha 1994), i.e., resorting to distorting British linguistic fixity to pass his counter-discourse; he presents the other Pakistani West Indians as subordinated and marginalized who just stuck down by the imperial shadow.

The following deviant interpolation is seen in disrupting English concord in which the pronoun they disagree with the auxiliary is, as in "*they's*", manipulated to frame a new Caribbean paradigm of independent communication. As far as a grammatical abnormality is concerned, Walcott is aware of generating linguistic menace with a bold representation of Jackson's language, which serves as a re-centering vehicle of West Indian absurdities and canons, observed in the verbal sarcasm of Jackson towards Harry; "*And they go keep driving you crazy till you go mad*". Therefore, language becomes the medium where truth and realities are constructed.

Using two verbs, one followed by another is an obvious error to remind the reader of the early times of colonialism as the native people in British colonies faced the difficulty of operating the codes of the English language which is imposed on them as declared by Harry to Jackson; "*I'll tell you one thing, friend. If you want me to learn your language, you'd better have a gun*".

Linguistic employment is the cornerstone of Walcott's dramaturgy as every violation of English in *Pantomime* foregrounds a deciding aspect of post-colonial formation in Caribbean territories, demonstrating the real motives colonization is dependent on. In straightforward terms, deviation from the standard matrix of systematic English becomes a consecutive tool on which Jackson bases his verbal revolution. It is "the medium through which a hierarchal structure of power is perpetuated, and the medium through which conceptions of truth, order, and reality become established". Elaborately, Jackson pronounces his plan of linguistic importance in decolonizing Harry's superiority and priority as a white individual on stage, reversing roles of the master-slave connection:

Jackson: Language is ideas, Mr. Trewe. And this pre-colonialparrot has the wrong idea.

Harry: It's his accent, Jackson. He's a Creole parrot. […]

Harry: The war's over, Jackson! And how can a bloody parrot beprejudiced?

Jackson: The same damn way they corrupt a child. By their upbringing. That parrot survives from a pre-colonial epoch, Mr. Trewe, and if it wants to last in Trinidad and Tobago, it must adjust (long pause) (*Pantomime*, 18).

Grammatical deviation brings about the notion of language as the dominant means of recognition. This drives us to look at the whole context of the play, where language reflects contested identities for both characters. At the same time, Harry does not deviate in his utterances to preserve his lead. Jackson proceeds to transcend the expectation of his master through his unusual sarcastic extracts and words through which he is able to assume his superiority by mocking imperial centers using his local art of calypso (a satirical Trinidadian art where political and social events are exposed in either Creole, Spanish or African expressions).

"I want to tell you about Robinson Crusoe. He tells Friday, when I do so, do so. Whatever I do, you must do like me. He made Friday a Good Friday Bohbolee; That was the first example of slavery, 'Cause I am still Friday (the enslaved

person) and you ain't me. And Friday, his slave, was a cannibal, But one day things bound to go in reverse, With Crusoe do the enslaved person and Friday the boss" (*Pantomime*, 22).

Socio-political structures of dominance are reacted upon through the persistent syntactic deviation as shown in the intended abnormal concordas there is no agreement between the verb and the noun, such as in "*He tells Friday*," "*He makes Friday*," and "*you ain't me*." The absence of the "third-person singular **S** catches the readers' attention to consider the highly complex concept of binaries which constructs differences in terms of white and black, Western, non-Western, …etc. granting the master authority to the other. Grammatical abnormality identifies opposing binaries of Robinson Crusoe, Friday, Jackson, and Harry, which preside over colonial discourse and representation.

Notably, Walcott's carnival hammers the monolithic structure of Harry, turning the whole atmosphere into a brutal act, as Harry claims. In this way, the play unfolds the verbal threat of Jackson, leading Harry to resort to sympathy, and friendship besides being liberal in his leadership to keepthings under his hands and control. Newly adapted concord supports Walcott's intention to capture Harry's imperial metropolis in a position of amaster who fears losing master-slave boundaries. The challenging dialogues between the two fade when approaching the end of the play in an entire hybrid world, driving Harry to completely accept a man-to-man show on the stage to entertain the spectators. "… it goes have to be manto man, and none of this boss-and-Jackson business, you see…" (Act 2, 41).

The disturbance of sentence structure grants Jackson the capability to question the notion of legitimacy and standardization, which is very contesting in the post-colonial formation of discourse. The play shows howJackson proceeds for further utilization of syntactic deviation, which bringsmore complication to coherent linguistic patterns, accomplished by articulating in demotic Caribbean diction with a British accent. The following extract exposes Jackson's subverting speech with an exaggerated British accent when talking about the period of his requested break from his master; "I try and make it back in five, bwana.1 … I sawa sign once in a lavatory in Mobile, Alabama. COLORED. But it didn't have a time limit. Funny, eh?" (*Pantomime*,147).

Thus, breaking free from English grammar limitations is an actual act ofJackson to account for his versatility and mobility in the purpose of engraining the power of disguise, taking one step ahead towards elucidating the ethnolinguistic matrix. Walcott's attempts to evade colonial domination, challenging the joint prevailing "epistemic, nomenclatural hegemony"play acted on purpose by his black protagonist". Relationally, Jeyifo (1993, p. 378) concludes:

What powers [Jackson's iconoclastic] impulse is the thinking that white domination is not only political and socio-economic; it is also, or aspiresto, total selectivity in the naming of things, in signifying and explanatory systems. In other words, it seeks to be an epistemic order of control and manipulation. … Jackson Philip [sic], in particular, deploy[s] a surfeit of brilliant, witty conceits and tropes to debunk this epistemic, nomenclatural hegemony.

In brief, the syntactic deviation is applied as a must for Jackson to defend his identity; it is the only path that provokes mockery, compensating language-imposing factor which Jackson misses, says he: "*You never calling anything by the same name twice*" (*Pantomime*, 21), trapping Harry in inferiority. Structural abnormality enables Jackson's demonstration of Robinson Crusoe's story due to his specific terms, not from Harry's standpoint.

"**Jackson**: Okay. (Giggling) For three hundred years, I served you. Three hundred, I served you breakfast in…in my white jacket on a white verandah, boss, bwana, effendi, Accra, sahib… in that sun that never set onyour empire. I was your shadow; I did what you did, boss, bwana, effendi,Accra, sahib…that was my pantomime. Every moment you made, your shadow copied… (stops giggling), and you smiled at me as a child does smile at his shadow's helpless obedience, boss, bwana, effendi, Accra,sahib, Mr. Crusoe. Now…"

Violating syntax creates what Bhabha terms ambivalence which leadsto t h e third place of emancipation for the colonized, where all creative formsare produced to have autonomous space in light of imperial flows. To elaborate, Harry's shadow over Jackson's "metropolis gaze" through linguistics evokes Walcott to escape subordination depending on the basic perception of influential thinkers like Foucault and Gramsci. These classic critics consider the inescapable association between the discourse of identity, which is decoded by deviant language, and power functioned byimperialism as provoking actual institutionalization of supremacy due to many respects.

4.2 Lexical Deviation

Another occasion that witnessed a transparent lexical deviation was words of other languages, particularly Swahili. They are borrowed to English lexicalization, such as "*boss, bwana, effendi, Accra, sahib*" (*Pantomime*, 18), meaning "*master*." This foul language operates the inescapable concept of hybridity in the post-colonial world in Tobago, where the play is set, which unfolds the question of cultural identity as intermingled with certain historical matters of race in the Caribbean. Lexical abnormality mirrors two divergent concepts of purity and pollutionin terms of language, which results in a blood-mixing process that enlarges the complexity of otherness. Words of Swahili keep Jackson inside the boundaries of his culture, adding more vagueness to colonial discipline. Asthe play continues, Harry seems to understand the plot of Jackson's deviant manipulation by accusing him of deliberate mispronunciation of English words; "*You mispronounce words on purpose, don't you, Jackson?*

We conclude that Walcott's use of lexical obscurity develops the concept of Creolization which comes to being as a product of suiting Creole lexis into British Standard English, thereby representing the voice of Caribbean societies and cultures. Linguistic codes are being shaped and reshaped through Jackson's high consideration of heterodoxy as he utilizes linguistic principles against themselves, i.e., he uses stereotyped discourse besides submissive performance to catch Harry's attention. This theatrical strategy abruptly shifts the undiscussed into the discussion.

4.3 Semantic Deviation

As Jackson's deviant speech continuously develops, semantic deviation grows needful to viewpoint the struggling times of colonization and colonies' establishment in Tobago. One scene presents a newly embraced expression being, "*heinegger,*" to mean "*hi niger*" proposed by the witty image of "*parrot*" which stands for mimicry when living under colonial rule. Violating semantic commonality avows the extended contemporary matter of racism as the word *niger* is exclusively assigned to black people whom Westerners had enslaved after achieving imperial invasion in Africa and the Caribbean areas.

Playing with words fulfills the reconceptualization of true history from the colonized way of thought, urging Harry to justify the racist act by tracing itto Jackson's misunderstanding. The former claims that *heinegger* denotes the name of the ex-German owner of the creature. Harry reassures Jackson that a possible misunderstanding of the parrot's Creole accents causes his frustration; "*it's his accent, Jackson. He's a Creole parrot*" (*Pantomime*, 7). Walcott rejects copying colonial fixities as he seeks indigeneity and recognition rather than submission and second-hand consideration. Therefore, Jackson comments with total dissatisfaction and startling deviant grammar where the verb is deleted for the sheer audience's attention; "*it is playing a little havoc withmy nerves. This is my fifth report...*" (*Pantomime*, 7).

Jackson: The same damn way they corrupt a child. By their upbringing. That parrot survives from a pre-colonial epoch, Mr. Trewe, and if it wants to last in Trinidad and Tobago, it must adjust (long pause) (*Pantomime*, 56).

Re-centering native standards is frequently mirrored in Walcott's dramatic criticism, précised remarkably in his personified lines "That parrot survive from a pre-colonial epoch, Mr. Trewe, and if it wants to last in Trinidad andTobago, then it goes have to adjust (long pause)" (*Pantomime*, 8). The phrase it goes has to adjust unveils Eurocentric breeding and education that generate what a so-called consecutive ethnic neoliberal foundation that manifests students' "racialized conceptions of their nation, realities, and identities" (Van Hulst in *Sharpe* 2014, p. 17) is. Therefore, "biased strategies are dismantled through semantic deviation asserted in the phrase by their upbringing, referring to colonialists schooling as being an essential factor of alienating native folks and inhabitants, causing a total defeat of their culture". Breaking fixed word order (employing two verbs at the same time) reminds the readers of Eurocentrism as being a superstructure that seeks to impose European consciousness onto other people's consciousness (Asante 1998, 38). Meanwhile, Harry keeps justifying colonial universalism to preserve his stance of rejecting diverse histories, especially from the point of view of the other.

4.4 Dialectical Deviation

Dialectical deviation initiates when the economic side of colonialism develops as an inevitable day-to-day aspect that sheds light on the upcoming American neo-colonialism and capitalistic system that dominates the globe. The economic dependence of Jackson on his master's satisfaction of deed upon him is criticized by the former as the latter is fully self-reliant on indigenous individuals to achieve financial profit, in our context, the hotel owned by Harry. The deviant dialect exposes at a stretch the poor condition of the hotel as neglected by its owner, leaving the management in the hand of his servant; this kind of negligence provokes Jackson's complaint to the spectators using deviant meaningless words.

He interpolates his English lexical property in words like "*brrgudup...jukjuk... brrugudup*". Thus, one might figure out the purpose of the writer to delve into an allegorical reference to the state of Tobago as a part of West Indian nations, where it is still a subject of domination exploited by many hotel business owners shifted from the historical paradigm of imperialism to a new turning point of utilizing the territory to be money- making machine for ex-colonizers represented in Harry and his European tourist gusts.

The obscure, abnormal use of words forefronts Harry's greedy nature, who disavows his responsibilities towards his property. The idea of pantomime (expressing meaning through gestures convoyed by musical exhibition) crystalizes human utilization usually employed by colonialism in its historical context of slavery and oppression; Jackson is forced to participate in Harry's pantomime rehearsal performed to increase the number of hotel guests and visitors. Hence the servant becomes a property where both upgrade their financial ladder; "it's pantomime, Jackson, just keep it light ... Make them laugh" (*Pantomime*, 18).

The hyperbolic expression "*In that sun that never set*" subverts the colonial system and breaks down the power hierarchy as the black protagonist sets out to revolt against historical issues of ethnicity, racism, and inequality. Thus, *Pantomime* is a consecutive reconsideration of Defoe's masterwork Robinson Crusoe as the latter neglects the honest counter-discourse that relates to a colonial paradigm as significantly advocated by Ashcroft, Tiffin, and Griffiths (1989). It is an attempt to reconsider the gabs that Defoe unbridged, mainly speaking the representation of his protagonist Friday, who keeps silent in light of imperial existence and discourse, i.e., never has the priority to protest and speak out against the violence and identity loss that Caribbean people faced when invaded. Walcott practically accomplishes such defensive literary treatise via resorting to dramatizing the role-reversing process where the colonized Jackson owns a platform to contest the ex-colonizer Harry's meta-theatrical tool called pantomime, says Harry; "It's pantomime, Jackson, just keep it light…Make them laugh..". This idea comes to being to set re-working and re-writing the western metaphysics and traditions, disrupting the hierarchal positioning through transferring power priority from the white to the black as we are given only two dominant characters.

Lexical-dialectal abnormality endows Jackson with the ability to expose some show before a rolling camera when pantomime is on, naming things in his native tongue a n d explaining them to spectators. The following words and phrases are borrowed from the West Indian language and translated to English with some needed explanations;

"the objects which he rechristens, shaking or hitting them violently. (Slams table) Palomba! (Rattles beach chair) Bakarada! Bakarada! (Holds up a cup, points with another hand) Banda! (Drops cup) Banda Karan! (Puts his arm around Harry; points at him) Subu! (Faster, pointing) Masz! (Stamping the floor) Zohgooooor! (Resting his snoring head on his closed palms) Oma! Omaha! (Kneels, looking skyward. Pauses; eyes closed) Booora! Booora! (Meaning the world. Silence. He rises) Cut! And dat is what it was like before you come here with your table this and cup that". (Act 1, 20)

The dialectal deviation in the above passage offers colonizers an actual sense to recognize what "would it feel like to have to acquire an alien language that belonged to the master" (Juneja 1995, 262). The Creole-English expressions Jackson employs *grant him* to celebrate "self-liberation, identification, and empowerment." All in all, he manages to break down the fixed stereotypes, history, and colonial system assigned to him as a black being; that is, he upgrades himself by manipulating English according to his terms, feeding his flexibility to switch between the two different means of communication freely. The interpolation of Creole diction into English becomes not a reflection or a record of imperialism but an assumption to assume the form of resistance known as in-between" fashion expressed in a new-born accent that

separates standard British English from its new adaptations. For such a creative style, Ahern (2007, 1) argues:

By speaking the colonial language while retaining an accent and a diction that differentiate them from the colonizers, post-colonial subjects are supposed to reflect the colonial presence without appropriating it. Thus, postcolonial subjects represent the colonizer's power while signaling that they are outside it.

To sum up, deviant expressions of dialecticism turn the play into a real fundamental negotiation of exchanging roles in a play-within-the-play style triggered to pin down racial disputes that seem very present in the contemporary way of life, as Walcott states, a shadow that starts dominatingthe child…. The interracial interchange is applied as an integral part of the collective racial memory that haunts Walcott, describing it in a cannon subverting way of representation to account for the decolonizing process that Jackson Phillip advocates. In this manner, Walcott follows the footsteps ofcrucial critics like Ngũgĩwa Thiong'o and Cesaire, who seek linguisticindependence by making use of their native tongue in their works of art to

disrupt foreign languages. Jackson is a representative of Tobago, "the other," whose language is manipulated to create puzzles and ambiguity in his master narratives as the former speak a language alien to the latter. On one occasion, when replying to Harry, Jackson says, "*kamalongokaba*! (Meaning Jesus is dead!), The monolithic fixity of the British Empire is disrupted by heterogeneous non-European discourse, whether it is in oral, folk, or mythical form, as elaborated by Bhabha, who assumes that thinking beyond narratives of originary and initial subjectivities deterritorializes the whole colonial experience and concomitantly, draws attention to the in-betweenness (Bhabha 1994, 1- 2) which is the leading feature of Caribbean forms of literature.

5. Conclusion

Linguistic deviation produces a new colonized model of resistance beautified in Caribbean diction and accent, disclosing aspects of various colonial dominating matrix represented in questioning hierarchal sociopolitical structures fashioned by imposing western flows. Briefly, grammatical deviation highlights the conception of marginalization and otherness, marking down ethnicity and indigeneity associated with echoes of purity and pollution in terms of existential representation that causes a threat to colonial centers as Jackson flees his master's already-given superiority and priority. Semantic deviation usually operates the imposition of binary formation; colonizers reject any entity that does not string with their methodology, helping the audience reconsider Defoe's masterpiece from a revolutionary viewpoint, not a mere historical one. Dialectical abnormality touches on the utilization of wealth and structure of the other where people, like Jackson, are chosen to serve the budget of imperialism besides taking care of their properties and money-making process. This deviation elucidates the shift in post-colonial dialogue in which colonialism is no longer performed in the act of military invasion but instead a new method of capitalism that can dominate the vast majority of periphery inhabitance and lands. Finally, dialectical deviation frames racist flows of Eurocentric metaphysics in its early context, when Black masses were enslaved and dragged out of their homes. All in all, linguistic variations support Walcott's literary theory and criticism, where he succeeds in unveiling his diasporic position through his character Jackson who crafts an unbiased post-colonial model leading to dramatic equality at the end of the story.

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