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## **The Creole Identity in the Caribbean Postcolonial Society: A Study of Selvon's A Brighter Sun**

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### **Abstract**

Today, postcolonialism is an important discipline in cultural and literary studies. The present study deals with the history and culture of the Caribbean in the postcolonial context. Despite the physical isolation and colonization, de-colonization, displacement, slavery and emancipation, Caribbean society leads to the emergence of 'new world', 'new ethnicity' (Stuart Hall), national culture and literary identity. In the postcolonial Caribbean, identity is considered as multi-dimensional or pluralistic. Identity is never fixed or static; it is fluid and always in process (Stuart Hall, 110). The identity in the postcolonial Caribbean has become 'cultural homogenization', 'hybridity' and 'creolization'. This article makes an attempt to study the process of Creolization and historical background of postcolonial Caribbean society. The concept of Creolization in the Caribbean context is a social process that lies at the very centre of discussion of transculturalism, transnationalism, multiculturalism, diversity, and hybridization (Young, Robert). In this article an attempt has been made to locate the 'hybrid' and 'creole' identity in the postcolonial Caribbean and in Selvon's novel *A Brighter Sun*.

**Key Words:** Identity, Creolization, Postcolonial, de-colonialization, emancipation, pluralistic,

### **Introduction**

Writers like Samuel Selvon, Derek Walcott, Jean Rhys, George Lamming, V.S Naipaul, Salman Rushdie, Amitav Ghosh, Chinua Achebe, Kazuo Ishiguro and many other, had left their respective place of birth mostly former colonies, for better opportunities and became expatriates. In the 1950s and 1960s West Indians were actually emigrating from the islands to the metropolis, in search of what they called a 'better break', though in some sense they were also manifesting a colonial syndrome, a belief in shared heritage with the mother country and the Western World. Novel after novel, poem after poem explored the pleasures and perils of exile and their effects on the sensibilities of West Indian. Lamming's *The Emigrants*, *Water With Berries* and *The Pleasure Of Exile*, Selvon's *Way Of Sunlight*, *The Lonely Londoners*, *Moses Migrating*, *Moses Ascending*, Brathwaite's *Rights of passage* have all revealed the enlarged consciousness of the emigrant after the decline of the European Empires. The former colonies in Asia, Africa, Latin America and the Caribbean became dependent. Later the independence brought the colonizers and the colonized, at par. The colonial masters have been decentred as the colonizers saw themselves at the center of the world, while the colonized were seen at the margins. The writers intellectually and politically exiled to metropolitan cities, mostly located in the UK and USA. Increasingly however, the idea of the emigration and exile has become almost global phenomenon along with a new extension of West Indian consciousness and vision has already begun to emerge in UK and USA.

Most of the postcolonial writers like Selvon and Naipaul underwent a kind of cultural and linguistic translation. This 'translational' and 'translation' characteristic features and identity have placed them in the

position of 'not quite' or 'in-between'. This statement leads us to Bhabha's notion whereby the postcolonial migrant writing is the writing of "not quite" and "in-between" (*The Location of Culture*). 'Creolization' and 'hybridity' arise due to the cultural and linguistic translation and transformation to the new world. This study, therefore, attempts to mark out 'creole' and 'hybrid' identity in Samuel Selvon's *A Brighter Sun*.

Slavery and Holocaust play an important role in the history of mankind which brought about an influence of shifts around the globe. People have displaced and scattered around the World for various reasons in this regard, the question of identity is much debated and the most relevant issue in postcolonial and globalized world today. "We contain multitudes" (Eric Michael Johnson: 2013), wrote Walt Whitman, referring not to the highly contested diagnosis of dissociative identity disorder but the fact that radically differently in different context. Everyone struggles with the existence question of, "Who am I? Where do I belong?" The Caribbean History has directly been influenced by Slavery, Holocaust, Indentured labour and World War II and it has witnessed an unprecedented or rather extraordinary flow of people, capital and technology. The latency of people, goods and resources began with European colonialism. They not only conquered other people's lands but also controlled the people, wealth and resources of the conquered lands or the colonies. The process of colonization involved not only physical occupation of the land and imposition of government, on the colonized, but also mental colonization. In the colonial context, Fanon writes, "the settler only ends his work of breaking in the native when the latter admits loudly and intelligibly the supremacy of the White man's value" (*The Wretched of the Earth*, 43). Here Fanon urges the supremacy of the White man was ingrained intellectually to the younger minds of native people.

There was a movement from the colonizing 'centre' to colonial 'periphery' and vice versa. In the concept of decolonization, the movements of people either forced migration or voluntary exiles of the intellectuals got accelerated from the colonized lands. The Slavery, the Middle Passage and Holocaust made the people to dislocate from the country or place of their origin (old world) to undergo the traumatic experience of alienation in the places of 'new world'. They struggle to re-locate and feel at home and to have the experience in the 'new world'. The strong feeling of alienation did not facilitate their belonging to the new space in the urge to rebuild the notion of Home. Thus, the 'new world' has become their real home and individual identified as 'hybrid' and 'creole' due to linguistic and cultural transformations. Their identity in the postcolonial situation makes them to challenge the ambivalent nature of their existence that they are in dilemma related to existentialist questions such as "who am I? Where do I belong? To answer these vital questions people undergo the process of creolization, where they can represent the national culture and contribute of making the universal or global or cosmopolitan citizen.

Today, postcolonialism is an important discipline in cultural and literary studies. In the postcolonial context Stuart Hall proposes three concepts of identity, "(a) enlightenment subject, (b) sociological subject, and (c) post-modern subject" (*The Question on Cultural Identity*, 597). In other words, the identity can be seen in three dimensions- social, cultural and psychological. In the Caribbean context, the submerged consciousness plays an important role. The submerged consciousness of fragmented history focuses on their identity. The works of Selvon, Naipaul, Derek Walcott, Edward Brathwaite, Caryl Phillips and other Caribbean writers have the submerged consciousness of Island and the fragmented past history.

The process and effects of cultural displacement in the postcolonial society displays to face the adaptation process into the new cultural atmosphere. Thus, postcolonial history becomes the story of the end of 'Old historical' of old identities (C.L. Innes). It marks the period of rapid hybridity of cultures and identities along with a cosmopolitan society. In the Caribbean, identities are always caught in between the 'two axes' (Stuart Hall, "Cultural Identity and Diaspora", 110). The peoples of Caribbean dragged into slavery, transportation, colonization, migration, came predominantly from Africa- and when slavery was abolished, it was temporarily represented by Indentured labour from the Asian subcontinent. Stuart Hall's notion of 'two axes' is the first one represents the 'past' and the second reminds the experience of a 'new world' or the experience of the postcolonial conditions. Hall dealing with identity as "oneness", explains, "the oneness, underlying all the other, more superficial difference, is the truth, the essence of "Caribbeaness" of black experience" (Patrick William, *Colonial Discourse and Postcolonial Theory: A Reader*, 393). Another identity he views as discontinuous points of identification, he explains, "we cannot speak for very long, with any exactness, about 'one experience, one identity'". To explain the process of identity formation, Hall uses Derrida's theory difference as support and Hall views the temporary positioning of identity as "strategic and arbitrary". He further adds, "if significant depends upon the endless repositioning of its differential terms, meaning, in any specific instance, depends on the contingent and arbitrary stop (Patrick, William, *Colonial Discourse*, 397). The Caribbean identities have multi-faces- African (slaves), European, Asian and American. Hall defines the Caribbean identity as diaspora identity. Thus, the Caribbean peoples are identified as creole in the multi-racial and multi-ethnic society.

The binary identities in the postcolonial context have come into currency with the publication of Edward W. Said's *Orientalism* (1978). The binary identities, such as the 'colonizer' and the 'colonized'; the 'master' and the 'slave'; the 'West' and the 'rest'; 'white' and 'non-white'; the 'Orient' and the 'Occident'; the 'self' and the 'other' the 'centre' and the 'margin' or 'periphery' among other are a much debated issue in the colonial and postcolonial discourse. The 'centre' is considered as home of science, civilization and development whereas, the colonized 'periphery' is the home of superstition, barbarity and backwardness. In the Caribbean context the binary of 'master' and 'slave' plays an important role and many critics explains the 'master' and 'slave' relations by looking into Shakespeare's play *The Tempest*. The roots of myth were much deeper and Shakespeare's *The Tempest* is one of the major literary works the West Indian authors have to deal with.

Identity is never fixed or static; it is fluid and always in process (Hall). Identity is generally defined as a state of being whom or what a person is, his/her distinctiveness that separates him/her from others. In this study an attempt has been made to locate the hybrid and creole identity in the postcolonial Caribbean. People of different cultures and religious backgrounds began to mingle and mix in the postcolonial era. Due to globalization and unprecedented flow of people the identity in the postcolonial Caribbean has become 'cultural homogenization', 'hybridity' and 'creolization'. 'Cultural homogenization', 'hybridity' and 'creolization' are said to be the result of globalization. The Caribbean is the mingling of different cultural practices into one uniform cultural practice that does not allow easy identification of the characteristics of many cultures. People of two or more cultures interact and intermingle in such a manner that they lose their individual cultural identities and merged into a mono culture that does not show any trace of diversity.

In the postcolonial Caribbean, identity is considered as multi-dimensional or pluralistic. A large number of people have come to the Caribbean from various part of the World. Nobel Laureate Amartya Sen, argues that there are a great variety of categories to which an individual simultaneously belongs. She extends her argument through the statement where, “an American citizen, of Caribbean origin, with African ancestry, a Christian, a liberal, a woman, a vegetarian, a long-distance runner, a historian, a school teacher, a novelist, a feminist, a heterosexual... to all of which this person simultaneous belongs gives her a particular identity. (*Identity and Violence: The Illusion of Destiny*, xiii). The term ‘identity’ is itself very problematic and has carrying degrees of scopes and meanings such as search for identity, loss of identity or the widely used term identity crisis so on and so forth.

Stuart Hall examines the identity and cultural representation in his brilliant essay “Cultural Identity and Diaspora”. Hall debates that:

Identity is not as transparent or unproblematic as we think. Perhaps of thinking of identity as an already accomplished fact, with the new cultural practices then represent, we should think, instead, of identity as a “production”, which is new complete, always in the process, and always constituted within, not outside, representation (Mongia, Padmini, *Contemporary Postcolonial Theory*, 110).

According to Hall, there are two kinds of identity- first identity as ‘being’- that includes a sense of unity and commodity and second, identity as ‘becoming’. Here clearly connect the Hall’s identity ‘being’ and ‘becoming’ to the process of creolization in the Caribbean context. The identities he exploits are in relation to diasporic identities. For Derrida, ‘difference’ is not exactly ‘otherness’, ‘difference’ becomes ‘differance’ where meaning is always deferred for endless ‘signs’ and ‘significations’. Identities are never fixed as the Derrida’s ‘difference’ challenges the fixed binaries which stabilize meaning and representation, and show how meaning is never finished or completed, but moves on to other extended meanings. Therefore, the process of creolization or creole identity is ongoing process from ‘old world’ (past) to ‘new world’ (present) both in social and psychological context. This study focuses on the creole identity in Selvon novels where the characters undergo towards creolization in the multi-ethnic and multi-racial society. The process of identity as a creole is a not fixed and it is multi-dimensional or pluralistic.

Frantz Fanon’s concept of “national identity” and Stuart Hall’s concept of “Caribbeaness” are closely referred to the concept of Edward Brathwaite’s “Creolization”. ‘National identity’, ‘Caribbeaness’ and ‘Creolization’ emerged in a Third World Revolution, paradoxically limits such efforts at liberation because it re-inscribe an essentialist, and totalizing, other middle-class specific understanding of ‘nation’ rather than encouraging the articulation of an oppressed people’s culture heterogeneity in the Caribbean society. These three concepts closely connected to the concept of ‘oneness’ and ‘self’ (Hall). Frantz Fanon writes, “A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence (*The Wretched of the Earth*, 233).

Creolization process is also considered as decolonization in culture. The world of colonization is all about a dominant culture that exposes its sets of ideas, belief and customs on an indigenous society which is valued as inferior to the colonizer (Fanon, *Wretched of the Earth*). The indigenous society and the new settlers (African Slaves and Indentured labourers) were exposed to dominant cultures absorbs the White Master’s rules,

both consciously and unconsciously. Instead of adapting to the dominant culture, they adopt to the 'new culture' (creole). This process leads towards the transition of 'new culture' 'new ethnicity' and 'new world'. The process of adapting to the new culture and the phases of creolization may be considered as decolonization in culture. The Africans are identified as Slaves and Indian as indentured labourer, but the creolization process opposes the specific identifying respectively and gives the feeling of 'oneness', 'national identity' and 'Caribbeaness'. The process of creolization refers to the mingling of all sorts of cultures in the plural society.

Creole identity is uprooted from different ethnic and cultural origins. Yet, struggling in-between the cultural root or past and the diasporic notion, have assumed a kind of cultural plurality, in the place of hybridity where, Bhabha says, the creole and hybrid identities suffer from a sense of "un-homeliness or in-betweenness". Thus, displacement, search for identity and location of culture are the main streams in the works of Selvon, Naipaul Derek Walcott. (Re) location, alienation marginalization, homelessness and identity are the major themes in the postcolonial Caribbean writers.

Language plays an important role in determining human identity, it invokes the Derridean concept of 'deconstruction'. For the Caribbean writers, English language represented the language of oppression because of the history of the Caribbean region and attitudes towards local population held by the colonizers and even the people of the Caribbean themselves. Depicting a linguistic point of view, the creole dialect of the region was neglected and disclaimed for a long time. Not only the change of linguistic approaches, but also the literature of the Caribbean writers began to change the position of the language of the Caribbean in literary and in society in general.

To deconstruct the myth about their homeland and their languages, the writers from the Caribbean had to face the imposed language English, as well as the established literary canon, especially the one of the 19<sup>th</sup> century European realistic novel. In the creole speaking Caribbean islands both oral and written texts came to represent forms of resistance of colonial cultural dependence in the crucial period of transition from British imperialism to the postcolonial age. The Caribbean writers like Selvon, Lamming, Harris, Naipaul and Lovelace are portrayed as "being torn between two languages" (Hall, 111). Another important characteristic of these writers is the fact that they are often in the state of exile from their country. Creole language is treated as 'low' prestige as it is colonized people uses and English is considered as 'high'. The labels such as 'high' and 'low' are clearly represent attitudes on the part of both colonizers and colonized. At the age of transition from colonialism to postcolonialism, the Caribbean writers were torn between these two languages in a complex political and linguistic situation. Writers like Selvon opted for a linguistic compromise, using Standard English for the voice of the narrator and creole for the dialogues.

Selvon uses the creole dialect in his writings. The Creole language is considered as primitive language along with the creole culture. Decolonizing the myth from the colonizers he uses the creole language and dialect in his works. The Caribbean people have the myth that they got the language from colonization, like the relation of Shakespeare's characters Caliban and Prospero. To deconstruct the myth, the Caribbean writers use creole language as the weapon to decolonize both language and culture. So, the Caribbean identities triggered as creole and the whole society undergoes the process of creolization which can be seen clearly in the novels of Selvon and Naipaul.

### ***Creole Identity in A Brighter Sun:***

The Peasant novels *A Brighter Sun* and *Turn Again Tiger* deal with the concept of Indo-Trinidadian peasantry which focus more on the indentured labourers. The characters usually work on sugar plantations or on private garden growing varieties of vegetables peasants novels are very important in the West Indian genere, Selvon's *A Brighter Sun*, *Turn Again Tiger* and Lamming's *In the Castle of My Skin* are deal with the social, racial and personal conflict which dials with the process of creolization in the postcolonial Caribbean society. Kenneth Ramchand in *The West Indian Novel and Its Background* explains the importance of peasant novels in the West Indian literature and society, he explains, "It is the West Indian novel that has restored the West Indian peasant to its true and original status of personality (*The Pleasure of Exile*, 38-9). The novel had influenced the period of World War II. World War II had influenced the Caribbean postcolonial society to transitive from 'Old World' to 'New World'. Due to the World War II and the traumatic of Holocaust made the people to migrate towards Caribbean region. The Caribbean society had become multi-cultural, multi-ethnic and multi-lingual, which leads towards creolization.

Selvon shows optimistic view on the process of creolization through the characters of Tiger, Urmilla and Boysie. Tiger, the main protagonist is a young man who settles in Barataria with his wife, Urmilla had the experience of creolization in the 'new society', Barataria. The novel, *A Brighter Sun* deals with Tiger's quest for knowledge and also adjustment in the multi-racial and multi-ethnic society which is an important part of the novel.

Roydon Salik opines on the title of the novel "A Brighter Sun" as Tiger is "a brighter sun of his home land" (*The Novels of Samuel Selvon*, 16). The title 'Brighter Sun' represents brighter side of life in the 'new world' towards the process of creolization. It is Tiger's psychological transition from 'Old World' to the 'new world' of creolization. Salick also says that Tiger's journey of literary journeys of epic heroes such as Ulysses in the *Divine Comedy* and the solitary in William Wordsworth's *The Excursion* who reiterate that they have followed the sun and will continue to do so (*The Novels of Samuel Selvon*, 16). Creolization is the continuous social and psychological process in the society where Tiger attempts continuously to identify him as creole where his attempts are compared to 'the Brighter Sun' and 'Brighter side of the life'.

The novel begins with the account of Tiger's marriage and he settles in the multi-racial society of Barataria in Trinidad and Tobago. Tiger's neighbour friend and mentors are the creole couple, Joe and who came from Port of Spain for work in the American naval base. When Urmilla was pregnant, Rita takes care of her. The creole couple helped Tiger's family a lot in all the aspects especially when Urmilla was giving birth to a child. Urmilla has a girl child, Chandra. Tiger is caught 'in-between' dual identity and struggle a in liminal condition situation neither he can represent as Negro not Indian. Tiger had negative notion on 'Black/African' people and 'Indian' people.

The doctor episode is the climax of the novel as Selvon captures racism in this episode. One stormy night, Urmilla is unwell and Tiger goes in search of a doctor. He first approaches an Indian doctor but he refused to come and treat her by advising to use 'pot soda'. Then, he goes to a creole doctor who sends Tiger off when he learns that he is not a regular patient. When he has given up all hope, a British doctor treats Urmilla and saves her life. He says,

“you call yourself a doctor!” ... but I shame of all Trinidad doctor... First, I went to a coolie doctor... He out the light in my face. Then I come by you. You don’t want me to tell you what you do!... a wite doctor from England, who don’t belong to his country. Is he who came to see my wife all you ain’t shame” (*A Brighter Sun*, 187-88).

Here, the creole doctor doesn’t treat because he is an Indian. The Indian doctor is ashamed of his own identity and he is only after money and white patients whom he thinks will give him respectability. The next day, Tiger shows his anger on both the doctors for not treating his wife and he tells to the people assembled there:

[...] you don’t see how is a shame? You mean, you don’t how wite man must always laugh at me coloured people, because we so stupid? You don’t see why it is that black people can’t get on this country at all at all (*A Brighter Sun*, 188-89).

V.S. Naipaul views the realistic Indo-Trinidadian peasant, he finds out the process of creolization in the Selvon novel *A Brighter Sun* hence he observes, “if a stranger read *A Brighter Sun* and went to Trinidad expecting to meet people like Tiger and Urmilla and Rita, he would not be disappointed (Naipaul, *Finding the Centre, Two Narrative*, 34). Tiger is identified as Indo-Trinidadian peasant, who feels joy in working in the land, Salick says, “he experiences confusion, regret and finally come to terms within arranged marriage; he faces an inner toil in his struggle out of perspective Indian tradition towards acceptance and active participation in a creolized society” (*The Novels of Samuel Selvon*, 17).

*A Brighter Sun* reflects the social, racial and creolization conditions of the time. Tiger’s character moves from ‘Indian’ to ‘citizen’ or ‘creole’ identity. Selvon looks towards the process of creolization by thinking that, changing the society through the process of creolization. Selvon feels that one should accept the process of creolization and through Tiger he solves the problems. Tiger says, “you don’t start over things in life, he (Tiger) said wisely, “you just have to go on from where you stop. It is not as if you born all over again. Is the same life (*A Brighter Sun*, 209).

Racism plays very ritual role in the novel, *A Brighter Sun*. The community of Barataria has people from a number of other countries: Indian, Creole (Negro), Chinese, British and American. Racism is not just means of stereotypes about other races by Europeans, but basically by any race about the other. The passage from the novel shows the racial differences in the community in Barataria:

In Trinidad there is a short-cut to identity. All Americans for instance, are known as Joes. East Indians are hailed as “Ram” or “Sing” or some other common name until an association is formed and introduction made... In the same way, all Chinese are “Chins” (*A Brighter Sun*, 50).

Childhood and school education play very important role in the Lamming and Selvon novels. School is the basic institution where younger minds get education of society. The educational system defines the space to negotiate and also defines one’s identity in the Caribbean context. Racism ingrained in the school education just by calling their names and identifies them through the names. In *A Brighter Sun*, Henry, Rita’s sister’s son, the bully of the School, stops Tall Boy’s son, Ling and mocks him. There is a full-fledged name calling session in the school that does not exclude any race:

[...] When it was recess-a mid-morning break of ten or fifteen minutes- they gathered around the Chinese [Children] and sang:

“Chinese, Chinese, never die,  
 Flat nose and Chinky eye!”  
 But Ling was no coward [...] He put his hands to his ears to shout out their voice and he sang:  
 “Nigger is ah nation,  
 By full of bodderation,  
 Meet them by de station,  
 By stink with perspiration!”  
 Then he turned to the Indians, “Everybody know ally does use ah bottle water in de W.C.Ha ha!”  
 “Chinese does eat an dog!”  
 “Nigger does smell of perspiration!”  
 “Coolie people does eat with dey hands!”  
 [...] Whitey cockroach!”  
 [...] “Black tar – baby!” (*A Brighter Sun*,55-56).

This is how the stereotype has been created in the Caribbean society. Thus, Selvon gives a solution to get rid of the stereotype notion of race through the process of creolization and acculturation. When they are creolized they don't have the notion of stereotype like 'Chinese', 'India', or 'Negro'. That's the reason Tiger look towards citizen and creolization in the Barataria community. When his father doesn't approve for being neighbor of creole and nigger couple, Rita and Joe he says, “Is only nigger friend you makeam since you come?” “Plenty Indian liveam dis side. Is true them in good neighbor, but you must look for Indian friend, like you and you wife. Indian must keep together (*A Brighter Sun*,47). Tiger feels very sad, and then he explains, “These people good to us; we is friends. I does get little things from she, and sometimes she does borrow little things from me. They is not had people” (*A Brighter Sun*,47). Such type of stereotype can be seen everywhere in the world.

Tiger is discriminated against a white woman in the shop. Racial discrimination and prejudices come through conversations with the people. The negro girl behind the counter in the garment shop, who is incidentally, Spanish from her father's side asks Tiger, “wait nar. Yuh is ah Russian? Yuh can't see I am busy doing something” (*A Brighter Sun*,91). The feeling that the white are supreme was reflected between Urmilla and Rita. Similarly the creole girl attends to the white woman as she is more important than the native 'coolie' Tiger. In this racial discrimination Boysie, tiger's friend tells him:

Listen, is one tingyuhave to lean quick, and dat is datwitepeople is gold in this country, boy. Was de same thing even I was to work in de grocery.was always wite people first. Black people like we don't stand ah chance”. “But man, I ain't black, I is a Indian”. “Don't mind! As long as yuhain't white, dey does call you black,wedder yuh coolie or nigger or Chinee (*A Brighter Sun*,94-95).

Tiger stands for towards the creolization and he always on the side of equality for treating every race, Indian, Chinese, Creole or English the same way and same status. He believes that everyone is the same in the community. He thinks in the notion of cosmopolitan. He feels:

Why I should look only for Indian Friend? What wrong with Joe and Rita? Is true I used to play with Indian Friend in the estate, but thanain'tno reason why I must shut my heart to other people. Ain't man is a man, don't mind if he skin not white, on if he hair curl? (*A Brighter Sun*,48)

Tiger is 'in-between' and confused as to his identity to him, being Indian or being Trinidadian are at odds with each other. He feels as true citizen of Trinidad (creole) and to fight for the rights of the people of the whole country, he says to Joe:

"I never grow up as Indian [...] we does live good? Ain't coolie does live good with nigger? Is only wite man who want to keep we down, and even so it have some good one among them. You know something Joe, they have good and bad [...] "I mean it look to me as if every body is the same, it have so many different kinds of people in Trinidad boy! You think I should try to wear dhoti? or I should dress as everybody else, and not worry about Indian so much, but think of all of we as a whole, living in one country, fighting for we rights? (*A Brighter Sun*, 194-95)

## Conclusion

Selvon suggests that Tiger had a creolized upbringing. Through Tiger the process of creolization could be understood at a young age. The process of creolization in the novel is happy ones. Selvon suggests creolization is a solution to the problem of racism. Creolization is the process of assimilation of all culture and races. His novels focus on creolization process, assimilation of races and cultures and also existing of stereotypes and racism in society. Creolization results in the losing of one's identity in the process. Tiger and Boysie don't like to this identity of an Indian but they want to be cosmopolitan. Boysie, questioned himself "Is why everyone can't live good together? (*A Brighter Sun*, 79). Even the process of creolization can be seen in religious aspects also the tiger, God only means Jesus or 'Jus' as he calls him sookdeo is shocked that tiger does not know about Bhagwan or Kali, Tiger says "we must pray to this god and ask him to help, but plenty time we pray, and nothing happen. Plenty people turn into Christian though [...] "I never grow up in too much Indian custom. All different kinds of people in Trinidad, you have to mix up with all of them (*A Brighter Sun*, 117).

The major themes *A Brighter Sun* is quest for knowledge, Quest for manhood self awareness and the process of creolization. This novel is an example of understanding the colonial history and the multi-ethnic society. Tiger is Selvon's creolized man, who struggles to express himself the concept of cosmopolitan and to against the barriers racial prejudice and violence in the society. The novel is the description of 1940s and gives vivid pictures of 1940's Trinidad as fresh to the reader's mind.

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