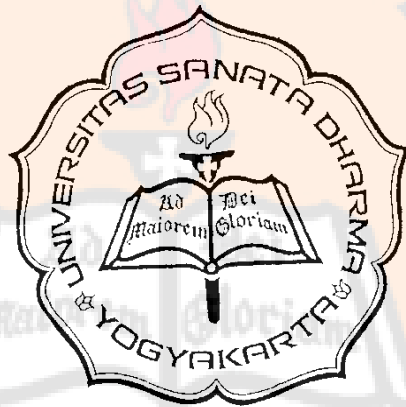


**RESISTANCE AGAINST RACISM
IN LINTON KWESI JOHNSON'S "INGLAN IS A BITCH"**

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the Degree of *Sarjana Sastra*
in English Letters



By

CHRISTIAN VICTOR

Student Number: 084214066

**ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
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SANATA DHARMA UNIVERSITY
YOGYAKARTA
2015**

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Student Number: 084214066



Approved by

Dr. F.X. Siswadi, M.A.
Advisor

27 September 2015

Dr. G. Pajar Sasmita Aji, M.Hum.
Co-Advisor

27 Spetember 2015

A Sarjana Sastra Undergraduate Thesis

**RESISTANCE AGAINST RACISM IN
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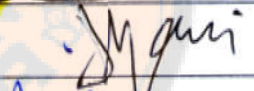
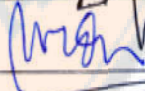


By

CHRISTIAN VICTOR

Student Number: 084214066

Defended before the Board of Examiners
on September 30, 2015
and Declared Acceptable

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Faculty of Letters

Sanata Dharma University

Dean




Dr. F.X. Siswadi, M.A.

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I certify that this undergraduate thesis contains no material which has been previously submitted for the award of any other degree at my university, and that, to the best of my knowledge, this undergraduate thesis contains no material previously written by anyother person except where due reference is made in the text of the undergraduate thesis.

Yogyakarta, 27 September 2015



Christian Victor

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NIM : 084214066

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Pada tanggal 27 September 2015

Yang menyatakan,



Christian Victor



Upuu Suwe Ite

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ABSTRACT

CHRISTIAN VICTOR. RESISTANCE AGAINST RACISM IN LINTON KWESI JOHNSON'S "INGLAN IS A BITCH". Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2015.

This thesis analyzes resistance against racism in a poem entitled "Inglan is a Bitch" written by Linton Kwesi Johnson. The poem belongs to the dub poetry genre, a genre born from the mixing of poetry and dub music. The poem tells us about the struggle of black people immigrants in England in dealing with racism. This poem is chosen because it gives a clear depiction of black people living in a racist society and the poem is unique because the language used is not Standard English but the variety of English which is Jamaican Creole.

There are two formulated problems to analyze the resistance against racism in the poem. The first is how the images in the poem are presented. The second is how the resistance against racism is reflected through the imagery in the poem.

The method applied in this undergraduate thesis is library research. There are two kinds of sources used in this study. The primary source is the poem itself, "Inglan is a Bitch". The secondary sources are from the books of theory of literature, encyclopedia and internet. The approach used in analyzing the poem is postcolonial approach. By using this approach, the connection between racism, language and resistance can be known. Therefore, three theories are used to answer the formulated problems. Those theories are theory of imagery, theory of racism and theory of nation language.

The poem is about an immigrant who came to England in order to find a better job. The immigrant persona of the poem tells his experiences of working in different jobs from the first time he came to England until he is fifty five years old. Johnson uses Jamaican Creole as the language used by the persona in the poem in telling his experiences. From the analysis, I find that language, in this case Jamaican Creole, is used to create the image of a Caribbean immigrant. From the analysis of the racism in the poem, I find that negative stereotype about black people prevent them to find a proper job and have a better carrier. From the persona's descriptions, I find that black people are only given menial jobs without a promotion to a better position in the work place. From the analysis of resistance against racism, I find that through the imageries in the poem Johnson shows the opposite truth of the negative stereotype about black people. He also celebrate the hybrid identity, and support the diasporic movement of black people to the metropolitan centre and also encourages the immigrants of the Caribbean to not to give up to the reality and fight for their rights.

ABSTRAK

CHRISTIAN VICTOR. **RESISTANCE AGAINST RACISM IN LINTON KWESI JOHNSON'S "INGLAN IS A BITCH"**. Yogyakarta: Jurusan Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma, 2015.

Skripsi ini membahas tentang perlawanan terhadap rasisme dalam puisi berjudul "Inglan is a Bitch" yang ditulis oleh Linton Kwesi Johnson. Puisi ini termasuk dalam jenis dub poetry yang merupakan campuran dari puisi dan musik dub. Puisi ini menggambarkan perjuangan imigran kulit hitam dalam menghadapi rasisme di Inggris. Puisi ini dipilih karena puisi ini memberikan gambaran yang jelas tentang kehidupan orang kulit hitam di tengah masyarakat yang rasis. Puisi ini juga unik karena tidak menggunakan bahasa Inggris Standar melainkan variasi dari bahasa Inggris yaitu Kreole Jamaika.

Terdapat dua rumusan masalah untuk menganalisa perlawanan terhadap rasisme dalam puisi ini. Yang pertama adalah bagaimana gambaran tentang ras diwujudkan dalam puisi ini. Yang kedua adalah bagaimana melalui gambaran yang ada Linton Kwesi Johnson merepresentasikan perlawanan terhadap rasisme.

Metode yang digunakan dalam skripsi ini adalah metode kepustakaan. Ada dua jenis sumber yang dipakai. Sumber utama adalah puisi "Inglan is a Bitch" itu sendiri. Sumber yang kedua adalah buku-buku teori sastra, ensiklopedia dan internet. Pendekatan yang digunakan adalah pendekatan poskolonial. Dengan menggunakan pendekatan ini, hubungan antara rasisme, bahasa dan perlawanan dapat diketahui. Oleh sebab itu, ada tiga teori yang digunakan untuk menjawab masalah yang telah dirumuskan. Teori-teori tersebut adalah teori gambaran, teori rasisme, dan teori *nation language*.

Puisi "Inglan is a Bitch" adalah puisi tentang seorang imigran yang datang ke Inggris untuk mencari pekerjaan yang lebih layak. Persona imigran dalam puisi ini menceritakan pengalamannya melakukan berbagai macam pekerjaan sejak pertama kali datang ke Inggris hingga berusia limapuluh lima tahun. Johnson menggunakan Kreole Jamaika sebagai bahasa yang dipakai persona puisi ini dalam menceritakan pengalamannya. Dari analisis yang saya lakukan, saya menemukan bahwa bahasa, dalam hal ini Kreole Jamaika, digunakan oleh Johnson sebagai alat untuk menciptakan gambaran visual seorang imigran dari Karibia. Hasil yang saya temukan mengenai rasisme dalam puisi ini adalah bahwa adanya batasan bagi orang kulit hitam dalam usahanya memperoleh pekerjaan yang layak. Dari deskripsi pekerjaan persona puisi ini, saya menemukan bahwa orang kulit hitam hanya diberikan pekerjaan-pekerjaan kasar dan rendah tanpa adanya promosi ke jabatan yang lebih baik. Melalui analisis terhadap perlawanan terhadap rasisme, saya menemukan bahwa dari gambaran-gambaran yang ada dalam puisi ini dapat terlihat bahwa Johnson pun mendukung identitas hibrid dan pergerakan diasporik orang kulit hitam ke pusat metropolitan dan juga menyemangati para imigran untuk tidak menyerah dan berjuang demi hak mereka.

CHAPTER I

INTRODUCTION

A. Background of the Study

For centuries men have tried to tell his experiences in many different forms of expression and also in many different fields, such as love, hate and also resistance. Music, painting, sculpture and literature are some out of many devices used to express those experiences, and sometimes these devices are combined to create new ways of expression. Since both arts involved sound, music and poetry are often combined together. One of the results of the unique combination of music and poetry is dub poetry.

In terms of combining poetry with music, Jamaica has its own style. During the 1970s reggae music was gaining musical ground. Reggae music is distinguished by the increase used of Jamaican Creole or *patwa*, a language which developed from the combination of English, and West African languages (Durrleman-Tame, 2008: 1). Reggae, during its development, became medium of political protest and resistance. Some artists started to add instrumental sides to their records, also known as the dub side, and deejays (DJ) started talking over the beats in the tradition of the African *griots* (Lolley, 2002). This kind of talking by deejays was referred to as toasting. It was not just in music, poetry was also explored by Jamaican artists. Poets tried to explore an oral aesthetic for written poetry. Since poetry is an exploration of possibilities in language, Jamaican poets

use their indigenous language, patwa, as an element of, or vehicle for, poetry. Reggae and poetry then were combined to create a new type of poetry known as “dub poetry” (Arnold, 2001: 97).

Dub poetry is usually taken to refer to a particular type of “performance poetry”, a brand of oral poetry performed to the accompaniment of reggae music. Dub poetry provides a unique example in which there is mixing and remixing of spoken and written forms. The term dub poetry itself is thought to have been popularized by the Jamaican poet Oku Onuora to describe a form of oral art that had been developing in Jamaica since the early 1970s (Arnold, 2001: 97). Reggae and dub poetry share the same characteristic, both are the media of resistance against Babylon, a term that used by Rastafarian movement which applied to a variety of entities that Rastafarians consider oppressive. Moving to reggae beat, and often performed, rather than read, to live musical backing, dub poetry traces its lineage to the oral inventiveness of the street, the tenement yard, and “dreadtalk”, the Rastafarian way of speaking style (Arnold, 2001: 86-88). A. James Arnold stated that “the dub poets adapted the rhythms, terminology and techniques of reggae in their own poetic techniques” (2001: 97). Dub Poetry is interesting because it can be studied in any context, whether it is history, literature, music, performance, or rebellion. It has given poetry a new popularity and has influenced more mainstream literary products.

One of the prominent dub poets during this time is UK-based dub poet Linton Kwesi Johnson (also known as LKJ). He was born on 24 August 1952 in Chapelton, Jamaica, and when his parents split up LKJ later moved to England in

1963 to be with his mother (Lolley, 2002). In this study I try to share the significance of Linton Kwesi Johnson's dub poetry. The topic of this thesis is the idea of resistance in Johnson's poem entitled "Inglan is a Bitch". I have chosen Linton Kwesi Johnson's poem because he is considered as a prominent dub poet and he is noted for his forceful vocalization of a highly politicized stand point in relation to issues affecting the black community in London, as well as for his links with reggae music and his striking performative style.

Being a dub poet with oral rendition, most of LKJ's works are in the form of records. Numbers of record albums and books of his selected poems have been released. With the publication of his book *Mi Revalueshanary Fren: Selected Poems* in 2002, LKJ became the second living poet, and the only Black poet, to be published in the Penguin Modern Classic series (Pryce, 2009).

"Inglan is a Bitch" is a poem that shows how the immigrant from the Caribbean had to deal with racism in England, especially during 1950s to early 1980s. During those times, a lot of immigrants from the Caribbean, and also Asia, came to England hoping to find a job for a better living. However, they were only given the menial jobs that the white people did not want to do even if the immigrants fit the requirement for a steady and proper job. The poem is the reflection of Johnson's concern towards the immigrant and black people in the United Kingdom is interesting to be analyzed deeper. Johnson's poem acts as a voice for the minorities. His poem emphasizes how the black people in England must strive to survive living in the racist society. In his article "Riots, Rhymes and Reasons", LKJ said that his motivation to write poetry "...sprang from a visceral

need to creatively articulate the experiences of the black youth of my generation, coming of age in a racist society” (Johnson, 2012).

This research focuses on the attempt to analyze how racism is presented in Linton Kwesi Johnson’s poem “Inglan is a Bitch” and how the poet deals with the issue. In order to achieve the goal of this study, I analyze the imagery used by the poet to find out how the resistance against racism is reflected in the poem.

B. Problem Formulation

In order to reveal the resistance against racism in “Inglan is a Bitch”, I formulate two problems to be answered:

1. How are the images presented in the poem?
2. How is the resistance against racism reflected through the imagery in the poem?

C. Objectives of the Study

Based on the problem formulation mentioned above, there are two objectives of the study. The first one is to find out how the images are presented in the poem. The second one is to discover how resistance reflected through the imageries.

D. Definition of Terms

To avoid misunderstanding, some terms used in this research are necessary to be clarified. The terminologies will be as follow:

1. Resistance

The noun resistance means dislike of or opposition to a plan, an idea, etc.; refusal to obey. Another meaning is the act of using force to oppose somebody or something (*Oxford Advanced Learner's Dictionary*, 2005: 1292). The first definition fit with the function of resistance which Ashcroft described as a concept identifying any kind of struggle, regardless of modes or aims (Ashcroft, 2001: 20). In this research, I use the first definition of resistance.

2. Racism

In his essay "Race and Racism", Tzvetan Todorov stated that the word "racism" refer to two different things. The first is racism could be designated to behavior, a manifestation of hatred or contempt towards individuals with different physical characteristics from our own; it also could be designated to ideology, a doctrine concerning human race (Back, 2001: 64). The first designation of racism is used to answer the problem formulation of this research.

CHAPTER II

REVIEW OF LITERATURE

This chapter is divided into three parts. The first part is the review of related studies on Linton Kwesi Johnson which were taken from essays about him. The second part is the review of related theories, which include theory on literary elements, theory of racism, some socio-political background, and some characteristics of Jamaican Creole. The third part of this chapter is theoretical framework, which explains the approach used in this study.

A. Review of Related Studies

Linton Kwesi Johnson is known for his resistance poems. Many essays and theses of his poems are written by critics and students who are interested in dub poetry. However, access to those essays and theses is limited. In this part I give a review of the essays I can get from the internet. The first is one is “Linton Kwesi Johnson’s poetry as a collective semantics: Axel Honneth’s theory of recognition and the poetic intellectual” by Christoph Novak and the second one is “Word, Sound & Power: The Dub Poetry of Linton Kwesi Johnson and John Agard” by Gustavo J. Adriel Solé from Universitat de Barcelona.

In his essay, “Linton Kwesi Johnson’s poetry as a collective semantics: Axel Honneth’s theory of recognition and the poetic intellectual”, Christoph

Novak used a method of textual analysis aimed to find the intermediary space between an author's work and its effects within the context of social struggles.

Novak's central hypothesis is:

Johnson—through his works and performances—takes up the social function as a certain kind of Gramscian intellectual while his poetry constitutes a collective semantics for the struggle of non-white British citizens and their offspring within British society. By these means, Johnson defines those neglected by the hegemonic 'white' British society and speaks on their behalf (Novak, 2009: 2).

He later divided his central argument into three parts. The first one is Linton Kwesi Johnson functions as intellectual for non-white and molds them into a group of individuals subjected to moral injuries like degradation and neglect. The second one is LKJ's poetry enforces a commonly shared understanding of the underlying patterns and societal mechanisms responsible for individual violations. This, as a consequence, can be read as a collective semantics. The third one is the logical result, LKJ articulates strategies to overcome the obstacles non-white Britons have to face and proclaims social organization and resistance (Novak, 2009: 6).

In the first level when discussing his first point, Novak took an example from the refrain of LKJ's poem "Forces of Victri" where LKJ uses "we" predominantly to refer to Black Britons. By quoting Ashley Dawson, Novak stated that this poem "serves both as a remembrance of black people's historical resistance to the racist state and as an active performance of a counter hegemonic Black aesthetic" (Novak, 2009: 6). On the second level, he argued that Johnson put forward a broad understanding of the victims of racism. Here, Novak used

LKJ's poem "New Crass Massakah" as an example where the word "we" in Johnson's concept refers to Black British people and stand in slight contrast to the Asians. Nonetheless, according to Novak, LKJ mentions that the Asians also have similar experience.

In his second point Novak assumed that Johnson's works contribute to a shared understanding of the underlying mechanisms of political and social neglect among non-white Britons. This interpretation of individual experiences as wide-spread societal patterns, such as racism, is omnipresent. Novak took example from LKJ's poem "New Crass Massakah" and stated that the interpretation of the attack as being caused by racist motivation remains implicit but highly visible. Another example is taken from the poem "Dread Inna Ingran", where Johnson calls the politicians enduring or even promoting racism and racist violence by their real names. Besides the identification of the enemy—the state, its institutions, discriminating laws and provisions—the third aspect, the positive articulation of a strategy to address the obstacle, comes through. The positive emphasis to hold the march not only for mere amusement, but as a symbolic act of resistance against the state can be read as a strategic call for civil disobedience and active resistance (Novak, 2009: 8).

According to his third point, Novak argued that a possible counter-strategy or solution to the societal mechanisms and problems, which are considered to be the sources of neglect and degradation, is very likely to be intertwined with a collective semantics. He continued that this last aspect, although not being a formative element of a collective semantics in the narrow sense, is responsible for

the very form a social struggle takes. This is the point at which a social struggle may either lead to more and more violence, hatred and prejudices or becomes a movement modifying the moral norms, foundations and the self-perception of a (national) society (Novak, 2009: 9).

From the previous analysis, Novak stated that LKJ puts forward various strategies ranging from counter-violence to civil disobedience. Therefore, it seems clear that Johnson's political poetry goes beyond simply calling the evils that non-white Britons have to face by name, but he actively puts forward strategies and solutions to overcome those experiences of degradation and neglect (Novak, 2009:10). Novak then concluded that: (1) LKJ's poems include and homogenize different groups by mentioning different groups (Blacks, Asians, Africans, West Indians, Pakistani), which are equally affected by the racism of the British society. (2) LKJ puts forward a certain interpretation of specific events, highlighting the underlying societal pattern (racism) and political mechanisms responsible for individual experiences of neglect and degradation. (3) Johnson proposes possible solutions and strategies to overcome these negative experiences (violent and non-violent resistance, protests, counter-violence). By these means he shaped the knowledge about the social struggle of non-white Britons and helped in creating a collective front against racism and forms of political neglect (Novak, 2009: 10-11).

The next study is from Gustavo J. Adriel Sole of Universitat de Barcelona who writes a research paper about dub poetry and Linton Kwesi Johnson. In his

paper, Gustavo analyzes word, sound and power in dub poetry and then compares the poet Linton Kwesi Johnson with another dub poet John Agard.

Gustavo begins his analysis by giving definition of dub poetry as Christian Habekost defined it: “a significant literary form with its roots in political and reggae culture of Jamaica...” (2008: 1). Gustavo also confirms that dub poetry is one of the most important militant voices of Black people and has its roots in African oral tradition of combining spoken words and the sounds of drums. It is used as a political means of denunciation and assertion of identity. Therefore, Gustavo argues that dub poetry is founded on three concepts, namely: word, sound, and power.

In his analysis of word, Gustavo stated that spoken word functioned as a vehicle to transmit political themes. Furthermore, he argued that dub poetry uses language, in this case patois, to express ideas about racism, equality, justice and oppression so as to avoid that of establishment.

The next concept that Gustavo analyzed is sound of dub poetry. He stated that dub poetry is unique because the uses of music by the poets when they give live performance (2008: 2). He mentioned that dub poetry originates from reggae music. It is when disc jockeys (DJ) began to use the B-side, containing the ‘dub’ or ‘instrumental version’, of a song record as the base for their announcement and telling of jokes. Later on, the announcement was extended into longer stories about the DJ’s daily life, including topics such as lamentations and social protest.

Gustavo also claimed that as Linton Kwesi Johnson's album "Dread Beat an' Blood" was released in 1978 then dub poetry was born.

Next on Gustavo's analysis is the concept of power. He claimed that the power of dub poetry can only be transmitted through the voice. Thus, the most powerful interpretation of dub poetry comes in the form of live performance (2008: 3). Gustavo reasoned that this can happen because the poet is face to face with his audience. Dub poetry is different from classical poetry, the poet does not read his poem but performs the poem, drawing the real power from his voice. The power of dub poetry is also reflected on the effective ways in which it transmits the political aims of the poet.

Gustavo then continued his paper comparing Linton Kwesi Johnson and John Agard started with their background. He compared the birth place and Linton Kwesi Johnson was born in Jamaica in 1952 and moved to London when he was 11 years old. In his early youth, he joined the Black Panthers to fight against police brutality and racism. Later, he joined different activist campaigns committed to improving and drawing attention to the Black British experience (Gustavo, 2008: 3). On the other hand, John Agard was born in Guyana in 1949 when the country was still a British Colony. Agard was a journalist and a newspaper sub-editor until he moved to England in 1977, where he worked as a lecturer for the Commonwealth Institute. Agard began to publish poetry and children's books in 1983 when he also became Poet in Residence at the BBC (Gustavo, 2008: 3).

In his analysis, Gustavo discovered that even though both poets used patwa, John Agard is less consistent when it comes to writing, as he spells his lyrics with Standard English when he addresses children, while LKJ constantly reflects speech in his poem. In term of theme, Gustavo mentioned that LKJ's key concept is 'dread', a term LKJ use to describe the material conditions of black Britain, or 'Inglan', an existence suppressed or marginalized in the consciousness of England, or white authority. John Agard, according to Gustavo, has more subtle style, full of imagery and symbolism, even though his themes are not too different from Johnson's.

Gustavo concluded his analysis by stating "dub poetry continues to be a powerful tool to express ideology and to denounce social injustice, although it has adapted to the times and broadened its horizons" (Gustavo, 2008: 5). He claimed that due the powerful performance by Johnson and Agard, and the issues they explored, dub poets have succeeded in reaching a wide audience and they have become popular with many generations and publics of different races. According to him, Linton Kwesi Johnson and John Agard are authentic the troubadours of the modern era.

What makes this research different from both related studies reviewed above is the scope of the analysis. This research is my attempt in analyzing the use of language to create imagery as a tool of resistance by Linton Kwesi Johnson from the postcolonial perspective and finding the poet world view or reaction toward racism.

B. Review of Related Theories

To answer the problem formulations stated in the first chapter of this study, some theories were used. The theories used are as follows:

1. Theory of Imagery

Abrams in his book *A Glossary to Literary Terms* stated that in modern criticism imagery is one of the most common and the most variable in meaning. Its application has a wide range in poetry; from the “mental picture” which, as sometimes claimed are experienced by the reader of a poem, to the totality of the components which make up a poem (1999: 121).

As Abrams pointed out, there are three points to be considered in order to find imageries in a poem:

1. “Imagery” (that is, “images” taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or by similes or metaphors. “Imagery” in this usage includes visual sense qualities, auditory (hear), tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensation of movement).
2. More narrowly, imagery is used to signify only description of visible objects and scenes, especially if the description is vivid and particularized.

3. Imagery, commonly in recent usage, signifies *figurative language*, especially the *vehicles* (the secondary reference) of metaphors and similes (1999: 121).

2. Theory of Racism

Encyclopedia of Race and Racism Vol. 3 mentioned that racism has been defined in many different ways. It continues that there are four features of these definitions are most significant.

First, racism is a form of dominance in which one racial group enjoys control over the outcomes of another racial group. Second, the beliefs that sustain and rationalize group dominance presume the superiority of the in-group and the inferiority of the out-group. Third, racism is a multilevel phenomenon that is expressed by individuals (micro level), is critically influenced by institutions (meso level), and deeply embedded in the entire culture (macro level). Influences among the levels are bidirectional and evolve and change over time. Fourth, racism contributes directly and indirectly to persistent racial inequality (*Encyclopedia of Race and Racism Vol. 3*, 2008: 74).

Individual level, or overt racism, is similar to racial prejudice. At the individual level, negative attitudes, feelings, or behaviors are directed at the targets of racism. Prejudice is usually linked to negative stereotypes held about an out-group and applied to behavior directed at members of that group, regardless of

whether or not they fit the group stereotype. As it operates on personal level, overt racism can easily be recognized.

Institutional racism, on the other hand, is pretty much subtle. It works inside the system, run by individuals with racism tendencies, and it is hard to be clearly pointed out. Stokely Carmichael (later, Kwame Ture) and Charles V. Hamilton introduced the concept of institutional racism in their book *Black Power* (1967). Institutional-level racism is, “the process by which racial oppression is imposed on subordinate racial groups by dominant racial groups through institutional channels” (*Encyclopedia of Race and Racism Vol. 2*, 2008: 180).

3. Theory of Nation Language

In his essay *Nation Language*, Edward K. Brathwaite clearly declares his stance against the use of the word ‘dialect’ as a term refers to the English variation used by Caribbean people. The reason is that “the word ‘dialect’ has been bandied about for a long time, and it carries very pejorative overtones” (1995: 311). Instead, he offers and chooses the term ‘nation language’. Nation language is Brathwaite’s term for culturally specific form of Caribbean English.

According to Brathwaite, nation language may have English lexical features, but it is strongly influenced by the African aspect of Caribbean heritage (1995: 311). He further describes nation language as a not the standard, imported, educated English but one that bears the experience of Caribbean people (1995: 311).

There are two characteristics of nation language. First, nation language emphasizes the orality. Hence, each noise in nation language is part of the meaning. Second, nation language is a part of total expression. It demands the not only the speaker/performer but also the audience to complete the community (1995: 311-312).

4. Theory of Ambivalence

In their book *Key Concepts in Post-Colonial Studies*, Ashcroft, Griffiths and Tiffin mentioned that the term ambivalence was adapted by Homi Bhabha, “it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized” (1998: 12). They continued that ambivalence suggest that there are complex relation and resistance exist in an unsteady realtion within the colonial subjects (1998: 12).

According to Bhabha there is no simple relationship between colonizer and colonized. The colonial discourse wants to produce compliant subjects who reproduce its habits and values, which the term of this concept is ‘mimic’ (1998: 13). However, the result is ambivalent subjects which the mimicry is not very far from mockery. Ambivalence describes this relationship between mimicry and mockery and the effect is to produce a disturbance of the authority of the colonial discourse (1998:13).

C. Review of Jamaican Creole Used in the Poem

Most of LKJ's poems are performed Jamaican Creole, or patwa, and written using Jamaican Creole orthography. Hence, it is important to know how it works in order to understand LKJ's poems. In Jamaica, colonialism brought different races into contact with one another. Such varieties of language-communities resulted in the development of pidgin. Pidgin then developed into creole when the descendant of the slaves and indentured laborers live and work together over generations. Creole was used in Jamaica long before it was used in poetry. In his book *Postcolonial Poetry in English*, Rajeev S. Patke quoted Louise Bennett when she recollects, "When I was a child, each day contains poem of folk songs, folk stories, street cries, legends, proverbs, riddles" (2006: 96). Yet, the oral traditions lacked respectability during the colonial era. Bennet recollects, "They had no social status . . . In fact, they were to be deplored and despised as coming from the offspring of slaves who were illiterate, uncultured, and downright stupid" (2006: 96).

Patwa has the unique pronunciation needed to create the distinctive aesthetic sounds of dub poetry. Johnson's poem, and dub poetry in general, are oral poetry, poem which intended to be performed in a community or public spaces, not merely to be read individually. This is similar with Jamaican Creole that he used in his poem. Since Jamaican Creole has traditionally been confined to oral use, there is no generally accepted spelling system. Therefore, the spelling used is largely ad hoc. Thus, one word might be written in more than one way.

In order to understand Johnson's poem one needs to understand how spelling in patwa works. To read written patwa, one needs to consider that the spellings are:

1. Identical with the spelling of its English cognate, though the Creole pronunciation is quite different. For example, the word 'this' is very likely to be pronounced as 'dis'.
2. Represent an attempt to produce the Creole pronunciation, for example 'di' for 'the', 'mi' for 'me', 'lickle' or 'likkl' for 'little', 'waak' for 'walk' and so on.
3. Combine features of Creole pronunciation with the usual spelling of the Standard English (SE) cognate, as in 'de' for 'the', 'bwoy' for 'boy', 'cyar' for 'car', 'dyamn' 'damn', 'eediot' for 'idiot', 'perfec' 'perfect'.
4. Suggest that the writer is patterning it on that of an unrelated Standard English word which is pronounced similarly, e.g. 'ole' 'old' (cf. SE hole), 'sum' 'some' (cf. SE sum)

Another thing worth considering in patwa is the grammar which sometimes confuses for people who never had contact with the Jamaican Creole before.

Below is some part of the Jamaican Creole grammar used in LKJ's poem in particular. The first one is personal pronoun:

		Subject	Object	Possessive
Singular	First person	<i>mi / a</i>	<i>mi</i>	<i>Mi</i>
	Second person	<i>yu</i>	<i>yu</i>	<i>Yu</i>
	Third Person	<i>(h)im</i>	<i>(h)im</i>	<i>(h)im</i>
Plural	First person	<i>wi</i>	<i>wi</i>	<i>Wi</i>
	Second person	<i>unu</i>	<i>yu</i>	<i>Yu</i>
	Third person	<i>dem</i>	<i>dem</i>	<i>Dem</i>

The examples from LKJ's poems are:

- “W'en mi jus' come to Landan tou'n”. ‘When I just came to London town’ (Johnson, 1980, stanza 1, line 1).
- “Y'u haffi struggle fi mek en's meet”. ‘You have to struggle to make ends meet’ (Johnson, 1980, stanza 1, line 4).
- “Dem staat mi aaf as a dish-washah”. ‘They start me off as a dish-washer.’ (Johnson, 1980, stanza 3, line 11).
- “Fus dem rab it wid dem big tax racket”. ‘First they rub it with their big tax racket.’ (Johnson, 1980, stanza 5, line 22).

The relative pronouns are: *dat* ‘that’, *w(h)e(y)* ‘which/what’, *hu* ‘who’. The examples from LKJ’s poems are:

- “Dem seh *dat* black man is very lazy”. ‘They say that black man is very lazy.’ (Johnson, 1980, stanza 9, line 35).
- “Is *whey wi a goh dhu* ‘bout it?”. ‘What are we going to do about it?’ (Johnson, 1980, stanza 14, line 56)

The next one is the list of demonstratives:

Singular	<i>dis(ya), dis</i>	‘this’
	<i>dat (de), dat</i>	‘that’
Plural	<i>dem(ya), dem</i>	‘these’
	<i>dem(de), dem</i>	‘those’

The example from LKJ poem is:

- “Inna *disya facktri all dem dhu is pack crackry*”. ‘In this factory all they do is pack crackery.’ (Johnson, 1980, stanza 11, line 42).

Verbs in Jamaican Creole sometimes do not change their form to indicate time reference (tense), number, continuous action, or passive meaning. For example in “*mi use to work pan di andahgroun*” (Johnson, 1980, stanza 1, line 2) is ‘I used to work on the underground’.

Another distinctive use of grammar in Jamaican Creole is the prepositions and conjunctions. Some commonly used prepositions are: in(n)a 'in', out(a) 'out of', pan/pon 'on', a/af 'of', fah/ fi/fe 'for', fi 'to'. And in addition to more commonly used forms like an 'and', ar 'or' bot 'but', some conjunctions in patwa are: cause/caw 'because', do(w) although', till 'until'.

D. Review on Socio-political Background

Most of LKJ's poems deal with the social condition of England in 1970s and 1980s. Therefore, it is important to know the socio-political background of England during those times.

In the 1950s workers from the Caribbean, came to England to work as laborers and transport workers. Most of the immigrants lived in London, Birmingham and Nottingham. Many Caribbean came with skills but they were marginalized and given menial jobs that white people didn't want. However, Britain needed cheap labor for reconstructions post World War II and the immigrants were chosen to do these jobs (Lolley, 2002). The presence of the black community in the metropolitan centre was confronted with prejudice fuelled by years of imperial rule. As the rise in immigration continued so did the rise in racial violence in those cities. During 1950s, debate on immigration in parliament and media focused on the need to control black immigration (Solomos, 2003: 53). Black immigrants became the "problem" in British society and clashes with white Britons often occurred. Such of the clashes happened on August 23, 1958 in

Notting Hill where African-Caribbean youths were attacked by white youths. These riots quickly spread to London.

The riots led to the 1962 Commonwealth Immigrants Act which restricted the entry of immigrants into Britain. The predominant view was that restricting entry would ease racial conflict. Although the Act did not specifically mention race, “immigrant” became synonymous with “black”. During the 1960s the economy in England was declining, consequently Black workers were the first to lose their jobs. Those who managed to keep their jobs usually have to double work with less pay. And by 1972 non-whites could only live in Britain with a work permit or if their parents or grandparents were born in Britain.

The injustice, discrimination and oppression against Black people led to the rise of “Black Power”. The term “Black Power” was first coined during the formation of Black Panther Party in Mississippi, US, in 1966. This movement was quickly spread across the globe from US to Europe, Asia and the Caribbean. In England, Brixton became the center of black youth organization which later gave birth to England’s Black Panther Movement.

During the 1970s police use of Sus law (from “suspected person” law) increased. This law seemed to epitomize racism. It was a law that permitted police to stop, search and even arrest people merely on the suspicion that they were loitering with the intention of committing a crime. Many of Black people were arrested using this law (Lolley, 2002). The Black Panther Movement (BPM) was founded to fight against such law, racial oppression, police brutality,

discrimination and injustice against black people. BPM recruited black youths to join the Panther Youth League where they were taught to defend themselves intellectually and physically against injustice and oppression. By doing so BPM was trying to give a sense of pride among black youths. LKJ himself was a member of BPM.

As a black person growing up in England LKJ had to deal with racial oppression. Subjected to such hardship made LKJ decided to join the Black Panther Movement in 1970 (Pryce, 2009). As a member of Youth Section in the Black Panther Movement, LKJ was actively involved in the study of Black History, Politics and Culture. It was during his involvement with the Black Panther Movement that LKJ discovered Black Literature. He read a book by W.E.B Dubois called *The Soul of Black Folk* and discovered “...the problem of the 20th century being the problem of the color line” and also he could identified with his own experience growing up in England “...the shadow of the veil that hung over black lives” (Lolley, 2002). LKJ then was inspired to write poetry.

E. Theoretical Framework

In this thesis, I used some theories which are helpful to answer the problems formulated in the first chapter. They are theory of literary elements and theory of racism. I used theory of imagery to analyze how the images are presented in the poem. By using the theory of racism I want to analyze how the subordinate group

reacts towards racism. The theory of Nation Language and the theory of ambivalence are used to analyze how the resistance is reflected through the imageries in the poem.



CHAPTER III

METHODOLOGY

A. Object of the Study

The objects of this study are two poems by Linton Kwesi Johnson entitled “Inglan is a Bitch”. This poem, and all other poems by LKJ, belongs to dub poetry genre. It is a form of performance poetry of West Indies origin, a kind of oral poetry performed to the accompaniment of reggae music.

The poem “Inglan is a Bitch” used in this research is taken from LKJ’s album released by Island Records. “Inglan is a Bitch” is taken from his album *Bass Culture* released in 1980. “Inglan is a Bitch” is one of the poems which appear in his book *Mi Revalueshanary Fren* published by Penguin Classic in 2002. In “Inglan is a Bitch” Johnson used the persona of an aging immigrant. In this poem, the speaker describes a list of poorly paid jobs he has to do in order to survive in London. Here, LKJ raised the issue of labor exploitation and isolation of black people as the poem’s theme. This poem is a testimony to the disillusionment and anger of the black immigrants’ experience in London. In this poem LKJ mostly used literal description to create the imagery.

B. Approach of the Study

In order to produce a good analysis of a literary work one or more approaches are needed, for examples the formalistic approach, the psychological approach, the sociological approach, the gender approach, post-colonial approach, etc. “Inglan is a Bitch” is a poem dealing with the struggle of a Caribbean immigrant in London. Thus, to understand how resistance works in this poem is to see it in postcolonial perspective.

Postcolonial approach deals with the issues like: slavery, race, gender, place, oppression, representation, and response to the imperial Europe discourses such as linguistics, history, and philosophy. Post-colonialism focuses on the effects and resistance of colonized people. In many ways, the subject of postcolonialism is resistance and postcolonialism itself is a project of resistance.

Peter Barry divided four characteristics of post-colonial reading. The first is the awareness of representations of the non-European as exotic or immoral “Other”. The second and the third characteristics are language and hybrid identity. The last characteristic is the stress on ‘cross-cultural’ interactions (Barry, 2002:194-196). “Inglan is a Bitch” is a poem where black people are being stereotyped negatively and the language used is unique. Therefore, it seems reasonable to employ postcolonial approach in this study.

C. Method of the Study

This study is a library research. The primary data used in this study is a poem by Linton Kwesi Johnson entitled “Inglan is a Bitch”. The other data I used are the books of theories, and some other studies related to the issues of racism.

In this research, I applied some steps. The first steps was close reading and close listening the poem, which would lead to a contextual comprehension toward the imagery used in the poem. By doing so, the message of the poem would be recognizable through the expressions both in music and the written forms. The second step was collecting the data needed to analyze the problem formulation. Next, I convey the poems and analyzed the resistance in it. Finally, I drew the conclusion of the whole analysis.

CHAPTER IV

ANALYSIS

A. Imagery in “Inglan is a Bitch”

W'en mi jus' come to Landan toun
Mi use to work pan di andahgroun
But workin' pan di andahgroun
Y'u don't get fi know your way around
(Johnson, 1980, stanza 1, lines 1-4)

From the spelling of the word ‘Inglan’ in the title the reader can assume that this poem is different from poems written in Standard English spelling. The reader can further infer that whether the speaker of the poem, or the poet himself, must have come from different cultural background or from different country. As the lines of the first stanza continue, it becomes clearer that the speaker is an immigrant who comes to London and his first job is working on the underground. In this stanza LKJ employs visual imagery of London and underground. The word ‘London’ creates the image of metropolitan city with all the luxury and the advanced technology that it has. It can be assumed that the speaker comes to London hoping to find a proper and suitable job for a better living. However, the reality turns out to be different; he works in the ‘andahground’. The word ‘andahground’ here refers to the subway or underground railway in London. The word ‘andahground’ brings out the image of a dark place under the ground which is the opposite image from the luxury of the metropolitan city above ground. The repetition of the word “andahground” twice in this stanza is to emphasize the

image of how deep and dark place underground really is. Then, problem arises in the last line, “Y’u don’t get fi know your way around” (Johnson, 1980, stanza 1, line 4). Together, these two lines create the sense that the speaker feels lost or disoriented and the lack of knowledge that the speaker has of the culture and the country he is trying to integrate in to. From the first moment he arrives in London, the speaker has already being rejected to the ‘underground’. In other words it is hard for him to adapt to the new environment.

In the second stanza the persona expresses his resentment towards England by stating that “Inglan is a bitch / Dere’s no escapin it” (Johnson, 1980, stanza 2, lines 5-6) and “Dere’s no runnin’ whey fram it” (Johnson, 1980, stanza 2, line 8). The imagery in this stanza is articulated by the use of metaphor where England is described as a bitch, an unpleasant difficulty that the persona had to deal with. The persona curses England because he feels rejected from the first time he arrived and worked in London ‘andahground’ while there is nothing he can do to avoid it. This stanza is, in fact, repeated throughout the poem as a kind of refrain with a slight difference in the last line, where each line is a kind of advice for the reader in dealing with the harsh life in England. The different lines of this stanza will be explained later.

Mi get a lickle jab in a bih `otel
 An´ awftah a while, mi woz doin´ quite well
 Dem staat mi aaf as a dish-washah
 But w´en mi tek a stack, mi noh tun clack-watchah
 (Johnson, 1980, stanza 3, lines 9-12)

The visual imagery in the third stanza is big hotel, dish-washer and clock-watcher. Here, LKJ used juxtaposition of ‘lickle jab’ and ‘bih `otel’ to create the

atmosphere of inferiority that the speaker feels. Despite the inferiority that he feels, the speaker mentions in the second line that somehow he managed to get used to his second job where he works relentlessly as a dish-washer. The phrase 'big hotel' creates the image of a grand and extravagant place. Yet, the speaker only gets a menial 'little job' as a 'dish-washer' in the 'big hotel'. Though only work as a dish-washer, the speaker works relentlessly as he mentions in the last line of this stanza. He does not become a 'clock-watcher', a person who always check the time to make sure not to work overtime, even when he get 'stack' of works to do.

In the fifth stanza, LKJ uses visual imagery of 'little wage packet'. Here, the speaker complains about the low paid job he has to do and how small his wage is when he said " W'en dem gi' you di lickle wage packit / Fus dem rab it wid dem big tax racket" (Johnson, 1980, stanza 5, lines 17-18). The word 'racket' has several meanings in *OED*, one of them is a dishonest or illegal way of getting money. In other words, the speaker accuses his employee (or government) for stealing his hard-earned wage. In the next two line, the speaker says that "Y'u haffi struggle fi mek en's meet / An' w'en y'u goh a y'u bed y'u jus' can't sleep" (Johnson, 1980, stanza 5, lines 19-20). This means that the speaker has to struggle to find a solution to overcome his income problem which gives him a restless night.

In the seventh stanza LKJ creates the visual imagery of the speaker work dig ditch in the cold environment. The word 'bitch' in "Mi use to work dig ditch w'en it cowl noh bitch" (Johnson, 1980, stanza 7, line 25) has different meaning from

the one used to describe 'Inglan'. The word 'bitch' in the title functions as a noun while in "...w`en it cowl noh bitch" it serves as a verb. In other words, the line means "even when it's cold I didn't complain". LKJ used the simile "strang like a mule" in the second line of this stanza to emphasize laborious job of the speaker. It will create different sense if the poet had chosen, for example, "strong like a horse" or "strong like a lion" since a mule is mostly used to carry heavy loads. The second line continues with the phrase "but bwoy, mi did fool" (Johnson, 1980, stanza 7, line 26) which by looking at the previous simile can be associated with the idiom "stubborn as a mule". This line then means that when he was young the speaker worked so hard and he ignored some advices that people might have given to him. The speaker then realized his stubbornness when he said "Den awftah a while mi jus' stap dhu ovahtime / Den awftah a while mi jus' phu dung mi tool" (Johnson, 1980, stanza 7, line 27-28).

In the ninth stanza LKJ uses the image of day work, night work, clean work and dirty work. The speaker says in the first and second lines that "Well mi dhu day wok an' mi dhu nite wok / Mi dhu clean wok an' mi dhu dutty wok" (Johnson, 1980, stanza 9, lines 33-34). These lines somehow sum up the various jobs that the speaker has done and it create the image of a hard-working man. Yet, he still a victim of white people's stereotype that "black man is very lazy" (Johnson, 1980, stanza 9, line 3).

The eleventh stanza the speaker tells his experience of working in a crockery factory in Brackley where he worked for fifteen years. From the first stanza it is known that the speaker lives in London. Yet, he is willing to find a job

in Brackley which is quite far from London. The image of a factory up in Brackley is different from the image of the metropolitan London. The speaker has to find a job far from the luxury of a big city where he was rejected to the 'underground'. After fifteen years worked without promotion the speaker was fired. In the thirteenth stanza the speaker complained about the injustice in the employment of black people. He knew that there were plenty jobs that available but it was hard for a black man to get a job. The speaker mentioned in the third and fourth lines of the thirteenth stanza that "Now, at fifty-five mi gettin' quite ol' / Yet still, dem sen' mi fi goh draw dole" (Johnson, 1980, stanza 13, lines 51-52). Dole is a jobseeker allowance paid by the government to unemployed people. It's only applicable to those who paid a certain amount in National Insurance Contributions in the past two years. This shows that despite all the hard work the speaker had done when he was young, he didn't have enough money as a pension to support his old days. He still had to work in his old age in order to survive. This is the result of labor exploitation.

From the beginning until the end of the poem, the persona is constantly speaking in Jamaican Creole. Even though the persona has been living in England long enough, he still use patwa as his language preference. According to Abrams imagery of poem can be created from the totality components which make up a poem (1999: 121). Language is the main component of a poem. Thus, by using Jamaican Creole and its orthography in this poem LKJ has created the image of a black immigrant.

B. Resistance as Reflected in “Inglan is a Bitch”

In this poem LKJ addresses the racism in England through the experience of an aging immigrant. The imagery of the speaker's jobs in each stanza put together depicts the racism that black people has to deal with in England. The racism depicts here is the institutional level of racism. From the first time the speaker came to London until he is fifty five years old he only does the unskilled jobs. In fact, he never gets the chance to escape from the 'andahgroun'. This institutional level of racism is the result from individual level racism with stereotype like 'black man is very lazy'. This negative stereotype then is brought by individuals to the works place and later creates a subtle institutional racism. As Carmichael and Hamilton explain about the institutional level of racism, the speaker in the poem is subjected to a racial oppression by the dominant group. The dominant group here refers to the employers of the immigrant speaker. The institutional level of racism applied here is the exploitation of immigrant workers who are paid very little for being marginalized to do laborious job with no prospect for promotion. All the “day wok” and “nite wok” and even the “clean wok” and “duttu wok” that the speaker done cannot guarantee that he will have better career. This kind of racism is based on the stereotype that “black man is very lazy” (Johnson, 1980, stanza 9, line 3), a representation of black people as immoral 'Other'.

It can be clearly seen that this poem is written almost entirely in Jamaican Creole orthography. The only SE found in the poem is in the phrase “black man is very lazy” (Johnson, 1980, stanza 9, line 3). The difference is strikingly clear

since it is the poem's only sustained moment from using patwa spelling and pronunciation, and it strengthens the presence of 'dem', the outsiders commenting on the speaker and the community with which he is associated. It can be concluded then that patwa and SE used in this poem serves different function: patwa is used to create the image of the speaker as an immigrant from the Caribbean while SE is used to represents the group who maintains the hegemony i.e. the white Britons.

From the imageries analyzed before, it can be said that the poem emerged out as a voice to articulate the injustice and oppression that they experience. In "Inglan is a Bitch" LKJ uses the appealing and metaphorical title to show his discontent of the social condition in England, particularly the race issue. England, previously considered as the 'motherland' by its colonies during the colonial time, is metaphorically described as a bitch, an awful, displeasing, nasty, and unpleasant 'woman' that causes difficulties or problems. The phrase is repeated throughout the poem to emphasize the resentment towards the hard condition that the black people must deal with living in England.

The resistance against racism in this poem can be seen from the repetition of the imagery "Inglan is a Bitch" and the lines that follow it in the second stanza. The repetition as a kind of refrain in this poem has some difference in each last line. The last line in the second stanza "Dere's no runnin' whe fram it" (Johnson, 1980, stanza 2, line 8), fourth stanza "No baddah try fi hide fram it" (Johnson, 1980, stanza 4, line 16) and sixth stanzas "A noh lie mi a tell, a true" (Johnson, 1980, stanza 6, line 24) show that the speaker is submit to the hard life in

England. However, in the eighth stanza “Y’u haffi know how fi survive in it” (Johnson, 1980, stanza 8, line 32) tenth stanza “Y’u bettah face up to it” (Johnson, 1980, stanza 10, line 40) and twelfth stanzas “Dere’s no runnin’ whey fram it” (Johnson, 1980, stanza 12, line 48) show that the speaker is no longer submit to his fate. These lines show instead that the speaker intents to fight against the injustice and oppression rather than give up to the situation. And in the last stanza “Is whey wi a goh dhu ‘bout it?” (Johnson, 1980, stanza 14, line 56) the speaker addresses the question to the reader and also black people in particular. The used of the word ‘wi’ in this line is worth to notice. From the beginning the speaker only addresses himself as ‘mi’ and the reader/audience as ‘y’u’. When the speaker finally uses the word ‘wi’ he wants the reader/audience and the black people in particular to come together in unity to fight against the oppression. The intended answer of the question is not to go back to the Caribbean but to learn from the speaker’s bad experience in order to survive in England where institutional racism exists. Thus, this poem can also be seen as LKJ’s support of the diasporic movement of the black people to the metropolitan center.

This poem, however, also shows a kind of ambivalence relationship between the subaltern (the immigrant) and the dominant power (the white employee/the government). Even though the imagery of “Inglan is a bitch” is repeated fourteen times in this poem to show the discontent feeling of black people toward the ‘motherland’ England, they still need England and they don’t go back to their countries. It is the same with the dominant bloc too. Even though they resent black people and have negative stereotyped that black man is very lazy,

some of the employees still need black men as cheap labor to do some menial job that white men don't want.

From the postcolonial perspective, the resistance from this poem can also be explicitly seen from “the second area of concern in postcolonial criticism” (Barry, 2002: 195), language. In the seventh stanza LKJ used a simile “strang like a mule” (Johnson, 1980, stanza 7, line 2) to describe the persona's physical strength in his youth age. The simile is interesting since mule is a hybrid domesticated animal with horse as its sire and donkey as its dam. The hybrid characteristic of mule is, in a way, suits the hybrid identity of the speaker, the language hybridity in particular. Patwa used by the speaker, has similar characteristics; it has English' vocabularies and grammar with some modification influences from West African languages. Jamaican Creole, or patwa, used in LKJ's poem is the result from the interaction between British colonist and African slaves during the colonial times in Jamaica. The language and its place in society reflect the cruel history of Jamaica as a British sugar colony until its independence in 1962. It is clear then that patwa is a hybrid language.

Rajeev S. Patke mentioned that at the social level, patwa represents classes and individuals whose use of language was not accommodated in the norms of the middle-class minority that benefited from colonial education. At the literary level, patwa gives linguistic subcultures a place within a revised concept of literature (2006: 97). Most of the times Jamaican Creole is considered as broken English and as a corruption of English and a dialect used by uneducated people. However, Ashcroft et.al mentioned that according to Homi K. Bhabha, rather than indicating

corruption or decline, hybridity may be the most common and effective form of subversive opposition since it displays the “necessary deformation and displacement of all sites of discrimination and domination” (Ashcroft et.al, 1995: 9). So, when LKJ uses patwa he distorts the domination of Standard English (SE) by turns a blind eye to the formal patterns dictated by English grammar and writes in Jamaican Creole orthography. In so doing LKJ adopted with honor something that the hegemony bloc meant as an insult.

Relying on Edward K. Brathwaite’s theory of nation language, LKJ’s poems embraces the spectrum of linguistic expression afforded to black people through the history of resistance and survival. While English language can convey intellectual concepts and denotative reference, only *patwa* which is spoken in childhood and in home carries the emotional weight and connotation that are important to LKJ’s poem. Thus, by employing Jamaican Creole in his poem LKJ also represents the experience of Caribbean people. By writing his poem in Jamaican Creole orthography LKJ appropriated the language to, as Chinua Achebe said, “bear the burden of another experience” (Ashcroft et.al, 1995: 19). The Jamaican Creole orthography thus used to confront the history of mimicry and mockery by the metropolitan.

As Ashcroft explains the control over language is one of the main features of imperial oppression (2002: 7). This control is maintained by the installing of ‘standard’ version of English language as the norm through education system and marginalizing all ‘variants’ as impurities. As a poet born in Jamaica and later on moved to England, Johnson would have been subjected to the ‘imperial education

system' as Ashcroft describes. From the title "Inglan is a Bitch" it can be seen that Johnson refuses to speak/write 'England'. By using an abbreviated Inglan, LKJ translates the proud imperial signifier to fit a particular voice and sensibility. The thudding 'an' suffix, which is also attached to the empire's capital 'Landan', phonically articulates the poem's dejected tone. In fact, the whole Jamaican Creole phonemic orthography used in the poem is LKJ's attempt to subvert SE. And the strongest moment of resistance in LKJ's poem against SE as the dominant language is when the poet performs his poem, either in public or on the recorded media.

So LKJ's strategy of resistance is by creating the imageries of hard-working black man which is clearly the opposite from the negative racist stereotype that black man is very lazy. From the imageries in the refrain LKJ also encourage black people to not to give up to the harsh reality but to fight for their rights. LKJ mostly used patwa and only a bit of Standard English in this poem to reverse their positions, patwa becomes the dominant language while SE becomes the subordinate. Patwa in LKJ's poem gives ethnic and linguistic diversity its space in the middle of the metropolitan centre of London. In fact, in an interview in 2002 by the BBC Radio 4 LKJ stated that writing and performing using *patwa* "...was an act of rebellion really....I supposed subconsciously I want to subvert the English language" (Lolley, 2002).

CHAPTER V

CONCLUSION

In “Inglan is a Bitch” LKJ provides settings where black people suffer constantly from the pressure racism but still keeping alive the hope of being able to overcome the problems. The racism in the poem can be seen in the imagery of lowly paid menial jobs. It is the exact picture of the black immigrant in London. Even if they had skills, most of the immigrants were given the menial jobs that white people didn't want. The argument against employing black people was they were lazy. In “Inglan is a Bitch” LKJ refute the stereotype and shows that black people were hard workers. With his poem LKJ urged black people to stand firm in England and fight for their rights against all prejudice and racial stereotype.

The imageries in the poem are presented through visual imageries, metaphor and simile. The visual imageries are the Jamaican Creole orthography which creates the image of a black Caribbean and also from the jobs that the speaker tells in the poem. The metaphor is from the title “Inglan is a Bitch”. The metaphor creates the opposite image of England which previously considered as the “motherland” by its colonies to the image of a troublesome and unpleasant thing. The simile “strang like a mule” creates the image of hybrid identity of the black Caribbean and also Jamaican Creole itself. All these imageries reflected how the speaker refuse to submit to the racist society and choose to stand firm in England and deals with the racist society.

LKJ's poem is most effective when performed and heard by the audience. Through his poems LKJ created and reinforced a sense of communal identity and established a hybrid oral/literary tradition different from the preexisting English literary tradition. His poem also focuses on the black people's attempt to make a home in Britain.

LKJ is entirely aware of the power of words and discourses as modes of recognition and domination, hence the use of specific dialects. From the very beginning, the reader notices the focused on the language used by LKJ. It is the poet's method to establish a way of interacting with the reader. By using such dialects, either performs or writes in it, the poet demands a less passive behavior from the reader so as to decode the message. As a result, the reader/audience is invited cross the conventional boundaries of poetry and writing, and has more participation in the construction of meanings.

For LKJ using *patwa* to create imagery of a hard-working black man in his poem is politically motivated, a choice informed by an acute awareness of its history as the language of the oppressed, it is a medium of resistance allowing the expression of a more authentic and indigenous sense of black or Caribbean identity.

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APPENDIX

Inglan is a Bitch

W'en mi jus' come to Landan toun
Mi use to work pan di andahgroun
But workin' pan di andahgroun
Y'u don't get fi know your way around

Inglan is a bitch
Dere's no escapin it
Inglan is a bitch
Dere's no runnin' whey fram it
Mi get a lickle jab in a bih 'otell
An' awftah a while, mi woz doin' quite well
Dem staat mi aaf as a dish-washah
But w'en mi tek a stack, mi noh tun clack-watchah

Inglan is a bitch
Dere's no escapin it
Inglan is a bitch
No baddah try fi hide fram it

W'en dem gi' you di lickle wage packit
Fus dem rab it wid dem big tax rackit
Y'u haffi struggle fi mek en's meet
An' w'en y'u goh a y'u bed y'u jus' can't sleep

Inglan is a bitch
Dere's no escapin it
Inglan is a bitch
A noh lie mi a tell, a true

Mi use to work dig ditch w'en it cowl noh bitch
Mi did strang like a mule, but bwoy, mi did fool
Den awftah a while mi jus' stap dhu ovahtime
Den awftah a while mi jus' phu dung mi tool

Inglan is a bitch
Dere's no escapin it
Inglan is a bitch
Y'u haffi know how fi survive in it

Well mi dhu day wok an' mi dhu nite wok
Mi dhu clean wok an' mi dhu dutty wok
Dem seh dat black man is very lazy
But if y'u si how mi wok y'u woulda sey mi crazy

Inglan is a bitch
Dere's no escapin it
Inglan is a bitch
Y'u bettah face up to it

Dem a have a lickle facktri up inna Brackly
Inna disya facktri all dem dhu is pack crackry
Fi di laas fifteen years dem get mi laybah
Now awftah fifteen years mi fall out a fayvah

Inglan is a bitch
Dere's no escapin it
Inglan is a bitch
Dere's no runnin' whey fram it

Mi know dem have work, work in abundant
Yet still, dem mek mi redundant
Now, at fifty-five mi gettin' quite ol'
Yet still, dem sen' mi fi goh draw dole

Inglan is a bitch
Dere's no escapin it
Inglan is a bitch
Is whey wi a goh dhu 'bout it?

(Johnson, 1980)

