



University of Tehran press

## Research in Contemporary World Literature

http://jor.ut.ac.ir, Email: [pajuhesh@ut.ac.ir](mailto:pajuhesh@ut.ac.ir)

p-ISSN : 2588-4131 e-ISSN: 2588 -7092

### Caribbean Minoritization in European Territory: Rereading Robinson Crusoe in Derek Walcott's *Pantomime*

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#### Article Info

##### Article type:

Research Article

##### Article history:

Received: 25 March 2022

Received in revised form: 22 April 2022

Accepted: 09 May 2022

Published online: Autumn 2024

##### Keywords:

Derek Walcott, *Pantomime*, *Robinson Crusoe*, minor literature, Eurocentrism, deterritorialization, becoming

#### Extended ABSTRACT

Derek Walcott (1930-2017), a post-colonial poet and playwright from Saint Lucia in the eastern Caribbean Sea, is among the writers who boldly enter the realm of European literature to deterritorialize it in line with their anti-colonial aspirations. In his play *Pantomime* (1978), he approaches Daniel Defoe's *Robinson Crusoe* and uses it as a pretext to reread colonial relations. The salient feature of Walcott's work is the use of drama in the reconsideration of the mentioned relations, which provides the possibility of dialogue between the colonizer and the colonized. The present article considers Walcott's *Pantomime* as minority literature in the sense presented by Gilles Deleuze and Felix Guattari and explores the way it confronts the literature of the majority, that is, Defoe's *Robinson Crusoe* and the tradition that places this work in the list of the canon. This article argues that the *Crusoe-Friday* relationship in Defoe's work has become a metaphorical master-slave relationship in major literature, and Walcott enters the realm of major literature in *Pantomime* and by rereading the mentioned relationship, offers a new possibility of it. Based on this argument, the central question of this article is: how Walcott's deterritorialization and minoritization, when entering the territory of major literature, rereads traditional concepts in classic literature and how this rereading leads to the production of a revolutionary, deconstructive text? Examining the confrontation of minor literature with major literature in the present article emphasizes Walcott's mission as a post-colonial writer and reveals the subversive nature of his adaptation. Walcott, who belongs to the Caribbean, where the colonial relationship between *Crusoe* and *Friday* in Defoe's *Robinson Crusoe* takes place, is aware of the ideological status of Defoe's novel in his region and by writing an adaptation and narrating it in the same land, decides to create minority discourses in the realm of major literature. He maintains the geographical location of *Robinson Crusoe* but narrates it in a new temporal setting. In fact, by updating the story of *Robinson Crusoe* in terms of time, Walcott creates and presents new possibilities of the relationship between *Crusoe* and *Friday*. Walcott's use of metatheater in *Pantomime* introduces polyphony and resistance. Walcott repeats the relationship between *Crusoe* and *Friday*, but it is a creative, interpretive, and tradition-avoiding repetition. By rereading and appropriating the said relationship through dialogues about the theater, he uses tradition for change. The revolutionary nature of Walcott's work makes his text go beyond the conservatism of tradition and provides the possibility of change and "becoming". This transformation takes a collective form, because Jackson represents the subaltern on stage who, like Defoe's *Friday*, is silenced and marginalized by the dominant discourse of colonialism.

**Cite this article:** Javidshad, Mahdi & Maghsoud, Navid. "Caribbean Minoritization in European Territory: Rereading Robinson Crusoe in Derek Walcott's *Pantomime* " *Research in Contemporary World Literature*, 2024, 29 (2), 627-655. DOI: <http://doi.org/10.22059/jor.2022.340842.2284>.



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Publisher: University of Tehran Press.

DOI: <http://doi.org/10.22059/jor.2022.340842.2284>.