COLONIAL AND POSTCOLONIAL CONTEXT IN SAM SELVON'S NOVELS: A BRIGHTER SUN AND THE LONELY LONDONERS

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ABSTRACT

COLONIAL AND POSTCOLONIAL CONTEXT IN SAMUEL SELVON'S NOVELS A BRIGHTER SUN AND THE LONELY LONDONERS

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The present work is dedicated to the analysis of colonial and post-colonial concepts and processes revealed in the works of Samuel Selvon, namely A Brighter Sun and The Lonely Londoners. Samuel Selvon was born in Trinidad, and dedicated his professional writing activity to the exploration of the effects the colonial reign of the British Empire had on the identities, lifestyle, and behaviour of Trinidadians during and after being colonized.

The novel The Lonely Londoners was written in the 1950s, when the process of decolonisation was unleashed by the British Empire; it proved to be a dramatic though positive change for Trinidadians who turned out not ready to live an independent life, and whose lives were altered and crippled by the colonial rule.

A Brighter Sun was written in the 1990s, after several decades of Trinidadians' attempts to live an independent life. Therefore, both novels reflect the experiences of Trinidad after the colonial rule, and ruin the stereotypes instilled in the colonial literature, colonial times, and colonial perceptions. Samuel Selvon reflects on the concepts of hybridity, creolization, mimicry, explores the concepts of sexuality and identity in his novels, which is the subject of analysis in the present work. The colonial and post-colonial discourse is also analyzed in the final chapter of the work, with proper reference to discourse analysis studies.

Key Words: Imperialism, Empire, Colony, Colonialism, Postcolonialism, Samuel Selvon, A Brighter Sun and The Lonely Londoners.

ÖZET

SAMUEL SELVON'UN DAHA PARLAK BİR GÜNEŞ VE YALNIZ LONDRALILAR ROMANLARINDA SÖMÜRGE VE SÖMÜRGECİLİK SONRASI BAĞLAM

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Bu tez, Samuel Selvon'un Daha Parlak Bir Güneş ve Yalnız Londralılar romanlarında yer alan sömürge ve sömürge sonrası süreçleri ve bu süreçlere ait konseptlerin analizlerini kapsamaktadır. Samuel Selvon, Trinidad'da doğmuş ve profesyonel yazarlık hayatını, sömürge öncesi ve sonrasında Britanya İmparatorluğu'nun Trinidad'lıların davranışlarında, yaşam tarzlarında ve kimliklerindeki etkilerini araştırmaya adamıştır.

Yalnız Londralılar romanı 1950'lerde, Britanya İmparatorluğu'nun sömürge etkisini yitirmeye başladığı dönemde yazılmıştır. Bu roman, yaşamları sömürgecilik sebebiyle değişen ve baskı altına alınan, hürce yaşamaya hazır olmayan Trinidad'lıların dramatik fakat müspet değişimini gözler önüne sermektedir.

Daha Parlak Bir Güneş romanı, Trinidad'lıların bağımsızca yaşayabilme çabalarını gösterdiği 1990'larda yazılmıştır. Bu yüzden, iki roman da sömürge yönetimi ve sonrasına ait deneyimleri, sömürge edebiyatındaki harap edilmiş stereotipleri, sömürge zamanlarını ve sömürge algısını yansıtmaktadır. Bu tezin de konularını oluşturan melezlik, kreolizasyon, öykünme kavramlarını, cinsellik ve kimlik kavramları üzerinde Samuel Selvon'un araştırmaları olmuştur. Ayrıca bu tezin son kısmında, sömürge ve sömürge sonrası söylem analizi, uygun söylem analizi çalışmalarına atıfta bulunularak yapılmıştır.

Anahtar Kelimeler: Emperyalizm, İmparatorluk, Sömürge, Sömürgecilik, Sömürge Sonrası Dönem, Samuel Selvon, Daha Parlak Bir Güneş ve Yalnız Londralılar.

TABLE OF CONTENTS

INTRODUCTION

European empires and colonizers have enjoyed their immense power over large territories distant from the European continent for decades, and even centuries, and have improved their colonization and expanded to a great extent, becoming powerful forces in the modern international context. Europe builds or re-shapes the world as Eurocentric by means of colonialism. It changes or re-defines cultures and inserts the European or Western culture into the centre. In the end, as Sharp states, civilization on the earth begins to be called as European and non-European civilization:

> [...] colonialism was distinct [...] because of its unprecedented scale but also because of its establishment alongside a specific form of rational knowledge (called the European Enlightenment). [...] The way that European colonists came to know the world has been highly influential. The combination of scientific knowledge and capitalism within the context of superiority provided the framework through which the new lands and people became known to the Europeans and subsequently became the basis for European control of them (2009: 4).

According to such classification, the absolute power, colonizer, assigns him a mission: modernization of primitive lands and cultures. It is achieved by conquering the land and minds of natives spontaneously by re-editing or distorting the historical facts. At this point, European post-colonial writers, thinkers and academicians start to question European-dominated world. The natural outcome of such clash between colonizer and colonized is a generation which has not realized itself as Fanon states: "I am talking of millions of men who have been skilfully injected with fear, inferiority complexes, trepidation, servility, despair, abasement (2008: 7). Despite the fact that colonial expansion was once seen as a positive trend for the imperial Europe boosting its development and establishment of the European capitalism, the post-colonial studies have unveiled a much more complicated set of features, implications, notions, and consequences connected with the discussed unequal distribution of powers and forces in the world.

This dissertation aims to analyse processes mentioned above from the beginning of imperialism, colonialism to post-colonialism in which changes, developments and transformations of individuals, their cultures, languages are presented in detail

according to the classification of before, during and after colonial processes. The work consists of theoretical clarification of the concepts and processes that are related to imperial, colonial and post-colonial era.

The dissertation is divided in to four chapters. The first chapter titled as "Imperialism, colonialism and post-colonialism" gives the definitions of theoretical terms such as empire, imperialism, colonialism, post-colonialism and their sub-terms according to important theoreticians such as Loomba, Fanon, Ashcroft, Said, Bhabha and so on. This chapter also shows how colonization occurs and analyzes the pathway from imperialism to post-colonialism. The key theoretical frameworks and perspectives on colonialism, imperialism as forms of oppression, power, and inequality are reviewed in the first chapter to provide sound basis for further applied analysis of the works of Samuel Selvon, the history of Trinidad's subjugation, and the implications of colonialism and post-colonialism traceable in the selected literary works.

The second chapter deals with Selvon's first novel A Brighter Sun in the context of colonization of native land of Trinidadians. It analyses the process of reshaping a nation and its mind by showing the activities of owners of colonial power. As the natural outcomes of colonization, the concepts of otherness, search for identity in colonized society and other relations between the colonial and colonized nations are to be regarded as the ground for the first novels.

In third chapter entitled as "Postcolonial Concepts and Processes in The Lonely Londoners", the affects of colonization are to be handled. Moreover, some key concepts that are directly related to postcolonialism such as mimicry, hybridity, creol(e)isation, otherness and son on are going to be defined and analyzed with examples from the novel The Lonely Londoners.

In the fourth chapter, the two novels are going to be handled in terms of discourse of colonialism and postcolonialism. Language is a living organism and a "social institution" (Saussure, 1983: 77) so, it is affected by those using them. After pressure of colonial powers during period of colonialism and de-colonization, the effects of colonizers on the language and an evolution in language of colonized people

create basis of discourse in terms of colonial studies. In this chapter, this issue is going to be clarified according to important linguists such as Derrida, Saussure and samples from the novels in concern.

CHAPTER ONE
IN THEORY: IMPERIALISM, COLONIALISM AND POST-COLONIALISM

Terms such as empire, imperialism and colonialism are the key terms to understand the post-colonial era and its conditions. The main point of the analysis is the definition of imperialism, since it explores the strong relationship between imperialism and colonialism. As the first stage of this analysis, the word 'empire' is an unavoidable and necessary end for the beginning of imperial process. Empire is something different from classical empire which is the natural outcome of imperialism. According to Hardt and Negri, as quoted by Ashcroft et al.:

Empire refers to something very different from those empires that have been the traditional consequence of imperialism: the extra-territorial extensions of sovereign nations beyond their own boundaries. For Hardt and Negri, empire now 'establishes no territorial centre of power and does not rely on fixed boundaries or barriers. It is a decentred and deterritorializing apparatus of rule that progressively incorporates the entire global realm within its open, expanding frontiers.' (qtd. in Ashcroft, 1994: 70).

As suggested above, empire is a kind of operational power by means of which imperial monopolies keep the hegemony in their hands. In a parallel sense, Edward Said evaluates it as "the practice, theory, and the attitudes of a dominating metropolitan centre ruling a distant territory." (1994: 8). It can be said that empire is the natural outcome of the desire for power. Imperialism in this sense could be a kind of institution dominating other powers:

In its most general sense, imperialism refers to the formation of an empire, and, as such, has been an aspect of all periods of history in which one nation has extended its domination over one or several neighbouring nations. (Ashcroft, et al., 1994: 111).

Edward Said attributed much attention to the studies on imperialism, and focused on Orientalism as a purely Western invention. Said defines imperialism as:

the creation and/or maintenance of an unequal economic, cultural, and territorial relationship, usually between states and often in the form of an empire, based on domination and subordination (qtd. in Johnston, 2000: 375).

According to Kohn, the notion of imperialism mostly draws attention to the ways in which one state exercises power over another one, either through settlement and sovereignty, or through indirect mechanisms of control (2012: 1). Kohn contemplates to describe imperialism as "a broad term that refers to economic, military, political domination that is achieved without significant permanent European settlement" (2012: 1). Hence, one can treat imperialism as the basic form of self-proclaimed governance of one country over another one due to the former's more advanced state of development and power that it can impose on other geographical locations.

While there are great controversies between the ideas of the authorities on imperialism and its relationship with capitalism, many thinkers such as Gathii associate imperialism with capitalism. He asserts that imperialism is "expansion and spread of industrial and commercial capitalism." (2006: 1013). In other words, capitalism is an umbrella term which hides imperialism in its natural body. They are just like Russian dolls in that they include each other in their nature:

> Imperialism is not a stage, not even the highest stage, of capitalism: from the beginning, it is inherent in capitalism's expansion. The imperialist conquest of the planet by the Europeans and their North American children was carried out in two phases and is perhaps entering a third. (Amin, 2001: 1).

Another prominent figure, Lenin, draws attention to the economic side of imperialism and evaluates it in a triangle of capital, monopoly of financial oligarchy and power. The fact that Amin does not accept imperialism as the stage of capitalism is reversed by Lenin:

> ...we must give a definition of imperialism that will include the following five of its basic features: 1) the concentration of production and capital has developed to such a high stage that it has created monopolies which play a decisive role in economic life; 2) the merging of bank capital with industrial capital, and the creation, on the basis of this "finance capital," of a financial oligarchy; 3) the export of capital as distinguished from the export of commodities acquires exceptional importance; 4) the formation of international monopolist capitalist combines which share the world among themselves, and 5) the territorial division of the whole world among the biggest capitalist powers is completed (1917: 105).

When Lenin's, Amin's, and Said's ideas are combined, the common point of imperialism appears to be the problem of the modern era beginning or continuing with capitalism which gives rise to strong and harmful activities of imperial powers to get the highest proportion of the world goods, places and so on. The important point here is not the starting point of imperialism or capitalism but the final point they have reached. Namely, the social and cultural effects of imperialism and also capitalism on the civilizations are unavoidable facts or results. Said asserts that the supporters of imperialism:

> [...] deploy a language whose imagery of growth, fertility, and expansion, whose teleological structure of property and identity, whose ideological discrimination between 'us' and 'them' had already matured elsewhere – in fiction, political science, racial theory, travel writing. [...] (1994: 128).

European imperial enterprise which considers it as a right to exploit the resources of the colonies, feels superior over the non-European lands and peoples. The ideology that lies behind these aims, racial and cultural divisions has been supported since the eighteenth century when the industrial revolution started in England. When all the above conditions are analysed, economy is the prime motivator of imperial activities. It is inevitable that capitalism and imperialism have to be evaluated in terms of both social and economic conditions.

Philosophically, colonialism is treated as a very similar term to imperialism. Colonialism is "a practice of domination, which involves the subjugation of one people to another" (Kohn, 2012: 1). The problem with defining colonialism is its high similarity to the concept of imperialism, as described above. It is also referred to as "a broad concept that refers to the project of European political domination from the sixteenth to the twentieth centuries that ended with the national liberation movements of the 1960s" (Kohn, 2012: 1).

To be clear about the notion of colonialism, especially in philosophical terms, one has to clarify the meaning of the notion of 'colony'. Ania Loomba provides a sound basis for analysis in this context (2005: 12). Webster Dictionary defines colony as "a group of people who leave their native country to form in a new land a settlement

subject to, or connected with, the parent nation" (Loomba, 2005: 133). Loomba states that the present definition neutralizes the negative impact that colonizers produced on the colonized territories by means of exercising their power. Loomba claims that by its nature, colonialism instilled the notions of domination and conquest. Hence, the notion of the colony's aims to conquer and control people of different territories by means of exercising the force of a powerful nation is included by Loomba to create a multi-dimensional vision of the colony (Sunseri, 2011: 81).

Indeed, the analysis of the concept of colonialism has very close ties with the course of European development, and in some terms, as Ania Loomba notes, with the European capitalism (2005: 23). According to Loomba, the general definition of colonialism is "the forcible takeover of land and economy", but in the narrower context of European colonialism, the term refers to the "restructuring of non-capitalist economies in order to fuel European capitalism" (2005: 23). Citing the Oxford English Dictionary, Loomba also notes the geographical peculiarities of colonialism as compared to imperialism; in these terms, colonialism means:

> A settlement in a new country... a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up (qtd. in Loomba, 2005: 7).

There are close relationships between the notions of imperialism and colonialism; Edward Said clearly expresses the common ties between colonial and imperial context as "dominating, restructuring, and having authority" (1994: 3) over colonized nations by the European invaders. Cesaire also notes the connection of colonialism with religion, noting that colonialism stemmed from the vision of Christianity as equalling civilization, while paganism was equalled to savagery, giving rise to the multitude of colonialist and racist consequences (1955: 2). The relationship of colonialism and imperialism to the Industrial Revolution is also evident – through travelling and new inventions, the Western nations became more advanced and more powerful, which enabled them to exert their power and influence on less developed countries, and to take advantage of their beneficial position in their expansionist activities. However, there are

also some pronounced differences between colonialism and imperialism, as expressed in the work of Catherine Hall:

I use 'colonialism' to describe the European pattern of exploration and 'discovery', of settlement, of dominance over geographically separate 'others' ... I use 'imperialism' to refer to late nineteenth/early twentieth century moment when European empires reached their formal apogee. (2000: 5).

As it comes from the present quotation, there are substantial differences between the state of imperialism and the process of colonialism in the European history. Nonetheless, the doubtless conclusion that can be drawn from both concepts is that Europe developed and prospered at the expense of other nations, crippling and distorting their identities, reshaping their cultures, and imposing their ideological and religious postulates on the nations that used to live their authentic lives, and to practice their native cultures, language, and lifestyle. Hence, one has to keep in mind that the notion of imperialism bears an indisputably cultural and ideological dimension that was uncovered only with the emergence of post-colonial studies.

In the 20th century, the trend of decolonization began in the British Empire; the causes of this trend were the nationalist movements mounting resistance to the British colonial authority, and the growing expenditures on the administration of Britain's colonial rule in the distant colonies. Hence, post-colonialism as a distinct field of studies emerged in the 20th century with the unveiling of massive decolonization trends and movements by the formerly powerful colonizers such as France, Britain, etc.

At the turn of the twentieth century, the British Empire covered a vast area of the earth that included parts of Africa, Asia, Australasia, Canada, the Caribbean and Ireland. At the turn of the twenty-first century, there remains a small number of British colonies. The phrase 'the British Empire' is most commonly used these days in the past tense, signifying a historical period and set of relationships which are no longer current" (McLeod, 2000: 6).

However, one should note that the roots of the postcolonial intellectual discourse developed long before the official decolonization process. As McLeod (2000: 10) suggests, the antecedent of postcolonialism was the expansion of 'Commonwealth

literature' in the middle of the 20th century. It was a distinct literary trend to which the works describing certain countries with a history of colonialism, mainly from the perspective of European writers. In 1965, *The Journal of Commonwealth Literature* was created, and the editorial to the first edition claimed, the texts were written primarily in English, so they were to be evaluated in relation to the English literature, according to the English literary canon. Hence, the writers were striving not to depict a truthful and picturesque image of a certain place, but to increase the value of their writing pieces by applying to universal truth and values. Thus, the Commonwealth literature lacked authenticity and national focus, and even distorted the representation of certain nations in the literary aspect.

There is still much non-clarity about the roots of post-colonialism, since many researchers attribute its origins to the emergence of postcolonial literary and cultural criticism in the 1980s and 1990s (McEwan, 2009: 34). However, the outreach of postcolonialism is seen as going beyond the focus on literary manifestations of postcolonial experiences. As McEwan (2009: 35) defines it, "postcolonialism reveals and problematizes the power relations through which what count as knowledge and how it is produced has tended to be determined in the West". Postcolonialism is seen as geographically contextualized, and is applied to various fields to contest the colonial and neo-imperial power and knowledge (McEwan, 2009: 35).

The post-colonial studies are a strong and widely developed field of research covering the aspects of social, political, cultural, and psychological studies. There are even applications of post-colonialism in the field of psychoanalysis. Loomba (2005: 122), for instance, researched the manifestations of Oedipus complex in the formerly colonized nations. Another outstanding post-colonialist researcher and practitioner is Frantz Fanon; he worked out a ground-breaking socio-centric therapy directed at the reconciliation of the individual with his world (Greedharry, 2008: 24-25). The present approach of Fanon is based on the assumption that in the post-colonial context, many individuals feel displacement – they have developed a dual identity during the colonization period, and a part of their identities belongs to the Whites, while another one – to the Blacks. As Fanon explains,

The black man possesses two dimensions: one with his fellow Blacks, the other with the Whites. A black man behaves differently with a white man than he does with another black man. There is no doubt whatsoever that this fissiparousness is a direct consequence of the colonial undertaking (2008: 1).

Fanon has postulated the direct link between language and the embedded inferiority of the colonized people, and states that,

All colonized people – in other words, people in whom an inferiority complex has taken root, whose local cultural originality has been committed to the grave – position themselves in relation to the civilizing language: i.e., the metropolitan culture. The more the colonized has assimilated the cultural values of the metropolis, the more he will have escaped the bush. The more he rejects his blackness and the bush, the whiter he will become" (2008: 2-3).

The present position has revolutionized the field of post-colonial studies, since it assumed the great importance of language affecting the culture of colonized nations, and re-confirming the British dominance not only in formal, political and economic terms, through formal administration of its power. The findings of Fanon indicated that the colonial rule has also affected the identity, self-esteem, and self-evaluation of colonized people who start identifying themselves with a more prestigious culture, language, values, and norms of the colonizer, thus refusing from their authenticity, and coming into a conflict of their inner selves facing dramatic duality.

As a result of the long-standing tradition of viewing colonization as "acculturation" of pagans and savages, the notion of cultural and linguistic imperialism has been derived. As Barbara Bush (2006: 195) notes, the cultural imperialism is still evident at the level of popular and intellectual culture, and controls the fields of science and academia in the definition of dominant academic discourses. The global educational discourses are shaped by the US scholars and US-backed funding programs, while the US and European technological progress shapes the direction of the global technological development (Bush, 2006: 195).

In addition to cultural imperialism still persisting in the long-decolonized territories, the linguistic imperialism is one more dominant phenomenon shaping the perceptions of inferiority and superiority in the post-colonial settings. Hegemonic dominance of English in the present world is indisputable; local languages and dialects

are under the threat of extinction, and intelligence and education are increasingly associated with knowing English and adhering to the Western traditions, values, and ethical norms (Bush, 2006: 195). Finally, the global language and culture are now dominated by the American business language, which implies that the linguistic dominance is retained even under the conditions of a seemingly democratic and free world of the 21st century.

Bhabha occupies a very significant place in the post-colonial studies, since he is considered to be the pioneer in generating the key concepts of post-colonialism such as hybridity, mimicry, difference, and ambivalence (qtd. in Huddart., 2006: 1). According to Bhabha's position on hybridity stemming from the colonization experiences, there is a certain internal space "in-between the designations of identity", that contributes to the "interstitial passage between fixed identifications" that "opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha, 1994: 4).

The concept of mimicry is highly synonymic to hybridity, but it is more related to the adoption and adaptation of the colonizer's culture. Hence, as one can see, it is more of a cultural concept. Bhabha, according to Huddart (2006: 57), considers mimicry not a slavish imitation, and not the conscious assimilation of the inferior person into the supposedly dominant, superior culture. It is more about "an exaggerated copying of language, culture, manners, and ideas" (Huddart, 2006: 57). It presupposes repetition with a difference, sometimes even with the implications of mockery, that signifies the comic approach to the colonial discourse (Huddart, 2006: 57). As Bhabha defines the manifestation of mimicry in the colonial discourse:

> In mimicry, the representation of identity and meaning is rearticulated along the axis of metonymy. As Lacan reminds us, mimicry is like camouflage, not a harmonization of repression of difference, but a form of resemblance, that differs from or defends presence by displaying it in part, metonymically. Its threat, I would add, comes from the prodigious and strategic production of conflictual, fantastic, discriminatory 'identity effects' in the play of a power that is elusive because it hides no essence, no 'itself'. (1984: 128).

Coming to the concepts of difference and benevolence, one has to note that the concept of 'difference', as introduced by Bhabha, is distinct from the one traditionally used by scholars and laypersons. In the understanding of Bhabha in the cultural context, difference is synonymic to the "inconsummerability" and "untranslatability" of a certain culture (Hallward, 2002: 24). Cultural difference, in the understanding of Bhabha, denotes the "momentous, if momentary, extinction of the recognizable object of culture in the disturbed artifice of the signification, at the edge of experience" (Bhabha, 1994: 126). Therefore, the strength of a culture is in its turbulent and affluent signification, and Bhabha sees the cultural as the production of cultural differentiation, not as a conflict among different cultures, but as plain differentiation in the plurality of co-existing cultures (Hallward, 2002: 24).

As one can see from the present account, both Bhabha and Fanon have offered complex perspectives of the post-colonial experiences challenging the traditional visions of colonial contexts and the construction of identities in the colonial times, as well as their effect on the post-colonial identities of both colonizers and the colonized. In this context, the major opponent of their post-colonial visions is the presentation of Orientalism by Edward Said.

> In his pathbreaking work, *Orientalism* (1978), Edward Said shows how a massive regime took these essentially mobile positions [sun rising – *oriens*, and sun setting – *occidens*] and fixed them in relation to an imaginary centre of Europe. The "Orient" became an object which could be known by a European subject as it could not know itself. This line of argument effectively founded a new area in textual and cultural studies, that of post-colonial theory" (Easthope, 1998: 145).

Thus, Said sees the Orientalism as the pure oppression and dominance discourse, in which the oppressor left the oppressed speechless and opinion-less, being the only actor in the construction of the colonization reality. Bhabha produced an extensive work on challenging the vision of Said, stating that the relation between the colonizer and colonized is much more complex, nuanced, and politically ambiguous. The author points out the "destabilizing' 'ambivalence' of psychic affect and identification" that the colonization experiences produced on both sides of the process. Moreover, Bhabha produces a revolutionary statement, assuming that in his opinion, each side depends on the other one in the process of psychological constituting of itself (Moore-Gilbert, 2000:

457-458). The present vision implies that the relations of colonialism were not purely the ones of dominance and subordination; they have produced a hybrid of cultures and identities that has not been completely eliminated during decolonization, but has instead transferred into the psychological domain manifesting the crisis of self-identification, especially by the formerly colonized nations. Having adopted the values and culture of colonizers, they have changed their inner identity dramatically; however, after the powerful colonizer left their lands, the need to reconstruct their authenticity emerged, and the most challenging issue in relation to this process constituted the homogeneous and authentic culture not slavishly resembling to the one of the colonizer.

The present task was hard for the divided minds and identities of the ex-colonized nations traumatized by assimilation and acculturation, and not knowing their genuine national path. These issues now constitute the core focus of post-colonial studies in terms of exploring the nature of colonized people's duality, the dissolution of commonly held stereotypes embedded in literary and cultural artifacts created by the Western authors, and definition of the nationally specific, independent, and psychosocially mature pathways for the decolonized nations.

When Trinidad lost its status as a British colony, the country was involved in the long and complex post-colonial process of the national development experienced by the Trinidadians in their own way. Since 1962, this southernmost island of the Lesser Antilles became independent from the British Empire (Raymond, 2005: 64). After gaining independence, the Trinidadian society was affected by different changes that helped it to reconstruct their national identity.

According to Kerr (2000: 16), in 1802, Trinidad was ceded to Britain. When Trinidad became one of the colonies of the British Empire, it suffered from slavery, poverty, and the overall unrest caused by the British political and economic dominance. Kerr (2000: 16) notes that the British Empire treated Trinidad in the same way it did in the other colonies; in other words, the natural and human resources were extensively exploited. Although the British rule lasted for more than a century, the Trinidadians could gain independence from it without losing their sense of national identity.

Raymond (2005: 5) notes that when World War II was over, European countries triggered idealistic economic, social, and cultural activities that extended all over the world, and had a notable impact on the Caribbean colonies. Trinidad managed to gain its independence from the British Empire, and in the post-colonial period, Trinidad became the independent republic within the Commonwealth. After Trinidad became formally independent in 1962, the island started its complex process of the national identity reconstruction lasting till nowadays.

Hybridity is applicable to Trinidad because after gaining independence, the native Trinidadian people and their culture mixed with the immigrants and their culture. For this reason, the post-colonial Trinidadian society is associated with such phenomenon as hybridity. Hybridity is defined as a complex concept that means mixture and transition from one paradigm into another (Cohen, 2007: 3). In the context of Trinidad, mixture was observed in everything: people, cultures, languages, etc. When Trinidad became independent, its national development could not be realized separately from other parts of the world. Incoming people flooded the country creating favorable conditions for the Trinidadians' development; as a result, the interpenetration of cultures and ethnoses was realized.

The post-colonial studies revealed that hybridity was applicable to Trinidad in the period of independence because the mass immigration of foreigners to the island was followed by the mixture in the social and cultural dimensions. Besides, these studies demonstrated that creolization and mimicry of the Trinidadian society were obviously based on the hybridity concept. Hybridity gave rise to people's mixing; since incoming people were bearers of a more influential and still dominant culture and race, the native Trinidadians tried to adopt something new to their own environment.

Creolization is one of the products of hybridity, a distinctive post-colonial feature of the Trinidadian society; hence, it should be revealed in the context of this subsection. For Cohen (2007: 4), creolization is a complex notion meaning mixing of different ethnoses and cultures. As one may see, after gaining independence, the Trinidadians faced the diverse social and cultural environment that was a result of the waves of immigrants that flooded Trinidad in the 1960s. Different ethnoses and cultures mixed, and the native Trinidadians were creolized. Duncan (2008: 57) reveals that Trinidad

became the recipient of emigrants from numerous corners of the world: from Western Europe, India, China, Africa, etc. Incoming people mixed with the native ones; for example, if a white European man married the native Trinidadian woman, their child was a Creole, a hybrid of different ethnoses and cultures.

Another concept associated with the concept of hybridity is mimicry that became characteristic of the native Trinidadians. Mimicry is defined by Cohen (2007: 18) as a way to adopt one's culture (habits, fashion, pieces of art, etc.) to another one. The Trinidadians adopted immigrants' cultures to theirs; as a result, their traditions are mixed with other ones. Walcott (1974: 3) calls the Caribbean culture (including the Trinidadian one) the culture of mimicry because even after gaining independence, such colonies as Trinidad recognized that the British Empire was economically benign and malevolent from a political perspective. Naturally, in contrast to the British Empire, Trinidad was weak and underdeveloped in many senses, so mimicry became a natural instrument that gave the Trinidadians an opportunity to follow others' example in the national development (Walcott, 1974: 5). Overall, mimicry and creolization, the products of hybridity, became the obvious conditions for the relatively successful national development.

In the1960s, the Trinidadians became a pluralist society; naturally, the reconstruction of the national identity was problematic within the multiethnic and multicultural population (Duncan, 2008: 57). Immigrants arrive in Trinidad searching for exotic places for residence (and recreation) and economic dominance in the local businesses (Birkle, 2009: 63). At the same time, under the influence of immigrants and politically unstable environment, the native Trinidadians saw opportunities to improve their lives by migrating to other countries (especially, to the USA and Canada) (Birkle, 2009: 63). Departing from their native land, the Trinidadians hoped to find better living conditions mainly through promising employment in other countries (Birkle, 2009: 63). For this reason, after gaining independence, Trinidad became both the point of destination for numerous immigrants and the point of departure for the natives searching for a better life.

Although multicultural and multiethnic environment is associated with a challenging period in Trinidad, at the end of the day, it led to the beneficial outcomes

(such as enrichment of a national culture, experience-changing, etc.) that positively influenced the Trinidadian national identity. However, the post-colonial process of national development and identity recognition was not smooth. In the 1970s, the political instability led to the worsening of economic situation that caused social unrest. Overall, it was a controversial period for Trinidad because on the one hand, substantial oil reserves were discovered in its territory; while on the other hand, the political system was too instable and ineffective to preserve the country's temporary welfare. Ott comments on this historical period as follows,

> during the oil boom of the 1970's, Trinidad and Tobago became one of the most prosperous countries in the Western Hemisphere. By 1980, it ranked third in GDP per capita behind the United States and Canada (2000: 165).

In addition, the country enjoyed an increased literacy rate (even higher than in Italy of that period), widespread energy consumption, national press development, potable water accessibility, and adequate income distribution (Ott, 2000: 165). However, the political instability and weakness along with ineffective national policies led to the economic crisis that made the Trinidadians (especially, the natives) suffer a lot. For this reason, it was not surprising that Trinidad experienced a social uprising in 1970-1971 (Ott, 2000: 172).

In her article, Pasley (2001: 1) reveals that the great social uprising of the early 1970s called Black Power movement that introduced new changes to the Trinidadian multiethnic society. According to the author, the political instability and economic crisis were not the only reasons of this movement. The firm grip of the ruling PNM (accompanied by arresting social activists), growing race consciousness (caused by the multicultural and multiethnic environment), and feminists' activity (women's rights were oppressed as in many other countries) can be referred to other factors leading to this social uprising. (Pasley, 2001: 1). In other words, in order to achieve social wellbeing, the formal independent status of the country was not enough; the Trinidadian society wanted to gain real democratic independence expressed in the equality and rejection of discrimination (mainly, of racial segregation and women's rights' neglect). For this reason, thousands of young people were seen at the massive peaceful demonstrations happening in the Trinidadian streets. Although the Black Power

movement did not bring drastic changes within the Trinidadian society (for the exception of the increased number of black bank tellers and light skinned winners at beauty competitions), it strengthened the spirit of the nation, and contributed to the national identity reconstruction. (Pasley, 2001: 14).

Ott (2000: 173) pays attention to the fact that the radical ideology based on the recognition of fundamental people's rights emerged as a result of the Black Power movement. However, if initially the social opposition of the ruling party's regime expressed its protest in peaceful demonstrations, then, the Trinidadians began displaying violence; this tendency underlines the evident social strive for nationalism in Trinidad of that time. Ott reveals the following evidence:

> the importation of this radical ideology coincided with the development of academic theories of economic dependence which argued that within developing countries a small elite was prospering at the expense of the masses, and that globally, developing countries were being held hostage to the developed world's desire for suppliers of primary products (2000: 173).

As one may see, the Trinidadians were disappointed with this idea, and it was not surprising that peaceful demonstrations could transform into violent acts. For example, Ott (2000: 173) notes that after one of political protesters was killed, the strike (started during the resignation of Robinson, one of the members of the PHM government) among masses was followed by the mutiny suppressed by the government's bombardment and road blockage that led to the killing of five civilians. Overall, the 1970s were the most troubling period in the Trinidadian development that proved the weakness of the national political and economic systems; at the same time, the period strengthened the nationalistic spirit that helped Trinidadians to believe in the importance of their national identity.

Since the 1980s, Trinidad has been experiencing a relatively calm period of national reconstruction and development. The diverse cultural and religious background gave the Trinidadians an opportunity to reintroduce old traditions, and to create the old ones. Featherstone (2005: 225) notes that one of the distinctive post-colonial features in Trinidad was the revival of cultural life expressed in the spread of national cultural

traditions (such as carnivals and masquerades) and musical performance events. Besides, in this period, Trinidad became a birthplace for calypso music (Featherstone, 2005: 26). Even today the Trinidadians go on experimenting in their cultural life, mixing up their centuries-old traditions with modern ones. Overall, since the 1980s, the musical development and revival of cultural festive occasions became not only the symbol of Trinidadian national uniqueness, but also the sign of the country's multicultural and multiethnic spirit.

Nevertheless, the cultural life of post-colonial Trinidad was not limited only by regular festive events. In the post-colonial period, many national artists dedicated their works to their native country and its people. In this context, the figure of Samuel Selvon assumes great importance at the national and international scale. He worked as a journalist and literary editor in local newspapers (*Trinidad Guardian* and *Guardian Weekly*); however, his contribution to the cultural heritage of Trinidad was not only in the area of journalism and editing (Salick, 2001: i). Selvon was a famous Trinidad-born writer who started publishing his works since the 1950s, and after the country became an independent republic, some of his novels acquired notable national significance (Salick, 2001: i). In his works, through the author's persuasive narratives, one may reveal the Trinidadian people's way of everyday life and problems presented at the West Indian island in colonial and postcolonial periods. Although he died at the end of the 20th century, Selvon will always remain a ground-breaking writer who embodied his patriotism and nationalistic spirit in his influential works.

The brief discussion of Selvon's works make one evaluate the post-colonial Trinidad from the Trinidadians' point of view. His novels A Brighter Sun, The Lonely Londoners, Those Who Eat the Cascadura revealed the Trinidadians' reality typical for the country in the post-colonial period (Salick, 2001: 5). The phenomena described in Selvon's novels should be understood as implicit for Trinidad in the middle of the 20th century (mainly, 1950s-60s) characterized by the weakening of the British Empire's influence and the painful process of the national identity reconstruction.

Selvon's first novel, A Brighter Sun, clearly demonstrated the gap that divides Trinidad and England, in other words, the developing world and developed one. The title and novel's content suggest that the end of the colonial period increased the sense

of growing optimism and confidence in the Trinidadians in relation to the future of their exhausted but newly acquired homeland. Reading the author's novel, one may agree with Selvon that at the beginning of the post-colonial period, the country looked forward, "to a brighter sun, shedding its lambent light of independence, racial harmony, and increasing knowledge" (Salick, 2001: 16). As one may see, this novel makes one recall the 1970s, when the Trinidadians desperately struggled for their native country and reconstructed their national identity through movements, demonstrations, mutinies, etc. (Ott, 2000: 172). Naturally, these forms of the social protest were the reactions to the improper quality of life caused by weakness and instability of political power, economic crisis, and ignorance to fundamental rights of the multiethnic population.

Other novels raised pressing problems faced by the Trinidadians, as well. For example, Selvon's novel called The Lonely Londoners shows the reality in which the Trinidadians found themselves after the independence proclamation. In this novel, one may see that for the Trinidadians, the post-colonial period is associated with massive emigration of West Indians to London, cultural differences conditioned by the emergence of thousands of immigrants from other countries, and obvious class and racial boundaries that existed between poor Trinidadians and rich emigrants (Selvon and Susheila, 2006: vi). As one may see, both novels suggest that although the Trinidadians suffered a lot after gaining independence, they believed in the happy future without discrimination, poverty, and injustice.

The post-colonial independence was perceived by the Trinidadians as a long-term challenge against a painful period; however, regardless of suffering and instability, the Trinidadians believed that they managed to reconstruct their national identity. As one may see, during the post-colonial period, the Trinidadians faced a harsh reality. Although they did not feel themselves the British Empire's enslaved people any more, their way of independence and reconstruction of national identity was extremely challenging and painful. The following features are considered as the characteristic of post-colonial Trinidad: multicultural and multiethnic environment, tough but poorly developed political apparatus, oil boom followed by economic crisis; social unrest caused by discrimination and unfavorable economic situation, and reconsidered traditional cultural life with new trends reflecting the reality of that time.

CHAPTER TWO
THE CONTEXT OF COLONIALISM IN SAM SELVON'S A BRIGHTER SUN

A Brighter Sun, Sam Selvon's first novel, was first published in 1952. The story concentrates on the life of young Tiger, "the peasant possessed by the demon of self-improvement" (Nasta, 1988: 110). It is told with a moving simplicity, which clearly shows there was no ambition underlying the creation of the novel. The author rather wished to share his experience of living in the colonial society with its ordeals and hardships. The main character and people surrounding them are all very true-to-life, and, as Nasta points out, "if a stranger read A Brighter Sun and went to Trinidad expecting to meet people like Tiger [...], he would not be disappointed" (1988: 110). Selvon himself mentions that his novel was autobiographical, and this might be the reason why it creates such a credible picture of the characters' lives in the reader's mind (Nasta, 1988: 110).

The novel was a development from a short story *The Baby* that was published three years before the novel. It was not identical in the plot, but contained no considerable difference from the description of Chandra's birth in the novel itself. The author did not choose the title, the original London publisher, Allan Wingate, did it instead. The possible alternatives were *Soul and Soil*, or *Highway in the Sun*. Notably, the latter was the title of the radio version created approximately fifteen years later (Salick, 2001: 15-16). The title A Brighter Sun contains a deep symbolic meaning. Firstly, sun helps locate the narrative, creating a stronger association with the Caribbean and Trinidad specifically as also stressed by Salick:

> The title [...] suggests the importance of the sun as a controlling symbol in the novel, underscoring the sense of growing optimism and confidence that impels the narrative. At the end of the novel, Tiger, chastened and humbled by experience, looks forward, as does the country he is made to represent, to a brighter sun, shedding its lambent light of independence, racial harmony, and increasing knowledge (2001: 16).

Simultaneously, the title draws attention to the fact that human dramas are all insignificant when exposed to observation against the background of the eternally rising and setting sun. Tiger makes a journey from darkness to the light, as does his motherland, and this journey is a recurring motif of the literary path trodden by such characters as Ulysses and the Solitary in Wordsworth's *The Excursion*, when the emphasis lies on the fact of following the sun and adjusting to its unique solar rhythm (Salick, 2001: 16).

The novel is set in Trinidad within the time span between 1939 and 1945, i.e. the period of World War II. Trinidad was a British colony then, having witnessed centuries of Spanish, French and British colonization. Quite logically, the population pattern of the country is highly varied, including people of European (Spanish, French, English and Portuguese), African, and Asian (generally from China and India) origins. The main characters are representatives of two biggest ethnic groups – people who descended from Africans and Indians (Gerschel and Green, 1995: 2).

Colonization could not fail to leave its traces on the Trinidadian society. What the author shows is its heterogeneity, as the abovementioned ethnic groups were all separated by their customs and conventions, languages and religious beliefs. The structure of the society, like in the majority of the Caribbean, was based on the superiority of the white man. People of the African and Asian origins had an inferior economic and social status; however, there existed a Creole middle class, which was composed of people of mixed European and African origins (Gerschel and Green, 1995: 2). Prejudice is a logical consequence of such a state of affairs.

Between 1835 and the 1880s there were numerous arrivals of Chinese, Portuguese and Indian workers to Trinidad, as people sought employment opportunities and decent wages. This was in a way conditioned by the fact that after centuries of slavery, people of African origin felt no desire to work at plantations and moved to urban areas. The work was quite hard though, and laborers tended to leave plantations after their contracts expired. The Chinese were inclined to become engaged in trade, whereas Indians appeared to have adapted to the hardships of the life and worked at plantations, which resulted in good productivity of the rice and sugar industry. As the labor migration involved whole families, and tended to stay and work at the same

plantations, their communities preserved their ways, language, religious beliefs, food, traditions, and even clothes. The war was, however, the time when younger Indians felt like moving to towns and become integrated with the Creole population (Gerschel and Green, 1995: 3).

The American presence was a major influence on the Trinidadian society. They started establishing military bases as a result of the agreement between the USA and Britain. With the Americans' arrival, life changed drastically. People got jobs that earned them the money they could have only dreamed of before; simultaneously, the cost of living increased sharply. People started to move in large groups from their dwelling places to those where Americans needed labor force. There was much cash in circulation, which entailed spread of crime. American men had affairs with the Trinidadian women, which resulted in numerous illegitimate children and tension between American men and the Trinidadian population. However, the belief that white people were superior started to be questioned as there were many white American soldiers and sailors doing manual work, as well as getting drunk and disorderly (Gerschel and Green, 1995: 4).

The journey starts in the place where Tiger was born, and spent his childhood. It is the district of sugar cane and the Indian Territory in Trinidad, Chaguanas. He has to develop an understanding of the traditions of his own family, encounter new people and new perspectives, challenge everything he has been taught to stick to in order to become an improved version of himself and become more satisfied with his own life. Changes of Tiger's personality are not exclusively individual, they are also the alterations that the colonized society had to undergo in order to move from the colonial and, therefore, secondary status to an optimistic future. Development is the key metaphor in the discussion of the novel and its connection with the colonial and post-colonial themes. Consequently, the place of a personality within the framework of personal change and national identity within the framework of global social, economic, and cultural changes are the main themes of the novel. They are revealed through the relations between the concepts of "us" and "them", the correlation of the tradition and development, as well as internal conflicts of a personality as an individual and part of a community.

What is usually emphasized by the researchers is the political or the economic aspect of imperialism and colonialism. However, the political aspect is often given more attention, and the economic one shows why it has such dramatic and lasting effects on the colonized society. According to Pennycook:

> Imperialism [...] is ambiguous as to whether it refers primarily to an economic or a political system. If it is the latter, then the political independence of colonies signifies the end of colonialism and ultimately the end of imperialism. If, however, as many have argued, it is understood primarily in economic terms, political independence may not signal any particular change in the economic imperialism to which a country may be subjected (1998: 34).

Colonialism is the instrument of adjusting not only the way of life, but also the way of thinking of those people who are in the subordinate position. Pennycook also presents the perspective outlined by Thornton, according to which colonialism is roughly the surroundings that shape people's ways, beliefs and attitudes:

> Colonialism in this view [...] is not so much a status as it is a state of mind, the 'context of existence' for those who are subject to rather than agents of international power. 'Imperialism' [...] was used to dignify Crusoe's relationship to Friday; 'colonialism' was Friday's awareness of his subjugation (1998: 34).

For one thing, such a perspective gives space and material to process mentally, as it regards colonialism as "not a secondary aspect of imperialism but rather the lived experiences of those that experience imperialism" (Pennycook, 1998: 34). However, this point of view is limited in the way that it does not regard colonialism as part of colonizers' experience. Nevertheless, this is irrelevant for the present study, as the focus of A Brighter Sun lies exactly on the colonized population. Pennycook also stresses that "colonialism needs to be seen as a primary site of cultural production whose products have flowed back through the imperial system" (1998: 35).

There is a viewpoint that colonialism can also be regarded as a cultural formation. Accordingly, the existing cultures of both metropolitan states and colonies are largely shaped by the colonial system (Gillen and Ghosh, 2007: 133). However, it is important to realize what lies in the basis of the concept of culture in order to

understand how it can be affected by colonialism. Dirks emphasizes the role of colonialism in the modern understanding of the notion:

> The anthropological concept of culture might never have been invented without a colonial theater that both necessitated the knowledge of culture (for the purposes of control and regulation) and provided a colonized constituency that was particularly amenable to 'culture'. Without colonialism, culture could not have been so simultaneously, and so successfully, ordered and orderly, given in nature at the same time that it was regulated by the state. Even as much of what we now recognize as culture was produced by the colonial encounter, the concept itself was in part invented because of it. Culture was also produced out of the allied network of processes that spawned nations in the first place. Claims about nationality necessitated notions of culture that marked groups off one another in essential ways, uniting language, race, geography, and history in a single concept (1992: 3).

Consequently, the aspects of culture that are essential in the understanding of colonialism in terms of its effect on Trinidadians, as reflected by Sam Selvon, are language, racial attitudes, historical past and links of the national identity to the geographical location. Selvon's novel investigates the culture of the colonized society through its effects on one person, Tiger, and his closest surroundings.

The author shows the connection between the society as a whole and Tiger as a separate part of it through the juxtaposition of the main events in the country and those of a small Indian community. At the beginning of the novel the author gives a detailed account of all economically and socially important events, immediately stating the following:

> In Chaguanas, a sugar-cane district halfway down the western coast of the island, the biggest thing to happen, bigger even than the war, was Tiger's wedding. The whole village turned up for it, Negro and Indian alike, for when Indian people got married it was a big thing, plenty food and drink, plenty ceremony (Selvon, 1998: 4).

What Selvon makes evident is that the life of people in a country should not be studied through the general statistics voiced by mass media and historians. The effect of the colonial regime on the population is better seen through the eyes of its representatives, which enables the author to show the wide range of beliefs and attitudes. This makes the narrative true-to-life, showing deepest and most dramatic

influences of the society on its members. They are not capable of judging the importance of global economic events on their community, which is why their attention is concentrated on their own lives.

Selvon also highlights the characters' language that is part of their identity. According to Wyke, the use of dialectal words in the novel illustrates the author's commitment to the idea of using language for the purpose of the "literary representation of their lived experience" (1991: 3). It helps the reader get a more complete and rounded idea of the personality of an inhabitant of a colonized country, as well as their way of communicating. The author explains it in the following way:

> Language is the speaker's and the writer's essential tool of expression. As the speaker expresses his personality through his speech, so the writer reveals the distinctiveness of his style and the indigenousness of his culture through his writing. When the informal structures of speech merge with the patterns of written language, a unique artistic process occurs in fiction, one which may range from unpolished peasant speech to elevated poetic diction (Wyke, 1991: 5).

The aspect of language reflected by Sam Selvon is especially important concerning the viewpoint voiced by Fanon (2008: 9), according to which "a man who has a language consequently possesses the world expressed and implied by that language. What we are getting at becomes plain: Mastery of language affords remarkable power". The fact that Tiger and other non-white inhabitants use a dialectal form of English to communicate accents their subordinate status in the colonized society.

As Tiger is a representative of one of the Trinidadian communities, the reader may trace the changes society was undergoing through the development of this character's personality. On the one hand, Tiger is part of a family, which means he is a bearer of the traditions and customs. These are, in turn, the markers of the colonial society. On the other hand, Tiger is an individual, and this enables him to question the established rules and norms and search for those that could give him self-fulfillment and personality growth. There is a strong connection between an individual and society, which is outlined by Bhabha:

The civil state is the ultimate expression of the innate ethical and rational bent of the human mind; the social instinct is the progressive destiny of human nature, the necessary transition from Nature to Culture. The direct access from individual interests to social authority is objectified in the representative structure of a General Will – Law of Culture – where Psyche and Society mirror each other, transparently translating their difference, without loss, into a historical totality. Forms of social and psychic alienation and aggression – madness, self-hate, treason, violence – can never be acknowledged as determinate and constitutive conditions of civil authority, or as the ambivalent effects of the social instinct itself. They are always explained away as alien presences, occlusions of historical progress, the ultimate misrecognition of Man (2008: xxvi).

Though the author shows development of new ideas and attitudes in one person this also clearly indicates the state of the society. This makes A Brighter Sun and Tiger's metamorphosis a good example for studying the effects of colonialism on Trinidad and its inhabitants on the verge of the post-colonial period of the country's history.

Racial attitudes are built around the distinctions that are essentially a cultural construct of the colonial period. It is one of the tools colonizers used to justify their activities and impose on people the idea that some are born to dominate, and others exist to be dominated. Blaut describes racism as a strategy that "had as its main function the justification of colonialism and all other forms of oppression visited upon non-Europeans, including minority peoples in countries such as the United States" (qtd. in Pennycook, 1988: 51).

Tiger is part of a family, which means he is a bearer of the traditions and customs. These are, in turn, the markers of the colonial society. On the other hand, Tiger is an individual, and this enables him to question the established rules and norms and search for those that could give him self-fulfillment and personality growth. There is a strong connection between an individual and society, however, Page claims that racism is perhaps the most controversial legacy of the colonial period:

Stereotypically equated with color, more specifically with blackness, the idea of race is merely a social construct. Race simply does not exist. It was created by those in power in order to justify and legitimize their hegemony over their colonial subjects, and it eventually became integral to maintaining colonial power. Therefore, it can be argued that racism has a more complex nature than a simple color issue where colonialism is concerned (2003: 491).

Pennycook shares this opinion, citing Memmi who describes racism as:

> ...a consubstantial part of colonialism. It is the highest expression of the colonial system and one of the most significant features of the colonist. Not only does it establish a fundamental discrimination between colonizer and colonized, a sine qua non of colonial life, but it also lays the foundation for the immutability of this life. (qtd. in Pennycook, 1988: 51).

Since such an attitude became part and parcel of the colonial way of life, racial intolerance could not but find reflection in the attitudes of the colonized people. In a society as multinational as the Trinidadian one, this results in the tension between people of different origins. Quite logically, if white people are different and better, this system does not necessarily consist of two elements; whites, and non-whites. It may be a more complex hierarchy comprising people of Indian, African, Chinese, or Portuguese origin.

The attitude of Urmilla, Tiger's wife, towards white people is awesome. The status of a white person is unattainable and associated with isolation from hardships and difficulties of the non-whites' lives, even concerning issues inevitably linked to everyday life. When Urmilla is asked by Rita, a Creole, why her own people cannot live peacefully and quietly like Indians do, the girl understands quite well that quarrels are not nationally specific features. However, this understanding does not go beyond the border separating whites and non-whites:

> She knew from experience that Indians fought and quarreled just as much. Didn't she have a mark on her shoulder where an empty tin had struck her when her own father and mother were fighting? It was the same thing all over. Only white people. If they could only be like white people! (Selvon, 1998: 31).

Tiger, whose evolution symbolizes changes in the whole society, comes to question the superiority of white people. This happens during the scene when Tiger tries to buy a bonnet for his child in a shop, but a white woman enters the same shop and is immediately served by the shop attendant. Tiger does not agree that he needs to wait until the woman purchases what she wants and insists on his being served first. He speaks of fairness, though his understanding of justice differs from the commonly

accepted one. According to the racist morale, it is just to serve the white woman first just because she is white. In Tiger's eyes, it is fair to serve him first as he came first.

He stood up helplessly, looking around and wondering if other people were noticing and laughing at him. He wanted to do the right thing, whatever it was. But he could not understand the situation. What he wanted to do was to make a scene, demanding his rights. But instead he walked slowly out of the store. Behind him the attendant said. 'Ah sorry, madam, but yuh know how dese people rude. He look as if he just come from de country. Always pushing in front of everybody else" (Selvon, 1998: 93).

After the scene, Tiger still cannot understand the logic of what has happened in the shop. He gets an explanation:

Listen, is one ting yuh have to learn quick, and dat is dat wite people is God in dis country, boy. Was de same ting wen I uses to work in de grocery. Was always wite people first. Black people like we don't stand ah chance (Selvon, 1998: 95).

The logical consequence is antipathy towards those who get all the privileges simply by being born white instead of earning them. Nevertheless, this belief is further developed towards the end of the novel, when Urmilla needs medical attention due to her second pregnancy. It is impossible to get public service, and Tiger has to turn to private doctors. He fails to find help with an Indian and a black doctor. A white doctor, who is ready to help, expresses no superiority and charges quite a modest fee for his visit. Tiger is deeply moved by his actions. He expresses his emotions to the Negro doctor who has refused to attend on Urmilla:

Let me tell you. First, I went to a coolie doctor. Yes, a coolie like myself. You know what he do? He out the light in my face. Then I come by you. You don't want me to tell you what you do! You know that for yourself! But you know who I get eventually? You know? You don't know? Is a wite man! Yes, a wite doctor from England, who don't even belong to this country! Is he who come, quite from Port of Spain, to see my wife. All you ain't shame? You own people you doing that to? And I say again, look who it is that come? A big wite man! (Selvon, 1998: 187-188).

Another racial issue discussed by Selvon is the relationships between the minorities living in the country. The author mainly concentrates on the relations between Indians and Negroes. Racial antagonism, so deep-rooted in the inhabitants of colonies, is also directed against each other. According to the viewpoint shared by much

of the population, it is safer and more reasonable to stay bound to one's own national community. Tiger's and Urmilla's relatives and Jaggernauth all believe it to be correct. This perspective is voiced by Tiger's uncle, when he expresses dissatisfaction because of Tiger and Urmilla's association with Joe and Rita: "Is only nigger friend you makeam since you come? Plenty Indian lieam dis side. Is true them is good neighbour, but you must look for Indian friend, like you and you wife. Indian must keep together" (Selvon, 1998: 47).

The reaction is one of surprise, as it is hard to understand for the young couple why they should keep their good neighbors away. They are friends, who help each other and like spending time together. They have taught Tiger and his wife about many things in their everyday lives. However, Tiger's uncle explains what seems absolutely doubtless to him: "Nigger people all right, but you must let creole keep they distance. You too young to know about these things, but I older than you. Allyuh better make Indian friend" (Selvon, 1998: 48). The man took no pains to explain things to Tiger, thinking the authority of his age to be a sufficient justification for the abovementioned opinion. However, there is no viable explanation to this, and Tiger understands it contemplating the events of the day. He blames the absence of an explanation on his stupidity, but the reader perceives that the real limitation of the colonial system lies on the conscience of those people who never question the existing order, contributing to the strength of the colonial system:

He thought how burned cane thrash went spinning in the wind helplessly. He and Urmilla would have been like that if Joe and Rita hadn't helped. He found decision difficult. He was even angry with himself, and he thought that if he was so stupid, how would he explain things to his children when they grew up and asked questions? (Selvon, 1998: 48-49).

Tiger faces both negative and positive manifestations of human nature from the representatives of people of different origins. Despite the attitude of his family, Tiger learns to see the truth beyond the racial prejudice that dominates the society surrounding him. The drastic changes in the economic and political life of the country cannot but change the way of life of its citizens. Perhaps it is too late to introduce radical changes

into the lives of older generations, but young people are more susceptible to them, showing greater flexibility of thinking.

Tiger manages to understand that distinguishing people and referring them to some classes based on their race is not the truth he is ready to accept. Instead, he finds a new idea to stick to: "Don't mind you is creole and I is coolie! Everybody must live good together as friend!" An idea that is so common now, seems a revelation for the colonized world: "Ain't all of we does live good?" (Selvon, 1998: 153-194).

Tiger's resentment of the alienation among the colonized population is so important and symbolical. The reason is the fact that, according to Ching-Liang Low, colonizers had a need in the division of the world into Self and Other (1996: 63). They may have fancy in the native culture and emulate some native traits or features. However, they have the 'demarcating imperative', which aims at dividing white and black, colonizers and colonized (Low, 1996: 3). The belief that some people are inferior to others because of their race was the restriction that limited the freedom of thought and self-expression in the colonized society.

Tiger's experience of communicating with people from different backgrounds and growing tolerance towards them is the way that Selvon wanted for Trinidad, and it might contribute to the collapse of the myth of the white man's superiority over non-whites. The gradual merge of the latter into a comprehensive 'Us', understood as part of a greater, global 'Us', i.e. humanity in general, was an important step on the way from colonialism to post-colonialism, in terms of the existing theories. Selvon's vision for the future was optimistic and not unconnected with the change in racial attitudes. Though it was expressed by Tiger at the moment when he was overwhelmed by bitterness and offense, it was not the feeling of doom in his words, but hope for a better life for his family and people like them: "But a day will come when all you can't treat people like that! That is all I have to tell you" (Selvon, 1998: 187).

The search of Tiger's identity through his everyday quest for the understanding of his own personality, for being a man, though his concept of man changed throughout the search, is given special attention. According to Zewde,

The issue of identity has been one of the most central in human society. It has inspired the creative endeavors of many artists and writers. On a more negative plane, it lies at the root of most of the conflicts that have bedeviled the world for quite some time. Even a cursory look at most of the conflicts in the recent past would show how much many of them have revolved around the question of identity (2008: 1).

Within the framework of colonialism, aspects associated with identity correlated with the categories of the Crown's rule. Establishments that regulated religious and political life "circumscribed individuals by placing them in colonialism's definitional boxes" (Silverblatt, 2009: x). These categories defined conditions for people's cultural possibilities, but individuals made these frames filled with the experience of social relationships. Silverblatt supports the viewpoint that identities should be studied dialectally, "as a dynamic relation between a subject and the social forms and practices of a given milieu"; moreover, they have to be analyzed through their contexts, with respect to the circumstances of their creation, transformation and maintenance (Silverblatt, 2009: x).

One of the main tools of the colonial regime was the control of knowledge. What is more, "many colonial bureaucrats dominated a special kind of knowledge: they could determine the most profound of societal truths – membership in a human community" (Silverblatt, 2009: xi). The authorities had the power of defining the category embracing human beings, which played a substantial role in the consolidation of race thinking as a way of life. Their practices went as far as to establish the terms employed to judge the world and shape any individual's societal and social truth (Silverblatt, 2009: xi). The centralized choice of a frame for the colonized people's identities was part of the carcass for colonialism.

Hogan mentions the importance of interaction between colonizers and the colonized. There are zones of high intensity contacts, as well as those of low intensity (2000: 4). The author believes that in the zones of intense or even routinized interaction, such communication has effect on culture: "My concern [...] is with contact that is not all improvisational, but highly regulated, and regulated in such a way as to define a system of interaction, for this is the sort of contact that is consequential for one's sense of identity" (Hogan, 2000: 4). In the region of contact, there is a possibility of certain mediation between the colonizers and the colonized on the part of a group and this

group is also intermediate in the racial respect. This role is often fulfilled by the mixed-race population.

Colonial contact destroys indigenous culture. Traditional practices become hard to carry on, which poses the question of cultural identity within the framework of colonialism. There are two types of identity outlined by Hogan (2000: 9). The first one deals with the procedural ways, which consist of people's unreflective knowledge of how they should participate in religious practices or carry out certain duties. This one can be referred to as "practical identity". A set of characteristics that shape a person's self-understanding, existing in the form of hierarchy where some considerations are more critical than the other, can be called "reflective identity". There is a connection between the two, as it is impossible to completely separate one single and integral identity into two components; they rather operate on different planes of a person's life. Both are the result of social practices, not individual decisions (Hogan, 2000: 9). With respect to contact culture, Hogan explains:

> In terms of both reflective and practical identity, indigenous people in contact culture are caught between two conflicting sets of imperatives. The practices that are normal and natural in indigenous culture are often inappropriate, and are almost always denigrated, in colonial culture. One's reflective identity as defined by the colonizer is often brutally demeaning. And yet the economic and political domination of the colonizers – their widespread control of the structure of work, their system of education, and so on – impels one to accept the colonial categories, their implications and practical consequences (2000: 10).

As a result, a person's identity may experience painful conflicts and lack of stability in their understanding of themselves. Adherence to traditions may also have a radical side. The desire to preserve the national identity may result in what Hogan calls "reactionary traditionalism", which is essentially "rigidification of indigenous tradition" (2000: 12). It stresses the difference between the European and the indigenous culture and attempts to erase all traces of the European influence from their own culture. This 'purgative' traditionalism often took the specific form of originalism, or the return to the 'pure' kind of tradition, non-observance of which entailed degeneration in the view of its followers. Traditionalists regard this degeneration as the cause of the establishment of colonialism (Hogan, 2000: 12).

In addition, gender was an important element of identity in the colonized society. Relying on Nandy's perspective, Hogan mentions, "the colonial denigration of indigenous culture consistently involved an assimilation of cultural hierarchies to sex hierarchies. Specifically, the indigenous cultures were seen as feminine or effeminate and the metropolitan culture as masculine" (qtd. in Hogan, 2000: 18). Ideologists of the colonizing power denied indigenous men their manhood, whereas women were regarded as passive and submissive creatures completely devoid of will. However, in the eyes of colonists, this passiveness was hiding violence, immorality and lust, which showed colonizers' fear and apprehension of something they could not clearly understand (Hogan, 2000: 18). Gender became an important aspect of both practical and reflective identity (Hogan, 2000: 19).

Another important aspect of an identity affected by the colonial regime that found reflection in A Brighter Sun was the polarity between adults and children. Pennycook argues:

> Linking together the idea of a process of development from primitive to advanced with the nineteenth century interest in the extent to which ontogeny recapitulates phylogeny (the development of the individual mirrors the development of the species), it was a short step to see colonized people as children and the colonizers as adults (1998: 60).

The corresponding European concept of childhood developed in the seventeenth century. According to Nandy, before that, children had been viewed as smaller versions of grown-ups, but now they were regarded as inferior versions requiring "strict moral training and education in order to ensure [their] upward progress to maturity" (Pennycook, 1998: 60).

The reader can see reflections of all these considerations in the novel. At the beginning of his journey, the 16-year-old Tiger mainly perceives his reflective identity through the practical one. The character is very young, which also reflects the colonizers' perspective on the colonized as if they were dependent and inferior children. Tiger does not possess much knowledge about the meaning of some rituals, takes no interest in their cultural significance. He does what he is told to do just because this is

his parents' will: "Tiger didn't know anything about the wedding until his father told him. He didn't even know the girl. But he bowed to his parents' wishes" (Selvon, 1998: 4). Nevertheless, his reflective identity is stirred by curiosity, as Tiger wants to know what he should expect. Still, the socially established routine operations are the focus of this curiosity: "He wondered if she could cook, but he didn't ask himself if she knew anything about what boys and girls did when they got married, because he didn't know either" (Selvon, 1998: 5). For that moment, it is enough for Tiger to have this new event in his life to break its monotony. Tiger's realization of himself is much determined by the traditions observed in his family. The young family moves to Barataria, where Tiger starts his long journey to his new self. They are now a separate social unit, and Tiger is head of the family, which pushes him into the painful consideration of what it means to be a man for him. Barataria is a village that is as varied in population as Trinidad in general, which reflects the existing situation in the country: "The village was almost as cosmopolitan as the city. Indians and Negroes were in the majority" (Selvon, 1998: 9).

At first, Tiger demonstrates spectacular ignorance in what a mature man should be. Again, he perceives the concepts purely in terms of his routine actions, without any attention given to the spiritual and personal development. A man to him is not a personality:

> Tiger had never smoked. He had only seen his father and the others. But he had decided that he was not going to appear a small boy before his wife. Men smoked: he would smoke. He would drink rum, curse, swear, bully the life out of her if she did not obey him (Selvon, 1998: 11).

Nevertheless, quite soon he arrives at a conclusion that knowledge is a powerful tool, and no one can actually become a man without gaining knowledge, be it about how to plant crops or live with a wife. Later the scope of knowledge Tiger would like to have widens considerably. In some respect, this is triggered by the necessity of communicating with his black neighbors, who give him the experience of co-existing with representatives of another community and understanding that they are not so different in the end. They share the same problems; Rita gives Urmilla guidance and advice as to different aspects of everyday life, developing a rather maternal attitude. Tiger's development achieves a milestone when he realizes the responsibility of having

a wife and a baby. Though he is very young, for the first time he understands that tradition is not everything when he admits to himself that having a daughter is responsibility as big as having a son. Though he was dissatisfied with having a daughter, he realized he had to take care of his family:

He was not alone. He had a wife. He had a child. He put the picture of them in front of his mind to ward off all the things he didn't know, which came to choke him from the dark. He said aloud, "I not alone. I have a wife and a chile. Don't mind it not boy chile. I is a man (Selvon, 1998: 44).

Tiger and Urmilla challenge the ways of their community at the celebration of their daughter's birth. They invite their neighbors to the dinner attended by the members of their families. The older Indian generation feels extremely uncomfortable and disapproves of the young family's communication with the representatives of other racial class. It appears that the adherence to traditions and isolation within one community works well for the benefit of the colonial system, as people readily observe the restrictions imposed by the racial segregation policy. They are alienated and easy to govern, as there is no unity among the colonized population. However, the growing integration triggered by the radical changes in economic, social life and, specifically, migration patterns helped such people as Tiger, and Urmilla understand the advantages of keeping friendly relations with their neighbors.

Traditionalists believed that non-observance of culture-specific traditions and customs was the reason why the colonial regime managed to establish its authority, causing degradation among people. However, Selvon challenges this viewpoint showing Tiger's experience of abusive behavior. The first example shows that it is not readiness to stop relying on tradition, but ignorance that makes people violent. It is also Tiger's inability to get everything he wants at once and irritation at the fact that though he is a more knowledgeable person now, he is still a 'coolie man' in the eyes of others. He comes to realize the scale of the injustice surrounding him. At this period, when Tiger finds out about his wife's another pregnancy, he is outraged at the fact that she has not told him immediately. He projects his dissatisfaction with his position onto his relation with Urmilla, accusing her of fooling him and being unfaithful. He goes on to express his contempt of the existing traditions that take away a person's freedom of choice:

All now so, I could have been man, and I would have meet a girl I love, and get married to she when I could have afford it. You think they give me anything? They give me a cow and this old mud hut in Barataria, and they give me you. Look at you. You ain't have no sense, you ain't even pretty (Selvon, 1998: 141).

At that instant, his marriage and his wife are the embodiments of the limitations imposed on his freedom. This is one manifestation of the dramatic conflicts that Hogan mentions when speaking of a person's self-realization. Tiger's reflective identity starts to dominate over the practical one, and this is a painful process for the boy who has never seriously questioned any traditions before. As time passes by, Tiger starts working for good money with Americans, and he develops painful pride of a person who can earn money and afford expensive things whatever his origin is. He invites Americans to his house. However, small details – borrowed dishes, a light bulb, Rita's make-up on his wife's face – all show him that the depth of the colonized people's humiliation lies far beyond that. The scene ends with his beating Urmilla, as he needs someone to respect him, and this is how he teaches his wife respect.

This violent stage is also part of Tiger's development, as aggression is part of the colonial experience. Tiger has to realize the value of human life seeing his wife suffer and need medical attention. He has to get rebuffed by two doctors of his own and African origin and receive help from a white doctor. He needs this to get confirmed in the belief that it is not the origin that truly unites people and earns a person respect. Sticking with the old ways constituting the national identity would be a predicament to the nation's future, and this is well reflected in Urmilla's still-born child. Tiger insists on inviting a doctor (which is a symbol of focusing on change), whereas Urmilla wants Rita to deliver the baby (which is adherence to conventions and traditions), though the latter hesitates. Tiger yields and the baby is born dead. With due medical attention, Tiger's long-expected son may have been delivered without complications. This scene shows the author's certainty as to the vector of the country's development. The nation needs development, and traditions should not be an obstacle on its way. These things should not be opposed, just like people of different origins should not fight. Selvon's message lies in the appeal for collaboration:

Ain't coolie does live good with nigger? If only wite man who want to keep we down, and even so it have some good one among them. You know something [...], they have good and bad all about, don't matter if you wite or black (Selvon, 1998: 195).

The truth discovered by Tiger is not global or overwhelming; it is a simple truth for simple people. However, it becomes part of Tiger's identity. It gives his life and the life of his family a new dimension. Moreover, it gives the whole Trinidadian society a new, optimistic perspective, as Tiger is part of it. It does not matter what a person's background is, because it is possible for anyone to develop maturity and wisdom, and this process does not depend on the colonizers' grace. A new, happier life is possible, and it is linked to people's aspiration after finding themselves and defying the labels of 'inferior', 'savage', 'rude', 'stupid' imposed by those who are in no way superior. Tiger does not become a prophet for his people. Selvon only hopes that if a boy who initially thought that being a man is smoking and swearing manages to change his identity and start to appreciate his own being, as well as the lives of his family and his friends differing in origin, there is a future for his country. There is a brighter sun for the colonized people.

A Brighter Sun is a novel that concentrates on the personal development of an Indian boy Tiger, who has to overcome the effects of the colonial system on his own identity and the lives of his friends and family. The main issue representative of the colonized society that the author focuses on is the racism and intolerance. The Trinidadian society described in the novel was marked by the superiority of the white man, whereas the colonized people were just as well separated from each other based on their origin. Since racism is one of the strongest influences of colonialism, it had deep roots in the society. With the aid of Tiger's example, Selvon emphasizes the importance of changes in the racial attitudes in the development of the Trinidadian society from a stagnated colonial one into a future-oriented post-colonial one.

Apart from the racial issue, Selvon also shows the problems of the colonized population through Tiger's development. The national culture of the minorities was disrespected, in order to prevent the development of a strong national and personal identity in the colonized population. At times, the attempts to preserve the oppressed culture resulted in the rejection of anything unconnected with the traditional values of a

colonized community. Selvon shows that this policy rather contributed to the enhancement of the regime than protected communities against it. Traditions that rejected any development were linked to ignorance, intolerance and stagnation, whereas the idea of cultural blending appears attractive to the author, as there are more uniting things among the colonized population than separating ones.

In addition, the development of Tiger-boy into a responsible and much wiser young man serves as a metaphor for the advancement of the country. The colonized population had to overcome the imposed image of them as undeveloped, dependent and childish people. The issue of gender is also emphasized by Selvon in his novel. Colonizers stressed gender differences feminizing the male and over-feminizing the female identities in the colonized countries. Tiger's desire to improve himself was initially linked to the search of masculinity, which took quite painful forms at times. However, he managed to develop an understanding that being a man was not an exclusively sexual prerogative and realized that personal growth, care for his family and readiness for change and further development were those aspects that could make him a real man in his own eyes. Overall, Selvon expresses a sincere hope for Trinidad to take the path of change and self-improvement, like that of Tiger, in order to enjoy a brighter sun.

CHAPTER THREE
POSTCOLONIAL CONTEXTS AND CONCEPTS IN SAM SELVON'S THE LONELY LONDONERS

Samuel Selvon's The Lonely Londoners is a story depicting the days of Caribbean immigrants trying to live in London right after the end of World War II. The novel has no consistent plot; however, it is an unspecified compilation of narratives and sketches of African and Caribbean migrants' lives in London described by the central character whose name is Moses Aloetta. All the way through the novel, Selvon singles out a number of foremost topics comprising the migrants' perception of London, the migrants' struggles to stay alive in the metropolis, and the potential interactions between British people and the immigrants from former British colonies.

Even though the process of decolonization was actively undertaken during the 1950s, Samuel Selvon's The Lonely Londoners points out that the imperialist way of thinking is still a major political approach to other nations from the British perspective on the Englishmen's point of view. Despite the fact that the substantial features of imperialism disappeared after the English ex-colonies' acquisition of independence, mistreatment of African and Caribbean migrants was still present when the novel was written. These immigrants living in London can only be hired for physical labor employments, and find a dwelling in the deprived districts of London. Moreover, Selvon describes a more public and intellectual abuse; the migrants are expelled from mounting the social ladder, and are not able to realize great accomplishments in contrast to native British inhabitants. Even though the external apparent features of imperialism have disappeared from the public discourse, the author presented the city of London as not the unpleasant and unfriendly city, but as the city unenthusiastic about accepting the immigrants into the conventional community. The author implies that much time and many generations should pass before the ex-colonies will be incorporated into the conventional English community in which post-colonial concepts and processes could still be observed.

Postcolonialism is conventionally regarded as a historical epoch of history "initializing the 'handing over' of colonized states by what were classified as supreme powers to rulers born and bred in the colonies themselves" (Ahmad, 1995: 279). A number of research studies in this sphere have mostly focused on investigating the explanations concerning past and postcolonial indicators at a wide-ranging and hypothetical level (Chakrabarty, 1992: 225). These considerations have studied classifications in terms of collective performance and hegemonic limitations placed over by one authority on the other.

As the outcome of the colonial venture in the postcolonial era, the notions of hybridity and creolizations are among the prominent concepts to be analyzed within the discussions of post-colonial contexts. Some researchers consider the employment of the hybridity notion as a challenging and insulting concept (Mitchell, 1997: 538). This observation can be clearly noted in Bhabha's (1994: 314) debates of intellectual 'hybridity.' Bhabha has expanded his idea of hybridity from a bookish and intellectual hypothesis to illustrate the structure of culture and individuality within circumstances of colonial opposition and discrimination (Bhabha, 1994: 54). In Bhabha's (1994: 45) point of view, hybridity is the procedure using which the colonial leading power interprets the individuality of the colonized inside a particular worldwide construction, but then becomes unsuccessful creating something recognizable but innovative. Bhabha (1994: 46) asserts that the additional hybrid individuality appears from the intertwining of concepts of the colonized and the colonizer, demanding the legality and genuineness of any indispensable intellectual individuality. Therefore, hybridity is considered as essentialism's remedy or "the belief in invariable and fixed properties which define the 'whatness' of a given entity (Fuss, 1991: xi). In the scholarly postcolonial discussion, the idea of essentiality of any civilization or individuality is debatable (Ashcroft et al., 1994: 37).

Looking for a demonstration of Caribbean verbal communication, Samuel Selvon, in The Lonely Londoners, discovers "the linguistic spheres of the region's Creole Continuum" (Kabesh, 2011: 3). It originated from a unique Caribbean speech. Basically, this is an illustration of Bhabha's statement - "the other of ourselves" (Bhabha, 1984: 209). Therefore, the author's innovations were supported by Kabesh (2011: 5) in *Mapping Freedom, or Its Limits: The Politics of Movement in Sam Selvon's*

The Lonely Londoners, stating that "the study of language, in the broadest sense of the word, must include the study of literature, as literature uses language in a peculiar way and within special contexts". The story begins with the narrator's speech penetrated by the linguistic rhythm of Caribbean inhabitants:

> One grim winter evening, when it had a kind of unrealness about London, with a fog sleeping restlessly over the city and the lights showing in a blur as it is not London at all but some strange place on another planet, Moses Aloetta hop on the number 46 bus at the corner of Chepstow Road and Westborne Grove to Waterloo, to meet a fellar who was coming from Trinidad on the boat- train (Selvon, 1956: 7).

On a meeting with a journalist, Peter Nazareth, Selvon talks about his personal tight spot of being immobilized by the captivities of the English verbal communications in the preliminary phase of creating The Lonely Londoners, and declared,

> This handicap [the English Language], as it were, appeared to me to be something that would affect my work if I wanted to really get down to the gut of the Caribbean people I write about. In particular, when I started to work on my novel, The Lonely Londoners, I had this great problem with it when I began to write in Standard English, and it would just not move along (qtd. in Kabesh, 2011: 6).

According to James (qtd. in Kabesh, 2011: 7), Selvon, as a postcolonial novelist, in "the prison house of [the English] Language could not fully capture the souls of his cultural characters". Nevertheless, main Caribbean characters of the novel are the products of the Caribbean surroundings, with a wide dissemination of the Caribbean Creole nationality. Selvon's inability to depict the Caribbean nationality and their influence on the English verbal communications utilizing the conventional English language is a straight consequence of what the eminent Guyanese critic; Wilson Harris (1967: 31) calls the "lack of the vision of consciousness".

In accordance with Harris (1967: 32), "such linguistic deficiency in the captivation of the characters in the post-colonial era in the 'colonizers' language, by the post-colonial writer, is commonly experienced in an environment with a legacy of denigration and erosion of historical perspective". The West Indians, with the knowledge of immigration, slavery and dislocation, exemplify the inheritance of past deteriorations. Harris' (1967: 32) investigation additionally advocates that this idea of awareness marked in "the peculiarity of the language, because [it is] the concept of

language [that] continuously transforms inner and outer formal categories of experience". In one of his interviews, Selvon captures the idea of awareness throughout the utilization of the Caribbean dialect, stating,

> ... Well to cut a long story short ... I started both the narrative and the dialogue in [Caribbean dialect] and the book [The Lonely Londoners] just went very rapidly along and it took me about a month. I felt very satisfied with it... (qtd. in Kabesh, 2011: 8).

Moreover, Selvon's linguistic presentation of the idea of awareness was performed not throughout the means of the colonial language (English), but throughout that of the West Indians' national verbal communication. Consequently, the former symbolized the deficiency in the idea of awareness, while the latter - its provider. According to Harris (1967: 32), this situation can be described as the "peculiar reality of the [Caribbean] language [that] provided the [literary] medium to see in consciousness ... and to hear in consciousness". Selvon's heroes' verbal communication is based on the Creoles' insubordination to the conventional English verbal practices. In addition, Dowson assures that no one should be astonished, since

> "the language of the street, the common spoken language, has nothing to do with literature - it exists only as sounds ... [and] the writer must use it in a free independent way to form the language of the literature" (2007: 6).

Thus, demonstration is permeated with both misrepresentations and falsifications. Therefore, despite the fact that Selvon's idioms in The Lonely Londoners are not a reflection of whichever exacting Caribbean Creole utilized in whichever island, they symbolize a "convincing extension of the familiar grassroots Caribbean dialect" (Dawson, 2007: 17). Moreover, Selvon's Caribbean Creole displays the features of disobedience and rebelliousness.

The verbal communications in The Lonely Londoners are an illustration of hybridity. As Selvon states in his interview, "I modified the [Caribbean] dialect, keeping the lilt and the rhythm, but somewhat transformed the lyrical passage closer to Standard English" (qtd. in Kabesh, 2011: 8). Consequently, the disloyal temperament of the Caribbean Creole maintained in the postcolonial speech was utilized by Selvon as a symbol of hybridity in Caribbean dialect.

As well as hybridity, mimicry stands out as yet another important post-colonial phenomenon. In the broad subtext, 'mimicry' can be referred to the reproduction of one group by the other. Bhabha's investigation of mimicry is mainly grounded on the Lacanian image of mimicry as concealment producing the colonial dual approach. According to Bhabha (1984: 122), the colonizer is "a snake in the grass, who speaks in a tongue that is forked, and produces animistic representation that emerges as one of the most elusive and effective strategies of colonial power and knowledge". In postcolonial research, 'mimicry' is regarded as disturbing replications distinguishing postcolonial civilizations.

In The Lonely Londoners, Caribbean migrants may be seen on the avenues of London wearing clothes "like Englishmen, with bowler hats and umbrella and the Times sticking out of the jacket pocket so the name would show"; however, they maintain a strange and unwanted presence (35). The author does not suggest that his main characters in some way threatened the concept of Britishness; their attempts to mimic the behavior and examples of clothing of the Englishmen demonstrated their profound appreciation thereof. Selvon displays the postcolonial notion of mimicry in his book in such a way: "When Galahad put on trousers the seam could cut you, and the jacket fitting square on the shoulders. One thing with Galahad since he hit London, no foolishness about clothes: even Moses surprise at the change" (1956: 74) When Selvon displays examples of intellectual mimicry, the author does not apply analogous political implications to them. Bhabha pictures mimicry as an approach able to create hybridity by weakening colonial influence and individuality,

> The effect of mimicry on the authority of colonial discourse is profound and disturbing. For in 'normalizing' the colonial state of subject, the dream of post-Enlightenment civility alienates its own language of liberty and produces knowledge of its norms. (1984: 126)

Nevertheless, Moses' mimicry of English middle-class behavior neither confronts colonial establishment greatly, nor parodies the ambitions of Caribbean migrants. A large amount of the criticism surrounding The Lonely Londoners identifies this work of fiction from the point of resistance or confrontation. As an illustration, Dawson (2007: 7) in his analyses states that the verbal representation of resistance is displaying the confrontation that The Lonely Londoners embodies. He (2007: 10) declares that

Selvon's story portray "a mass migration that overturned the spatial and cultural apartheid cementing colonial rule" and additionally pointed out that "to migrate to the motherland is, then, to issue a radical challenge to this history of subjugation". In short, The Lonely Londoners can be called a story of creative or random reverse post-colonization.

Latest analyses also identify the relationship between this mission of reverse arrangement and that of society-creating. Jed Esty (2004: 203), for instance, persuasively disputes that the story operates as a "reverse auto-ethnographic self-fashioning". The agreement amongst reviewers therefore appears to be on the point of the progression of both "reverse colonization and communal "self-fashioning" (Jed Esty, 2004: 200). One such understanding appears particularly relevant to this novel, and its conversation of mobility. Thus, Dyer argues that Selvon's novel is penetrated by the social attempts to produce a "new 'immigrant' London" (2002: 112) referred to Michel de Certeau's speculations of strategy with the intention of attending to the topic of Selvon's story. De Certeau challenges an interference in the Foucaultian examination of authority that "stresses the diffusion of power and discipline into the minutiae of the everyday, which is significant for its positioning of subjects not only as objects of power but as active 'users' of the very system in which power operates" (1988: xii). Thus, De Certeau distinguishes political strategy in daily practices that operate to oppose strategies of authority. (1988: xii). Consequently, Dyer emphasizes this acknowledgment of daily political activities in her interpretation of The Lonely Londoners. She points out,

> The migrant characters' everyday lives—the trajectories of their walks, their gatherings in small rented rooms, their manipulations of 'proper' English—are political acts ... however incomplete in their ability to alleviate the hardships of actual immigrants' lives in London (2002: 112-13).

Dyer's judicious analysis acknowledges both the confrontation ratified by diverse activities in the novel – from giving different names to city memorials to rejecting to work on low-skilled occupations, or from arranging and attending disco clubs to consumption of London's pigeons – in addition to the prolific capacity of these daily practices to reconstruct the city and envisage a new, migrant society. (Dyer, 2002: 142). In The Lonely Londoners, Selvon mentions:

It have people living in London who don't know what happening in the room next to them, far more the street, or how other people living. London is the place like that. It divide up in little worlds, and you stay in the world you belong to and you don't know anything about what happening in the other ones except what you read in the papers (1956: 60).

In The Lonely Londoners, Selvon instigates to ask these questions – to inquire what sort of political progress is probable and what sort is enviable, to pose what may positively and negatively affect the movement of Caribbean immigrants. The problem of imagining the progress of confrontation in The Lonely Londoners appears at first sight to be obvious. Nevertheless, it is significant to comprehend that Selvon also depicts the obstacles they face, by cautiously documenting the copious obstructions they come across in their activities in the city of London, obstructions that are simultaneously substantial, social, or financial. According to Kabesh:

in charting these sites of racist exclusion alongside well-known landmarks like Piccadilly Circus and Trafalgar Square, which might appear on any tourist map of the city, Selvon makes visible and legible a system of racial hierarchy that, as an unnamed, diffuse network of state and private practices, otherwise might elude apprehension. (2011: 7)

Selvon's representation of London therefore maps ways and objectives just as a conventional atlas do; however, in contrast to contemporary London maps, this map has its own boundaries. Consequently, the novel The Lonely Londoners presents a comprehensive topography of ethnic hierarchy in the city; "it puts in relief different gradations of mobility and freedom that are accessible, or, as the case may be, inaccessible to the text's West Indian characters" (Kabesh, 2011: 6). According to Kabesh:

"in mapping the movement of its characters alongside the restrictions they face, The Lonely Londoners succeeds in charting the freedom and its limits, a powerful gesture that comes to trouble the often untroubled equation of freedom of movement with political freedom". (2011: 7)

The West Indian migrants were predisposed to form neighborhoods within the huge cities like London. Those neighborhoods had numerous advantages for the migrants: the presence of the other migrants made them consider themselves less

friendless and assisted them in keeping relations with their motherland and ethnicity. Furthermore, the markets in those neighborhoods provided products they were acquainted with, and were accustomed to in their homeland. Judging from the name of the novel, the readers are expecting Selvon's main characters to be lonesome, and for a variety of causes, they actually are lonely. Ever-present racial discrimination keeps them alienated from the English majority; they think they are unwanted and unnecessary in London. As it is mentioned in the novel:

> When Moses did arrive fresh in London, he look around for a place where he wouldn't have to spend much money, where he could get plenty food, and where he could meet the boys and coast a old talk to pass the time away – for this city powerfully lonely when you on your own (Selvon, 1956: 29).

Selvon's West Indians do not comprehend why the English populace is not fond of them; they think their color is guilty in the Englishmen attitude towards them. Consequently, the West Indian neighborhoods do not help the tribal characters of the novel to get rid of the emotions of solitude entirely. London does not resemble the Caribbean isles, and the migrants do not stay close to each other; in Britain, everybody lives individually, and the relations are not as tight as in the motherland. Such pursuit of uniqueness, jointly with other problems the migrants face, makes the life in England very complicated for the West Indians, both in Selvon's story and in the modern British community.

The novel focuses on the issue of racial and sexual prejudices to a great extent. About these issues of sexual and racial prejudices, Fanon's (2008: 12) hypotheses of aspiration and black prejudice are important, insofar as they demonstrate the lived familiarity of Afro-Caribbeans demoralized by a structure of colonial apartheid. Therefore, Fanon's effort cannot be ignored to the degree to which it responds the query first described by W.E.B. "How does it feel to be a problem?" (DuBois, 1965: 213) Nevertheless, certain twists of understanding the DuBois' hypothesis of "double consciousness" (1965: 12) and Fanon's unambiguously sexual amplification of this idea are disconcerting (2008: 142). Such interpretations become challenging when they have a purpose of effectively reifying the hypothetical pathology of the Caribbean subject matter. MacLeod's (2005: 164) interpretation of manliness in Selvon's novel represents

this predisposition. In his investigation of The Lonely Londoners, MacLeod (2005: 164) states, "the light-hearted attitude about sex cannot disguise the pathology that underlies it". In accordance with MacLeod (2005: 165), the male characters of the novel display a "schizoid approach to sex". DuBois' (1965: 12) and Fanon's (2008: 157-159) hypotheses of dual perception and black maleness are exceptionally important, since they concentrate on the experience of a divided – 'schizoid' – prejudice feeling in the alienated and, certainly, weird humankind of the colonial apartheid.

The Lonely Londoners therefore engage with the multimodality of societal movement, for despite the fact that scattering the city of London to meet females proves authorizing for the Caribbean men in the novel, it also utilized to reinscribe the unbalanced masculinity and femininity, as well as ethnic hierarchies. One can notice, as an illustration, that for several English white men it is a "thrill to hit a black number", while a "spade wouldn't hit a spade" (Selvon, 1956: 107). Many researchers problematically comment that the interracial gender relations in the novel simply confirm the existed experience of Caribbean men in the metropolitan area. As Tanty mentioned in The Lonely Londoners, "White girls… is that what sweeten up so many of you to come to London. Your own kind of girls are not good enough now, is only White girls" (Selvon, 1956: 59).

Dyer's (2002: 111) reply to the heterosexism presented by the characters in the novel, for instance, "defers uncritically to realism and referentiality". In particular, responding to the descriptions of family abuse in the novel, Dyer (2002: 122) mentions, "in Selvon's defense, since the perspective is unwaveringly male, the storyteller's voice has the ring of an actual person with prejudices and shortcomings". Correspondingly, interpretations of the story that correspond to Fanon's (2008: 18) investigation of the divided subjectivity of Caribbean inhabitants are also dependent on this disturbing deferment to referentiality. As Selvon mentions in The Lonely Londoners, "Oh what a time it is when summer come to the city and all them girls throw away heavy winter coat and wearing light summer frocks so you could see the legs and the shapes that was hiding away.." (1956: 92).

Fanon's (2008: 65) expression of the aspiration of the Caribbean for (white) authority is definitely essential when taking into account the sexual political principles of Selvon's work of fiction. Fanon's well-known declaration, "between these white breasts that my wandering hands fondle, white civilization and worthiness become mine," (2008: 45) suggests a key approaching into Selvon's representation of Caribbean male aspiration. Nevertheless, it is essential to identify that sexual self-determination in The Lonely Londoners is unsuccessful in interpreting the political or societal movement; furthermore, it is regarded as the disbursement of the self-determination and mobility of matters that are distinguished by their sexual characteristics and sexual point of reference. Thus, a strict understanding of Fanon's (2008: 157-159) hypothesis of black maleness becomes extremely challenging in that his research mainly ignores the influence male lust would have on females and on additional "subaltern" subjects (Kabesh, 2011: 11). It is consequently significant to identify in the male imposing subject matter a possible gap of the rearticulating the colonial types of authority. Since, it is insufficient to declare that Selvon's novel only reproduces Fanon's (2008: 157-159) conceptualization of black maleness, or that the work of fiction presents a pragmatic representation of black male society. In The Lonely Londoners, subsequently, it is essential to identify that sexual liberty does not automatically interpret the broader political or societal self-determinations; in reality, it turns out to be a way by which ethnic and sexual authorities are reinscribed in innovative types. (Kabesh, 2011: 11)

The novel's representation of male sexual recreations eventually works to unfasten the conceptualization of lack of restrictions from its apparent connection with mobility. This is similar to the novel's appointment with the progress and actions of the boys in the different places of the novel's text. In his new work *Darker than Blue*, Gilroy (32) attends to the problem of the correlation between independence and progress regarding black adolescence culture in the U.S. Gilroy's (2010: 34) discussion of political activities proves relevant to the debates of The Lonely Londoners, in particular - his analysis of private forms of mobility. Keeping Gilroy's interpretation in mind, one can remember the scene from the novel when a London city bus hits the automobile of Big City who is one of the main characters of the story (Selvon and Nasta, 2006: 96). Remarkably, the Big City's automobile does not supply him with mobility. Big City attains neither the increasing mobility through group chain of command that the car purchase often provides nor even the material mobility. He only has his vehicle for one

week previous to the collision with a motor vehicle. He gives details to Moses, telling that he was "going slow... [a]nd same time this bus fly round the corner—" (Selvon, 1956: 95-96).

Although Big City's vehicle gives him neither material nor group mobility, the dual approach with which this short scene is narrated shows the hazards of concealed high-class mobility. Consequently, the accident of Big City's vehicle with a municipal bus can be regarded as Selvon's (Selvon and Nasta, 2006: 44) depiction of the accident according to the craving for the depoliticized uniqueness advertised by means of consumerism and the divergent necessity for supporting collectivity in an evidently postcolonial, multicultural classification (Kabesh, 2011: 14). The tragedy or, in this example, the farce of the accident is engaged repetitively in Selvon's (Kabesh, 2011: 44) novel.

Another example of the mobility notion is the story narrated by Moses about a Jamaican man who passes one nighttime with a prosperous, apparently white British woman. Moses explains,

> In the big city the sex life gone wild you would meet women who beg you to go with them one night a Jamaican with a woman in Chelsea in a smart flat with all sorts of surrealistic painting on the walls and contemporary furniture in the G-plan the poor fellar bewildered and asking questions to improve himself because the set up look like the World of Art but the number not interested in passing on knowledge she only interested in one thing and in the heat of emotion she call the Jamaican a black bastard though she didn't mean it as an insult but as a compliment under the circumstances but the Jamaican fellar get vex and he stop and say why the hell you call me a black bastard and he thump the woman and went away (Selvon, 1956: 109).

Dawson (2007: 40) considers this encounter as "evidence of the emasculation experienced by black men in the metropolis, where their treatment as fetishized objects does not and cannot translate into class mobility or even the acquisition of cultural knowledge". Although precise, this interpretation presents the idea that Selvon writes only to symbolize the authenticity of the complexity of the mobility of high class in the political and societal environs of London. Nevertheless, such scenes in The Lonely Londoners give an explanation that "not only is uplift difficult to achieve, but that it might also be undesirable in its predication on a form of individual mobility that precludes and even anaesthetizes the desire for collective, anti-racist movement"

(Kabesh, 2011: 14). Thus, the mutual complexity of sexual relationships between the Caribbean males and white British women is regarded as an example of the racial discrimination.

The novel commences to trouble the unification of independence of movement with political autonomy at its very beginning (Kabesh, 2011: 14). The storyline opens with a voyage to Waterloo Station in London, which is, in addition, the railing entry spot for new migrants to London. The latest arrivals on the Waterloo Station's platform are cheerful; nevertheless, Moses remains gloomy, for he is entirely conscious of the "colour bar" that these fresh migrants will encounter in the metropolis (Selvon, 1956: 29). After the accommodation search, these migrants to London will be aware of that numerous "points of entry" into the state are banned to them, the realism of which the Caribbean frequently "face in their encounters with signs reading "Keep the Water White" (Selvon, 1956: 89). Procter adds that in the post-war London,

> the dwelling place was, perhaps more than the official point of entry, the site at which the regulation, policing and deferral of black settlement were most effectively played out. It was around housing that the national panic surrounding black immigration tended to accumulate and stage itself in this period. (2003: 22)

Moses is wholeheartedly aware of the "national panic" concerning the migration and accommodation, and therefore he sarcastically calls himself a "welfare officer" occupied with the responsibility of "scattering the boys around London, for he don't want no concentrated area in the Water" (Selvon, 1956: 25). Moreover, Moses' "scattering of the boys" is indicative of a minor diffusion after the primary Diaspora's "scattering" of the Caribbean people. The migration of West Indians to the city of London thus transforms into the disempowering dispersion, and Moses, playing a role of so-called "welfare officer," associates himself with the private segregation performance surrounding accommodation in London.

Rather than struggling to produce a feeling of diasporic society, then, Moses works to transform London into a site of dispersion, and indeed a site of the loneliness which was mentioned in Selvon's (1956: 1) title. The movement of migrants to the metropolis thereby transforms into a disempowering dispersal. Moses prefers to convert

London into a place of spreading, and, undeniably, a place of the aloneness from Selvon's (1956: 2) heading, rather than to create a sense of diasporic community.

The Lonely Londoners depicts this dispersion and its influence on the mobility of immigrants that provided Great Britain with a manual labor undesired by white Englishmen. Another novel's main character, Galahad, competent as an electrician, offers himself at the labor exchange administrative center, but is informed that there is no employment presented. Moses invites him nearby, to the British Ministry of Labour – the headquarters where societal assurance and "the dole" is dispersed. At this point, Selvon (1956: 46) affirms the segregationist guiding principle and the private interests of wealthier part of the society, since Galahad's documentations are scored "J-A, Col." – representing, mistakenly, his Jamaican origin and the color of his skin. Moses gives an explanation, "suppose a vacancy come and they want to send a fellar, first they will find out if the firm want coloured fellars before they send you. That save a lot of time and bother, you see" (Selvon, 1956: 46). This visiting of the Ministry of Labour insistently poses the obstacles faced by immigrants from West Indian territories. On the second day of Galahad's stay in London, he understood that his mobility, both substantial and intentional in terms of high class mobility, is restricted by the colour of his skin. Dyer (2002: 121) attributes such unenthusiastic portrayals of the welfare dispersion in The Lonely Londoners to "a critique of the boys and of exploitation within the group, a critique which she locates in Selvon's choice to unflatteringly [portray] a number of 'the boys' taking illegal advantage of social services".

Dawson (2007: 23) mentions another potential motive for significant depictions of the safety situation in the cultural texts of black Britons: "a critique of its infantilizing ministrations". Nevertheless, whereas novelists like Selvon may have definitely utilized their fiction works to intensify the significance of the welfare dispersal and its theoretically socially-deleterious influence on a populace of unemployed personnel, such a interpretation ignores the co-articulation of the wellbeing situation with race and ethnic hierarchization (Kabesh, 2011: 13). The main point in Selvon's portrayal of the labor administrative center lies not only in his revelations of the simulated origins of accepted racisms that:

immigrants are lazy, for example, or that nonwhites are best suited to manual labor – but that the period of decolonization and modern state formation marked by the 1950s was also a period of race formation, of the internalization of racist exclusions and racial hierarchies previously externalized in Britain's system of colonial rule (Kabesh, 2011: 13).

In his novel, Selvon displays the Englishmen's attitude towards the migrants in such a way:

When the bus come, Galahad pushing in front of the other people Though Moses tried to hold him back, and the conductor say, "Ere, you can't break the queue like that, mate". And Galahad had to stand up and watch all the people who was where before him get on the bus, and a old lady look at him with a loud tone in her eye, and a girl tell a fellar she was with: "They'll have to lear to do better, you know" (1956: 25)

The Lonely Londoners also analyzes its ethnic ministrations; it investigates the recurrence or transformation of xenophobic colonial hierarchies and schemes of colonial separation in and throughout the traditions of the contemporary kingdom.

One more point of admission that is difficult for the heroes of Selvon's (1956: 44-45) work of fiction is the employment market. Similarly to the accommodation market, the work sector is prejudiced to the immigrants in the post-war Great Britain of The Lonely Londoners, even though Selvon's (1956: 45-46) attitude to the job market stresses the connection between government and evidently private racial unfairness more unambiguously. Dawson (2007: 11) demonstrates that the post-war epoch experienced the development of a separated labor force, with resources and the government operating in partnership to keep white Englishmen in skilled professions, and to push black West Indians into manual employment. As Dawson (2007: 11) indicates, this separation was legalized by one type of accepted racial discrimination of that epoch: "nonwhites were perceived as simply unfit for skilled tasks, despite their formal qualifications". Nevertheless, segregationist procedures proved money-making for both the government and commerce in two ways. Primarily, they provided a labor force for the employment market that appeared complicated to fill. Dawson states as:

with the full employment that accompanied the economic boom of the 1950s and early 1960s in Britain giving employers relatively small leverage on workers, migrants from the colonies played the vital role of replacing white workers who refused to take up physically demanding and socially undesirable forms of manual labour. (2007: 10-11).

Subsequently, the segregated labor force additionally "played the vital role of restraining wage increases during the postwar period" (Dawson, 2007: 11). The arrival of immigrant human resources provided a set-aside army of employment for unskilled professions, which augmented rivalry for otherwise unwanted jobs, and thus narrowed immigrant workers' influence to require better salaries.

The disconnection of "liberty" and "mobility" (Dawson, 2007: 12) in Selvon's novel The Lonely Londoners consequently functions as a method of the rebellious government critique. In disturbing the conventional association between the two, Selvon concurrently dishonors both the complicated methods of the welfare dispersal in Great Britain and the colonial myth of development that appeared to be still powerful in England's post-war period. Nevertheless, it is significant to note that whereas Selvon works to confront the conflation of "liberty" with "mobility" (Dawson, 2007: 12), his novel does not throw aside the opportunity of creating a significant societal and political association among the Caribbean in Britain. In reality, Selvon's novel obviously calls out for societal movement, for the production of societal ties where xenophobic exclusions make community essential for continued existence. Hence, the repetitive disengagement which is observed between the mobility and some types of self-determination genuine for the heroes of the novel "underscores that not all freedoms are equal" (Kabesh, 2011: 13). Gilroy (2010: 25) declares, "solidarity ends and danger arises when freedom entails little more than winning a long-denied opportunity to shop on the same terms as the other, more privileged citizens further up the wobbly ladder of racial hierarchy and economic advantage". The Lonely Londoners is an example of challenging conflation of personal mobility and the incomplete lack of restrictions. Such situation often involves extensive or multi-ethnic societal movement and the general transformations it can result in. Therefore, an uncomplicated interpretation of "the actually unrestrained movement of the heroes of the novel as empowering requires further examination" (Kabesh, 2011: 14).

Another point of inquiry is Selvon's offer of any constructive or prolific pattern of societal and economic movement in The Lonely Londoners. The response might be positioned in the boarding house where Moses settles upon original incoming to London. The boarding house offered a room where "he wouldn't have to spend much money, where he could get plenty of food, and where he could meet the boys and coast

a old talk to pass the time away" (Selvon, 1956: 47). Although Moses consequently moves to a single-residence underground room apartment, it still represents a gathering place for his friends, where, "every Sunday morning, like if they going to church, the boys liming in Moses room, coming together for a old talk" (Selvon, 1956: 138). This longing for a collective gathering place is also uttered by Big City. He gives the explanation that if he succeeds in the football team, he should "buy out a whole street of house, and give it to the boys and say: 'Here, look place to live'" (Selvon, 1956: 97). Notably, Big City visualizes this room as fashionable, explaining that he "would put a notice on all the boards: 'Keep the Water Coloured, No Rooms for Whites'" (Selvon, 1956: 97). At this point it can evidently be described the house of community among the Caribbean men as one boulevard of economic and social movement able to offer a room for the conceptualization of confrontation against the racial discrimination they encounter in the metropolis. However, this commonality amongst the Caribbean involves a definite amount of calmness. Thus, this economic movement actually transforms into a form of a set and steady misappropriation.

The fraternal relations split between the Caribbean form the surroundings for their politicization. Thus, Tanty, a female expelled from this fraternal commonality, appears to be the most successful representative of alteration in The Lonely Londoners. Tanty instigates what can be defined as "trust movement" at her neighborhood marketplace (Kabesh, 2011: 14). The reader can find out that "it was Tanty who cause the shopkeeper to give people credit" (Selvon, 1956: 78). "One day", as it is mentioned in the book, "she ask the shopkeeper if he don't know about trust," and after claiming for the credit for the goods she had bought, she "walk out the white people shop brazen as ever" (Selvon, 1956: 79). Consequently, Tanty confronts the troubles she encounters within her neighborhood, particularly sex disparity. She offers Agnes, who is stricken by her spouse, a room to run away from his mistreatment. In addition, she supports Agnes to go away from her spouse, and offers her to tell the police about the abuse she suffered, requesting Tolroy to "advice that Lewis that he better stop beating Agnes. Here is not Jamaica, you know" (Selvon, 1956: 72). Hence, in Jamaica it is considered normal but in London – it is prohibited. Thus, one can see the implication of a more savage colonial place, and the civilized London – it is a stereotype.

Thus, she declines to reveal where Agnes is living and cautions Tolroy, "You know what? Agnes going to bring him up for assault!" (Selvon, 1956: 72). Similar to Big City, subsequently, Tanty desires to perform transformations that will bring benefit to a larger group of people. Nevertheless, whereas the boys' model neighborhood is sex-limiting and appears endowed in sustaining the human rights maleness has the funds for, Tanty operates to confront general forms of segregation and domination that proceed upon her neighborhood from both exterior and interior (Kabesh, 2011: 13).

Tanty provided a pattern for the commencement of an all-encompassing economic movement in the Caribbean society of London. Nevertheless, Tanty's character is one of the most motionless ones in the novel. Contrary to the male characters of the story, Tanty is not fond of traveling. As an illustration, Moses clarifies that "like how some people live in small village and never go to the city, so Tanty settle down in the Harrow Road in the Working Class area" (Selvon, 1956: 80). Moses' description of Tanty may initially appear uncomplimentary, for his incantation of a "small village" might encourage readers to imagine Tanty as "backward" in her hypothetical incapability of adjusting to contemporary, metropolis life. Nevertheless, Moses' depiction of Harrow Road as a rural community raises a powerful feeling of neighborhood. Moses as the "welfare officer" dissolves Caribbean crosswise the city in order to counteract white doubts related to migration and miscegenation. Nevertheless, Tanty declines to be alienated from her relatives and her neighborhood. When requested to have her photo taken after her arrival to Waterloo Station in London, she persists, "you can't take me alone. You have to take the whole family" (Selvon, 1956: 32). In fact, the single substantial trip Tanty performed outside of the neighborhood is grounded on a "good excuse" – to find the keys for the closet to make supper for her relatives (Selvon, 1956: 81).

Tanty's initial journey all the way through London differs greatly from Galahad's narrated previously in the story. According to Kabesh (2011: 14), Galahad's audacity transforms rapidly into paralyzing panic, Tanty's apprehension of the city of London's metro does not discourage her for the reason that "the thought that she would never be able to say she went made her carry on" (Selvon, 1956: 82). Selvon mentions "Though Tanty never went on the tube, she was like those people who feel familiar with the thing just by reading about it and hearing about it" (Selvon, 1956: 70). After having finally

arrived at her target place, Tanty replied to her sister who suggested having something to eat, "'What! ... eat this English food when I have peas and rice waiting home to cook? You must be mad!'" (Selvon, 1956: 83). It is essential to notice at this point that Tanty is equally capable of, and prepared to engage in the challenge of voyaging in an unfamiliar and threatening metropolis. She resides at home not for the reason that she cannot go away, but for the reason that she will not. Tanty's motionless arrangement in her neighborhood "village" is a situation of preference; furthermore, it symbolizes an option to remain tied to the necessities and requirements of her relatives, and to other blue-collar Caribbean inhabitants who are her fellow citizens (Kabesh, 2011: 13).

Paradoxically, Tanty's affection to settings and neighborhood becomes an authoritative and successful pattern of societal and economic movement in Selvon's work. Whereas the boys in the novel may become free to shift and can "cruise" the metropolis, Tanty stays predetermined and motionless possibly even "backwards." She is an unchanging, immobile character that initiates a genuine movement in her neighborhood, and thus impressively demonstrates to the readers that confrontation frequently involves rejection to move. Tanty stays conscientious of sexual and cultural discrimination that she faces around her. Her rejection to change therefore symbolizes rejection to be changed by the outlook of personal high-class mobility assured by the increasing British multicultural strategy and its "free market" financial system. Consequently, Tanty rejects to obtain personal self-determination at the price of universal alteration. With the help of Tanty's character, Selvon's story advertises a definite form of "standing still" (Kabesh, 2011: 14). Additionally, it emphasizes the essentiality of consonance between motionlessness and society-creating.

The Lonely Londoners impressively subverts the connection between self-determination and mobility, thus initiating a deliberation of the relations between economic collectivity and independence. According to Kabesh:

> whether in the purchase of a car, in the "cruising" for women like commodities, or in the hope of trading one's sexual subordination for economic or social "uplift," The Lonely Londoners repeatedly asks which forms of freedom might translate into broader political and social change. (2011: 15).

Thus, the novel initiates an antiracist analysis that is government-targeted, at the same time as it is demanding free enterprise and "its privatization of the racial hierarchies of European imperialism, as well as black masculine chauvinism and its re-inscription of gender hierarchies" (Kabesh, 2011: 15). Selvon's work corroborates these positions. The acknowledgment of both the daily political affairs and the multimodality of political activities produce the novel's dislocation of self-determination and mobility.

As one can see from the present chapter, the notion of 'postcolonial' was utilized to adhere to the prose of the Caribbean authors as it survived throughout, and subsequent to the epoch of colonization. It has been comprehended by fictional critics that the prose of previously colonized states, whilst having their own local dissimilarities, attributes many ordinary topics and particularly a need to institute their own individuality with regard to the imperial authority. The introduction of this individuality is strongly linked to an obsession with verbal communication. English is observed as being an "imperial language" (Brathwaite, 1984: 5). Brathwaite states, "it was in language that the slave was perhaps most successfully imprisoned by his master, and it was in his misuse of it that he perhaps most effectively rebelled" (1970: 31).

As an illustration of premature postcolonial prose, The Lonely Londoners is involved in the process of producing an alternative genuineness through its demonstration of the detailed historical and environmental practices of a meticulous sub-cultural collective. Nevertheless, the novel also conflicts with the essential idea of genuineness in 1950s' English literary discussion in the course of its abrogation and misappropriation of British literary forms. Genuineness, consequently, becomes an individual and culturally detailed notion that Selvon's work of fiction stresses and discusses.

Moreover, this matter relates to the double pattern of addressivity the novel creates. For a white English receiver, the story gratifies the craving for the representation of what it distinguishes to be a genuine account of the sub-cultural practices of West Indian migrants to London in the 1950s. As for the West Indian receiver, nevertheless, the very collective it writes into the novel, the matter of genuineness becomes outmoded, as the overstated heroes and activities the novel depicts are more alarmed with the creation of a explicit cultural individuality and the

sub-cultural group's empowerment in the course of the advantaged cultural place of the story. Finally, the matter of verisimilitude maintains less important to the requirement to create an authorizing influence for this poor sub-cultural society. Thus, the matter of postcolonialism is tied up with the genuineness of the creolized verbal communication that Selvon utilizes.

CHAPTER FOUR
DISCOURSE ON COLONIALISM AND POST-COLONIALISM

The shift from colonialism to post-colonialism entails profound social and cultural changes. This process affected most of all those who, for objective reasons, could not analyse these events and draw scientifically grounded conclusions. The collapse of the colonial regime changed the lives of people living on colonised territories, forcing them to immerse into the new society and develop new values and beliefs. Both individual and national identities were affected beyond redemption. People living in the colonised countries had grown up with the idea that they were incapable of taking care of themselves. When colonialism gave way to the democratising processes, these people had to shape new identities in order to survive and adjust to the modern society. This chapter presents an analysis of the colonised people's identities in colonisation and post-colonisation discourses as reflected in the language of characters in Sam Selvon's novels.

The colonial regime exerted profound influence on not only economies, but also cultures of the colonised countries. In Césaire's point of view, the relation between the colonisers and the colonised is characterised by humiliation and oppression. Césaire severely criticises colonialism stressing that it can only give rise to negative developments in the colonised population instead of the enlightenment effect that is emphasised by the proponents of the policy in order to justify the establishment of the colonial domination (1955: 6). Césaire declares:

> Between coloniser and colonised there is room only for forced labour, intimidation, pressure, the police, taxation, theft, rape, compulsory crops, contempt, mistrust, arrogance, self-complacency, swinishness, brainless elites, degraded masses.
> No human contact, but relations of domination and submission which turn the colonising man into a class-room monitor, an army sergeant, a prison guard, a slave driver, and the indigenous man into an instrument of production (1955: 6).

The inherent arrogance and superiority in the relations between the colonisers and the colonised go far beyond in their influence than inflicting superficial and temporary damage. It is fraught with the development of an inferiority complex in a

whole nation. Such an attitude deprives people of their dignity. Césaire stresses this with categorical power:

My turn to state an equation: colonisation = "thing-ification". I hear the storm. They talk to me about progress, about "achievements", diseases cured, improved standards of living. *I* am talking about societies drained of their essence, cultures trampled underfoot, institutions undermined, lands confiscated, religions smashed, magnificent artistic creations destroyed, extraordinary *possibilities* wiped out (1955: 6).

The most striking effect outlined by the author is the deprivation of a community's essence and destruction of culture. Institutions can be restored, lands can be returned into the community's possession, but the recovery of a society's identity is a more time-consuming process that requires substantial effort from people. The influence of the colonial regime can be called traumatising for them on the nation-wide scale.

Language is the mirror of cultural modifications in a person's and a nation's identity. Not incidentally, Sam Selvon's works are characterised by the use of language as a powerful tool of expressing the Trinidadian changing identity in the times of colonialism (A Brighter Sun) and post-colonialism (The Lonely Londoners). Derrida describes language from the formal and structural viewpoints, revealing its systematic nature:

Language is a structure – a system of oppositions of places and values – and an oriented structure. Let us rather say, only half in jest, that its orientation is a disorientation. One will be able to call it a polarisation. Orientation gives direction to movement by relating it to its origin as to its dawning. And it is starting from the light of origin that one thinks of the West, the end and the fall, cadence or check, death or night (1997: 216).

According to this viewpoint, language is a developing structure that changes in time under the influence of certain laws, which are comparable to the laws of nature:

There will be neither a historical line nor an immobile picture of languages. There will be a turn (trope) of language. And this movement of culture will be both ordered and rhythmed according to the most natural thing in nature: the earth and the seasons. Languages are sown. And they themselves pass from one season to another (Derrida, 1997: 216).

However, Derrida also analyses another viewpoint voiced by Rousseau, which regards language as a social institution which distinguishes humans from the world of animals. As language is a social construct, it is not natural. Therefore, the abovementioned idea of the natural characteristics of language needs specification. Language is a most natural manifestation of a human's existence, it is part and parcel of people's lives, it reveals their essence, and in that respect it separates people from nature (229-230). Also, the philosopher spoke of the notions signified by the language that are essential in a nation's self-realisation and correlation of their common Self and Other:

One would attempt in vain, in order to wean language from exteriority and interiority, in order to wean language from weaning, to forget the words "inside", "outside", "exterior", "interior", etc., and to banish them by decree; for one would never come across a language without the rupture of space, an aerial or aquatic language in which, moreover, alterity would be lost more surely than ever. For the meanings which radiate from Inside-Outside, from Light-Night, etc., do not only inhabit the proscribed words; they are embedded, in person or vicariously, at the very heart of conceptuality itself (140-141).

According to this viewpoint, this taxonomy is natural to language as a phenomenon and any attempts to overcome it are doomed to failure. Summarising Derrida's idea of language, one obtains a well-rounded picture of a purely and inherently human manifestation that reveals in one way the freedom and in another way the limitedness of people's self-realisation. They need language to communicate, and, at the same time, it allows them to express themselves freely. Yet, there is a natural predisposition to opposing things in people's thinking, which finds reflection in the form and functioning of language.

The author puts special emphasis on the fact that language is part of a human's nature. Correspondingly, it is the first domain that may show the traces of a changed identity, as it reflects the values and beliefs of a specific generation of people of a country through the abovementioned opposition of things considered to be "internal", or possibly acceptable, and "external", or lying beyond the sphere of the acceptable. From this perspective, any intrusion into the mechanism is unnatural. Then the imposition of the colonisers' language as a superior one can be considered as violence towards the national identity.

Barker and Galasinsky study the connection between culture and language and they present the perspective of Raymond Williams who believes that culture comprises "meanings and practices of ordinary men and women" (2001: 3). Moreover, it is a form of lived experience and should be studied by way of analysing "all forms of signification" (Barker and Galasinsky, 2001: 3). Two individuals are bearers of the same culture if they see the world and interpret these sights in approximately identical ways and can exchange their observations and feelings in ways comprehensible to each other (Barker and Galasinsky, 2001:3). Consequently, there is a strong bond between culture and language, as language is essentially both the record of a nation's lived experience and the way to express and share it with other members of a community. As Barker and Galasinsky state themselves:

Language constitutes material objects and social practices as meaningful and intelligible, it structures which meanings can or cannot be deployed under determinate circumstances by speaking objects. To understand culture is to explore how meaning is produced symbolically through the signifying practices of language within material and institutional contexts (2001: 4).

The authors also analyse Derrida's views on the language as an unstable entity. According to this theory, meaning does not exist outside the language that is a combination of signs to represent this meaning. The truth, knowledge and culture are not possible to perceive without signs. Therefore, meaning is never fixed and is subject to multiple influences. (Derrida, 2001: 9-10).

Barker and Galasinski also stress Derrida's importance in terms of cultural studies, mentioning Spivak and Bhabha as developers of the idea of a blend identity in the post-colonial studies:

Derrida has also been a significant presence in postcolonial theory prompting deconstruction of colonial categories and a realisation of the indivisibility of the colonial "master" and the colonised "native". Neither the colonial nor colonised cultures and languages can be presented in "pure" form, nor separated from each other (2001: 11).

In fact, this perspective explains the phenomena of hybridity and mimicry which are characteristic of the post-colonial period. As the concepts of "interior" and "exterior" cease to separate colonisers and the colonised, starting rather to unite them by way of expressing one category through the other, this hybridity "challenges not only the centrality of colonial culture and the marginalisation of the colonised, but the very idea of centre and margin as being anything other than "representational effects"" (Barker and Galasinski, 2011: 11).

An interest in language as a record of the colonial experience came with the postcolonial discourses. According to Pennycook, post-colonialism requires careful reconsideration of the categories left by the colonial regime as its legacy. After-effects were extremely numerous in the cultural and social spheres (Pennycook, 1998: 17). Language is one of the fields where the policy was consistently pursued. Teaching the colonised English was part of it. Pennycook reveals the essence of the application of this approach:

> Where the Empire spread, so too did English. A study of English language teaching and colonialism, therefore, can add important dimensions to the understanding of how colonialism operated. Policies about providing or withholding an education in English were not simple questions to do with "the medium of instruction" [...] but rather were concerned with different views of how best to run a colony. To some, provision of limited English was a pragmatic policy to facilitate colonial rule; to others provision of English was an essential part of the messianic spread of British language and culture (1998: 20).

Since language was part of the colonial policy, it definitely found reflection in the identities of the colonised population. Moreover, employing the terms operated by Derrida, as language is a sign that encodes knowledge, by way of teaching a person to speak one's language, one teaches this person to see the world from their own perspective and use the same signs to communicate one their own vision. Such communication inevitably results in the mutual influence produced by the two parties on each other.

Dialects and languages may be represented in a literary work in the following ways: by way of describing the language or a dialect, or by using it. One should take

into account that the author's reasons for the use of language in third-person and entrusted narratives may be absolutely different. Talib specifies the abovementioned distinction in terms of language or dialect use:

> It is the language of the third-person narrator that examples of the description of language use, instead of its demonstration, generally occur. The actual use of another language may involve code-mixing or -switching [...]. Describing the language being used instead of actually using it may result in the avoidance of code-mixing or -switching altogether, at least on the surface of the work. This does seem to be the simpler alternative... (2002: 137).

At the same time, the entrusted (characters') or the first-person narrator's language is usually used by authors for the demonstration of the "non-standard" speech in fiction, as it has a more personal nature. Despite being considerably less common, deviations from the formal language in the words of the third-person narrator may be employed. According to Talib, such deviations can serve as indicators of the existing difference between the language of entire communities and the standard language (2002: 139). The two analysed novels are examples of both the techniques. In A Brighter Sun Selvon uses dialectal language in his characters' speech only, whereas the third-person narrator comments on and observes events from Tiger's life with the aid of the standard British English. The other novel, The Lonely Londoners, is an extremely successful example of how skilful an author may be in the presentation of the whole community through the use of dialectal language by the third-person narrator. There are several other reasons for the choice of dialectal languages in fiction. One of them is the desire to achieve a sufficient level of realism in the literary representation, while another one serves to show that a character may lack education (Talib, 2002: 140).

When asked about the use of the dialectal English A Brighter Sun, Selvon answered he only wanted to sound true-to-life. Simultaneously, the author gives no scientific justification of why his novel The Lonely Londoners contains dialectal English spoken by the third-person narrator. He explains it with the help of spiritual notions, like intuition or inspiration:

When I wrote the novel that became The Lonely Londoners, I tried to recapture a certain quality in West Indian everyday life. I had in store a number of wonderful anecdotes... and could put them into focus, but I had difficulty starting the novel in straight English. The people I wanted to describe were entertaining people indeed, but I could not really move. At that stage, I had written the narrative in English and most of the dialogues in dialect. Then I started both narrative and dialogue in dialect and the novel shot along. It was not difficult to understand because I modified the dialect, keeping the lilt and the rhythm, but somewhat transformed, bringing the lyrical passages closer to standard English. You don't want to describe a London spring in dialect form; this is straight poetry (qtd. in Wyke, 1991: 4).

There must be reasons why the novel was more natural to the author in this form. They are supposedly linked to the change that occurred in the identity of colonised people during the post-colonial period. The link between the use of the dialectal English and the colonial and post-colonial identities will be studied further in the present chapter.

Anglicisation of West Indian colonies began in classrooms. Public education that was the responsibility of Christian missions became available to the population in 1835, which opened doors for Christianity, as well as other immigrant cultures. According to Akai, by 1917 "the cultural dynamics in British Guyana and Trinidad were already multidirectional, but the Indians were absorbing more Creole culture than they were spreading Indian culture, probably because they remained attached to the land, their families and communities" (1997: 167).

Ideological control of the colonisers presupposed an educational programme that was aimed at the production of submissive subjects of the British Crown who would serve the interests of the state in the West Indies. All instruction was carried out in English, as was it the only method of teaching literacy (Akai, 1997: 167).

Dialectal English is used by all the representatives of the colonised population in A Brighter Sun, but every community uses their own dialect. To an extent, this helps the communities preserve their uniqueness. The dialect gives them the possibility to differ from the colonisers and from each other. The third-person narrator, however, uses Standard English. This is one more opposition in the novel that creates contrast between

the events of global importance and those which constitute the life of Indians, Creoles and other communities. This contrast is quite notable in the following passage:

[...] Joe ignored her, and once more attitude became aggressive and bullying. Fancying herself safe because Joe refused to talk or have anything to do with her, she struck him as much as she could with her tongue. "Yuh little black bitch, dat is all de gratitude tuh have. Yuh tink yuh is big shot because yuh working for plenty Yankee money. But dat same woman Rita go do for yuh! Go on giving she all yuh money! [...] If Joe made a sudden movement she would run behind the door and, drawing it against her body, continue her abuse from there (Selvon, 1998: 29).

Selvon also utilises a lot of Indian words denoting members of the family, food, and traditional clothes, such as *purdab* or *meetai.* These are people and objects that normally exhaust the range of interests for poor people engaged in hard work at a plantation and who have no basic education. Therefore, Indian words are used to denote the core values and most essential parts of life in a traditional Indian family:

When Urmilla tried to lift the massala stone with which she would grind curry, she found it was too heavy. She turned shyly to her husband and asked him to lift it for her. It was the first time she had spoken directly to him. She swept the floor with a broom made from the stems of palm leaves, put wood in the fireplace, and went to catch water at the standpipe near the corner of the street. Later they ate *roti* and *bigan* in silence (Selvon, 1998: 11).

At the beginning of the novel, as the influence of tradition on Tiger is still quite powerful, the narrator's comments are the only contrast to the dialect employed by the Indian community. This also reflects the connection discussed by Derrida, Rousseau, Barker and Galasinski. The language used by Tiger and his family signifies the objects that are parts of their everyday life. Tradition and experience are part of this language, and since all people speaking this language share them, the use of this dialectal English with specific words from the Indian culture is enough. Helping the reader see the world as if through the eyes of a Trinidadian, Selvon uses Standard English to signify elements of Indians' and Creoles' everyday experience: "In April, when poious blossomed and keskidees sang for rain, local forces were mobilised" (Selvon, 1998: 3). Tiger also measures his time according to the traditional manifestations connected with natural changes, for example, season shifts:

It was towards the end of the rainy season. For some reason which Tiger did not know the road had to be built in a great hurry. Well, he would work in a hurry. He discovered that if he worked hard it kept his mind off thinking (Selvon, 1998: 145).

However, facing new issues connected with moving to a multinational community and sharing experience with Creoles who are descendants of a different cultural tradition provokes profound changes in Tiger's personality. He meets white people who do not consider him worth a second look. What is more humiliating; there are people of his own colonised class who share this opinion:

The girl slipped over to the haberdashery. 'Girl, if Ah give yuh dis joke! A stupid coolie just come inside for a bonnet, and he playing he can't wait while I tending to Mrs. Cuthbert – you know, the white lady living in dat big house just opposite de cannonball tree in de savannah. If yuh see de man, like is the first time he come to town, a real country bookie!' (Selvon, 1998: 93).

Not incidentally, his own dialect is evidence of his being inferior as he speaks to Americans, white people. He, therefore, tries to use a different language to hide his identity and play a different role before his counterparts. According to Akai, writers, among them Selvon:

...may also employ various speech conventions characteristic of Caribbean culture: code-switching, contrapuntal conversation, "big-talk", and "mouthing-off". In the Caribbean, a person's linguistic competence is dependent on social factors, which also determine his/her ability to code-switch (1997: 185).

In the abovementioned scene, Tiger switches from the dialect he uses with his wife and friends, to a version of English that is more similar to the one employed by the whites: "My humble abode is not a massive structure [...], but I going to construct a building as soon as financial embarrassment over" (Selvon, 1998: 166). This manner of speaking also agrees with the name that Americans gave him. They call him John, and he tries to sound "John" to them, suppressing the Indian part of his identity. However, an unexpected question concerning Indian food provokes Tiger's starting to speak his

usual language: "My wife could really cook good [...], your mouth will run water – I mean [...] – your salivary glands will run when you eat food" (Selvon, 1998: 167).

Language in Tiger's eyes is a mark of a social role. His own speech he now associates with ignorance, poverty and humiliation, which is why he switches code in the conversation with Americans. However, at the end of the novel Tiger starts perceiving the world from a perspective that is considerably more post-colonial. He starts seeing himself not as an Indian boy, or an oppressed Indian. He starts seeing the Trinidadian society as a heterogeneous community that unites people of different origins, which also manifests in the blurring and interpenetration of various cultures.

'Why you not go way, eh? You tellum oder people go, but you stay dis side'. 'One day I will go away'. Tiger said steadily, watching a part of the highway he remembered working on. 'You goam city side, yuh want to be in government, politic? Dat's why tuh study? Want to fight for Indian rights?' 'Everybody rights, not only Indian' (Selvon, 1998: 203).

He does not feel that his identity is an Indian one, it is Trinidadian at this point:

I born in this country, Trinidad is my land. And the way how things shaping up, it look like a lot of things will be happening here. Boy, people not as stupid as long time. This country young, it have a long way to go ... (Selvon, 1998: 195).

Also, Tiger expresses another idea characteristic of the post-colonial discourse that keeping cultures unchanged will lead to a failure, whereas nourishing a new culture, which is a fusion of the cultures existing and surviving within the colonial context, may be crucial for the nation's future:

I mean, it look to me as if everybody is the same. It have so many different kinds of people in Trinidad, boy! You think I should start to wear dhoti? Or I should dress as everybody else, and don't worry about Indian so much, but think of all of we as a whole, living in one country, fighting for we rights? (Selvon, 1998: 195).

The idea that becomes self-evident is that it is not important if Tiger can speak like Americans and feel comfortable with the name John. These have never been parts

of his identity, though the experience of communicating with white people taught him that people separated by colour, culture and language are much closer than one could think. The communication between Tiger's family and their neighbours shows that success of this interaction depends on the perspective. For these two households, common language appeared to be a binding element, as they used it for its primary function – communication. When dwelling upon the shift from colonialism to post-colonialism, Richards outlines the major task of the post-colonial project in the following way:

> The post-colonial project is [...] concerned to deconstruct the older language of identity founded upon notions of impermeable entities, such as the nation, culture, and selfhood, and to reconstruct the debate around hybrid and porous formations, such as displacement, dislocation, and migrancy. This post-colonial subject inhabits "travelling cultures" (meaning cultures in a constant process of transformation), transgressive intercultural zones and intersecting regions, transnational and nomad identities (2010: 19).

Understanding one's identity is not linked to the concept of "nation" exclusively within this framework. On the contrary, the search of self, an individual and national identity in the post-colonial period is linked to the rethinking of what the "interior" and "exterior" are fluidity of the identity, questioning and revaluing such concepts as "people", "nation", "border", or "homeland" in order to face the challenge of interculturality as the legacy of the colonial period (Richards, 2010: 19-20). Post-colonialism, as Richards mentions, "is [...] constantly challenging accepted notions of "being", particularly when those notions arise out of the "fractured consciousness" of colonialism (2010: 20).

According to Bentley, language is one of the major areas where post-colonial writers emphasise the distance separating them from the colonising power:

> Manipulation of linguistic forms is an important means by which Caribbean writers, for example, proclaim their sense of place (and displacement) and construct a distinct identity in terms of difference to a dominant construction of Englishness. In literary texts, this alternative is often negotiated through a manipulation of, and experimentation with, "Standard" English (2005: 74).

Bentley also refers to the ideas expressed by Ashcroft et al. in defining the post-colonial writing: 1) abrogation; 2) appropriation; 3) syntactic fusion; 4) polydialectic continuum; 5) opposing the Western culture with "authenticity". These strategies can be found in Selvon's literary works (2005: 75).

In The Lonely Londoners, Selvon achieves the realistic effect with the use of the same techniques as in A Brighter Sun, i.e. through language representation. The unusual third-person narrative employing dialectal language styles for the description of characters is a peculiarity of the novel. This strategy creates credibility and contributes to the establishment of a sympathetic attitude in readers. The fact that not entrusted, but the third-person narrator uses non-standard language communicates and stresses the idea that a character described is not simply an individual, but part of a community that experiences the same problems. Quite illustrative is the scene at the railway station when the pattern of communication presented by Tolroy's relatives reminds of a household situation in Jamaica:

May I take your picture?' the reporter ask. 'He want to take photo,' Tanty nudge Ma. 'Where all the children? Tolroy, Agnes, Lewis,' she calling out as if she calling out in a backyard in Jamaica, 'all you come and take photo, children. The mister want a snapshot' (Selvon, 1956: 11).

Another detail is the shift from the narrator-observer to the omniscient one, who has an access to character's consciousness. This technique is used in the description of Moses' psychological condition which is hard to observe but easy to feel:

He had was to get up from a nice warm bed and dress and come out in this nasty weather to go and meet a fellar that he didn't even know. That was the hurtful part of it – is not as if this fellar is his brother or cousin or even friend; he don't know the man from Adam (Selvon, 1956: 7).

This also applies to both emotional and physical state of Tanty, who feels cold and tries to use extra coal to get warm, but is accused of spreading smog by Tolroy. She needs physical comfort, and this is even more evident, as she lacks psychological comfort in a new society away from home:

So how else to keep warm?' Tanty say. 'You think this is Jamaica? My hand blue. I went out just now and bring back eight pound of potato, and my fingers couldn't straighten out from holding the bag, I thought I catch a cramp, I hot some water quick and wash my hands' (Selvon, 1956: 57).

Bentley refers to the technique of eliminating the distance between the omniscient narrator and characters as "the rejection of a hierarchy of discourses" and claims that it "represents an empowering expression of collective identity that rejects the positioning of authority produced by having the narrator speak in Standard English whilst the characters use dialect" (2005: 76).

Two post-colonial manifestations that one can trace in the text are abrogation (depriving English of its function of imposing the metropolitan power on communication methods) and appropriation. (renovation of the language of the centre, giving it new dimensions, separating it from the colonial function) (Bentley, 2005: 76). The presence of the latter can be supported with the fact that immigrants use English dialectal words and colloquialisms to refer to different communities, thus, adjusting the language in accordance with their own needs:

The uninitiated reader also finds a number of "in-group" terms which comprise an indigenous vocabulary among West Indians in London. Selvon salts The Lonely Londoners with such expatriate native terms and phrases as: spades (blacks in England), Nordics (the European whites), cuppa (a cup of tea), and hit a weed (smoke pot) (Wyke, 1991: 33).

In other words, the reality is seen through the eyes of the immigrant community in the novel, and the language reflects this perspective. The observation mentioned above can be supported with the following example from the novel:

And this sort of thing was happening at a time when the English people starting to make rab about how too much West Indians coming to the country: this was a time, when any corner you turn, is ten to one you bound to bounce up a spade (Selvon, 1956: 2).

Moreover, there is no sharp contrast in the books between any versions on the English language, which shows the erased borders between the notions of "us" and "them", "self", and "other". The characters do not feel inferior because they speak a

different version of the language. Moreover, the Standard English language is used by the characters in ironic context, which completely dissolves the myth of the prevalence of the language of colonisers. Forexample, the situation where Tanty attempted to ask directions in order to get to a necessary destination:

'Greatport Street', Tanty say. The policemen scratch his head. 'Are you sure of the name?' 'Something like that', Tanty say, sure that the policeman would know. 'You don't mean Great Portland Street?' he say. 'Yes, that is it!' Tanty say. 'I thought it had a "land" in it' (Selvon, 1956: 69).

When Tanty explains why she dislikes London buses, she starts using the dialect, which shows that personal issues and standard communication are regarded from different perspectives.

Moses does suffer, but his pain is caused by nostalgia and home-sickness, as there is nothing constant in his life anymore. Fluidity of life and identity is also characteristic of the post-colonial period, as it is linked to great changes in the mentality of people, their ways and patterns. Instability is painful, but it is part of the new life: "... Sometimes tears come to his eyes, and he don't know why really, if is home-sickness or if is just that life in general beginning to get too hard" (Selvon, 1956: 123). It is dislocation that disturbs Moses so much, as the old conventions have been destroyed, and the new ones have not brought relief so far:

[...] Every year he vowing to go back to Trinidad, but after the winter gone and birds sing and all the trees begin to put on leaves again, and flowers come and now and then the old sun shining, as if life starts over again, as if it still have time, as if it still have another chance (Selvon, 1956: 137).

Appropriation of the language can be illustrated by the fact that later sections of the novel are written neither in completely dialectal English, nor the standard one. It is rather a combination of the two, which might be a vision for the future decreolisation of the language (Wyke, 1991: 35). It is also a reflection of the processes taking place within the community of immigrants from the colonised territories, who have to lose elements of their history, tradition, culture in order to give rise to a new society in the

post-colonial period. These processes are painful, as is any deconstruction. However, remembering Derrida's ideas, there is no fixed meaning behind words, and it is impossible to build new identities without breaking the old ones. The Lonely Londoners demonstrated the difficulties linked to these changes, and revealed their deep nature through the use of the language, which changed correspondingly to the vector of social alterations in the post-colonial society.

The present chapter analyses the influences that colonised peoples experienced during colonialism and the subsequent period of post-colonialism. These influences are studied through the prism of their reflection in language. Special attention is given to the cultural aspect and the identities of key characters of Sam Selvon's novels A Brighter Sun and The Lonely Londoners.

As the colonisation policy worked as the strategy of "thing-ification" of people, diminishing their values and humiliation of their selves, it could not but leave traces in the culture and, specifically, language of the colonised population. Language, from a structural viewpoint, can be understood as a societal development that is as natural for humans as breathing. It is a dialectical entity that changes with time and according to special rules. The main function of language is to communicate other people the encoded information about the objective reality; moreover, it appeals to the knowledge of both communicants. The coloniser and the colonised exert mutual influence, which changes the identities of both parties. Consequently, in accordance with the deconstruction theory, new identities that emerged during the post-colonialism period, required that old ways and values constituting people's identities should be rethought and re-built.

In Selvon's A Brighter Sun language is used to show the distance separating the colonised and the colonising communities. First the language of the main character is typical of his community, with numerous words denoting their everyday routine. Having encountered representatives of other communities, he discovers there are no obstacles for the communication between them, even though they speak differently. Tiger imitates the speech of white people in order to bridge the social gap between himself and Americans, yet these efforts show that language remains a powerful tool of

control used by colonisers. As long as the colonised people regard their language to be inferior, their self-realisation will be the same. Finally, Tiger manages to see the opportunities that emerge in the perspective of a common society for Indians, Creoles and other categories of population.

The Lonely Londoners is a novel belonging to the post-colonial framework. The third-person narrative employs the dialectal English, which contributes to the creation of an impression that "the lonely Londoners", poor immigrants who seek happiness and self-fulfilment but fail to find it, are part of a bigger, nation-wide search of identity. The post-colonial identity has to find new meanings for those words which signify a person's connection with their culture. The strategy employed by Selvon helps dissolve the myth of the cultural domination of the Standard English, as it is used in the novel in comic contexts. Moreover, closer to the end of the book the author gives blended versions of the language, which are the symbols of the coming cultural integration.

CONCLUSION

Colonial and postcolonial English novels focus on stories of multi-cultural society, new cultures which comes out as the natural result of colonizer and colonial culture that affects one another. This thesis aims to analyze the characters and their stories belonging to colonial and postcolonial cultures by using the discourse analysis of the novels. Selvon's novels generally make use of changes in the identities and languages of colonizers and colonized ones. When the discourse analysis of novel characters, the triangular relationship of identity, culture and language could be seen as the active factor that re-shapes the literature.

The present dissertation attempted to grasp the whole complex of colonial and post-colonial experiences revealed by Samuel Selvon in his two novels, A Brighter Sun and The Lonely Londoners. Samuel Selvon was born in Trinidad, and has been living and working there to experience the influence of the colonial past reflected in the lives, attitudes, lifestyles, and behaviors of the Trinidadian community. Selvon dealt on the issues of colonialism in the work A Brighter Sun in which he explored the influence of the colonial culture on the development and identity formation of Trinidadians, stressing the power of oppression and imposed feelings of inferiority on those affected by the colonial regime. As for The Lonely Londoners, the post-colonial themes are explored; the notions of hybridity and mimicry reflected in the feelings and actions of the main characters, as well as the inferiority manifested in sexuality patterns.

A Brighter Sun is a vivid example of the in-depth analysis of colonialism conducted by Selvon. There are several prime themes the author explores; first, it is the impact of colonialism on self-perception, and self-development. Selvon found out that colonialism cripples the internal world of the colonized people, making them believe that their culture, language, and lifestyle are shameful and unacceptable. Moreover, Selvon explores the vicious circle of either accepting or rejecting the culture of colonizers; people who accept it lose their authenticity, which makes them divided from the rest of their community. Those who wish to deny everything introduced by the colonizer appear to contribute to the strengthening of the regime instead of fighting it. Therefore, Selvon shows the present traumatized by the colonial past, and seeks ways of

improving the state of affairs by means of approaching the fact of the colonial past in a different way. In addition, the chief topic of Selvon's novel A Brighter Sun is racism, the indispensible component of colonialism. The author tries to show how seriously the issue of origin has divided people even within the colonized society, making an emphasis on the issue of acceptance and reformation rather than denial and detestation.

As for The Lonely Londoners, Selvon dwells on the issues of mimicry, hybridity, and creolization manifested in the behavior, feelings, language, and self-perceptions of Trinidadians. The hybridity and mimicry processes are reflected in the patterns of trying to resemble the British colonizers' community; Trinidadians try to buy the same cars, to wear the same clothes, and talk the same language that the British residents do. However, at the same time, they introduce their own elements, thus changing the culture and blending their authentic and colonizers' elements into a unique mix by means of Creolization. Sexuality and feminism are also the dominant themes for Selvon – the author explores the experiences of women and men as related to the dominance of white men in the Trinidadian society.

This study has aimed to clarify that Samuel Selvon's novels, A Brighter Sun and The Lonely Londoners, are products of colonial and postcolonial process in terms of qualities that differ both novels from other literary products. Throughout the novels, there can be seen many reflections of the colonial and postcolonial concepts that are unique to the such processes on the lives of characters. Key terms and novels have been analyzed as the main purpose of the colonial study. It becomes possible with this study that colonial and postcolonial features of both literary products and important concepts such as empire, imperialism, colony, colonialism, de-colonisation, hybridity, creolisation, mimicry and so on can be observed and analyzed according to their intrinsic relations and their possible results in lives of the characters.

This thesis consists of four parts which include theory of imperialism, colonialism and postcolonialism, analysis of both novels from the aspects of such social evolutions and the discourse analysis of colonial novels in concern. The characteristic features of colonial and postcolonial theories have been re-evaluated with theoretical principles of many critics who are pioneers of such colonial studies.

During the analysis, as the main purpose of the thesis, a theoretical framework is composed which covers the outline of colonial and postcolonial studies and the application of the theories in to Samuel Selvon's novels A Brighter Sun and The Lonely Londoners.

To say briefly, the analysis of the novels includes the process in which people live the evolution and transformation with coming of colonial power and struggles of them to get accustomed to new lifestyle, a mix of languages of colonizers and colonized ones, natural outcomes of colonization: hybridity, mobility and such social changes.

Finally, cultural and social developments that are the products of colonial ideologies have been analyzed according to proper quotations that fit to colonial and postcolonial theories. After this study, it becomes much brighter to see that not only colonizers but also colonized ones have not remained the same after the colonization. As it can be inferred from this thesis as the result that their habits, social reflexes, languages and individual perceptions after such social exchange. Colonizers in the land of natives or natives in the land of colonial power build a highly-complex social body that needs to be analyzed carefully and evaluated as a new and different phenomena unique to itself.

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