

A Study of Cross-Culturalism in Derek Walcott's "Ti-Jean and His Brothers"

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Abstract

The verifiable disengagement of the Caribbean Islands has suggestions for the social orders that have risen. The unplanned method of the "disclosure" of the spot and the fierce way of occupation by the colonizing powers have offered ascend to what a few researchers allude to as an indistinct society. Except for the indigenous Indian populace which was to a great extent quickly annihilated, the occupants of the Caribbean either moved or were persuasively shipped there. With this combination of individuals of various races and strict convictions and with various thought processes of being in the Caribbean, it was hard to make a typical Caribbean ethos, particularly, given the major disparities made by the organization of

subjection. The target of this paper is to look at the suggestions these chronicled real factors have on the Caribbean social framework and at last on its writing, especially regarding the sensational structures. The technique is to initially investigate the essential content – TiJean and his Brothers – and afterward have response to important basic materials trying to additionally explain regarding the matter. At long last, it is discovered that these recorded predecessors have offered ascend to the making of a plural society with various arrangements of social qualities existing next to each other the other. This social assorted variety as reflected in Derek Walcott's play, *Ti-Jean and His Brothers* is talked about in this paper.

Keywords: Caribbean, Plurality, Identity Crisis, Decolonization Colonialism.

Introduction

The historical backdrop of the venue in the Caribbean can be followed to the nearness of different races in the zone and the generally unrestricted act of their ceremonies and celebrations. The White experts felt little impulse to successfully check the social propensities for the subservient components of the general public. Thus, since the non-White West Indians despite everything had recollections of their different mother societies and the endeavors by the White bosses to smother singular contrasts was irrelevant, the non-White West Indians attempted to cause their method of diversion to reflect such social devotions by investigating African social articulations and generally overlooking or making light of the white nearness and control in the Caribbean, to the extent the substance of the show was concerned. This was the more so in the light of the way that there was the developing influx of patriotism in the West Indies which demonstrated the Afro-Caribbeans attempting to flatten the impact of Western societies on their life and persuading themselves regarding their ethnic and racial worth. The outcome was that their writing anticipated African ceremonies,

legends and fables trying to re-initiate dark pride and confidence in the African race since this was the way of life of a mistreated people. Then again, the auditorium of the White sophisticated was enunciated along Western lines. Rehearsed chiefly by visiting outside performance center organizations and nearby beginners who had time on their hands, their plays followed Western examples. This mirrored their predominant absence of want to extend the one of a kind identity of their homeland in view of their absence of patriot connection toward the West Indies. The consequence of this interlocking of various arrangements of social qualities – customary and Western – is that there exists in the Caribbean theatre, and without a doubt, in Caribbean writing as a rule, a few social components existing one next to the other the other.

Postcolonial hypothesis manages "doubleness" regarding identity and culture, which, as a hazardous inheritance of colonialism, influences postcolonial people groups. In this decent variety and hybridity, the colonized have lost their unique selves. The current state of the once colonized is simply a divided state, which comes to imply that the indigenous individuals are without a brought together self. They don't know precisely what their identity is and where they have a place since they show the attributes of both their own societies and the western culture. Consequently, it might be expressed that they are, in Bhabha's words, in the "third space," "the in the middle of" where "we will discover those words with which we can talk about ourselves as well as other people. Also, by investigating this hybridity, this „Third Space“, we may evade the legislative issues of extremity" (209). Those once colonized are multicultural individuals, and colonized societies can't be considered "unadulterated"; as opposed to unadulterated, they are heterogeneous societies. Colonialism, despite the fact that it is said to have finished, has left its follows in the postcolonial age making the colonized societies a blend of Western and indigenous characteristics.

Derek Alton Walcott, a conspicuous dramatist, writer and painter was conceived at St. Lucia which is an island in the Caribbean district that earlier had a place with the British Empire, yet picked up autonomy in 1979. He is the author of Trinidad Theater Workshop and has composed an incredible number of plays for this workshop. He was of blended dark, Dutch and English starting point. St. Lucia had a half breed British and French impact and it was an island that had a place with the British and French on the other hand. He is all around perceived for his multicultural responsibility. His enthrallment of painting reflects in his work references to the incomparable European craftsmen like Cezanna, and Gaugin. Afterward, he moved himself in the field of composing and anxiety himself with the issues of his nation. He got the Nobel Prize in Literature in the year 1992.

Social majority as reflected in Derek Walcott's *Ti-Jean and His Brothers* (1970) is what is inspected in this paper. It is Walcott's conviction that for genuine patriotism to exist and for the true Caribbean character to rise, one can't embrace one culture to the disregard of the other. This is the reason he reliably mixes components of both conventional West Indian and European societies in his works. In adapting to a changing contemporary world, Walcott, as Selvon, accepts a sensible mix of both conventional and Western lifestyles is what is required.

Methodology

The investigation receives the instruments of postcolonial hypothesis and social examinations to show up at a comprehension of the changes of identity of the postcolonial 'Third World' Indian worker in the multicultural and pluralistic elements of the 'Principal World' United States.

Literature Review

We have chosen Derek Wolcott's Novel and quite a bit of work has been done on it just as others Indian books which manage similar issues. *Things Fall Apart* (1958) is a novel by Nigerian creator Chinua Achebe and It is an anecdote about close to home convictions, customs, and furthermore a tale about an identity confliction. There is battle between family, culture, and religion of the Ibo clans. It shows how things self-destruct when these convictions and customs are tested and how an individual identity changes for a man. The epic concerns the life of Okonkwo, a pioneer and nearby wrestling champion all through the towns of the Ibo ethnic gathering of Umuofia in Nigeria, Africa, his three spouses, and his kids. All through the novel, Okonkwo is inside tested and gradually becomes somebody that is not, at this point unmistakable by his companions or his family. When Okonkwo faces change, his identity begins to blur.

The Season of Migration toward The North (1966) by Tayeb Salih is worried about the showdown among East and West as its principle hero, Mustafa Saeed, and was hailed by numerous individuals as an exceptional commitment to writing. In the novel, the hero's feeling of spot connection comes up short on a feeling of home or having a place with a gathering; the duality of his English identity distorts place-sense as Mike Velez recommends that England offers no spot of shelter. The Imperial look of his associates contorts his self-identity while his dim endeavors to push back against Imperialism by means of philandering cloud his capacity to imagine London as a home, further baffling his place sense and spot connection. Mustapha Saeed, a regular postcolonial saint, suffocates himself in the Nile in a last edgy endeavor to determine his identity emergency. Salih's postcolonial story is penetrated with savagery, which describes the hero's sexual associations with his female casualties. His suffocating imprints the finish of his deepest identity struggle between the

oriental segments of his Arab identity and the gained occidental pieces of his character; the western piece of his identity is represented by the European ladies he looks to vanquish, driven by the craving to grasp the Other's identity.

In *Wide Sargasso Sea* (1966), Jean Rhys oversees identity through two noteworthy characters: Antoinette and her significant other, Rochester. The story breaks down English and Caribbean characters and researches the effect of conflicting characters inside these various characters. Through this examination, Rhys researches the likelihood that identity is both something that is gained and gotten. The *Sargasso Sea* embodies the dispute Antoinette feels about her negating Caribbean and English characters. Antoinette has gotten between two social orders and transforms into the vault of shifting social characteristics, for instance, when Rochester starts framing her into his concept of an English woman, and when Antoinette appropriates traits of the dull Caribbean culture into her own identity. Antoinette's identity crisis is an eventual outcome of her being tirelessly denied affirmation into a particular culture, and her own refusal to recognize certain bits of her identity. Antoinette is a bit of the European white culture she's gained from her family and the Caribbean culture she was normally acquainted with. Antoinette the two sentiments of fear and acknowledges the Caribbean culture and the sentiment of identity that her dull laborers have. Antoinette appropriates a Caribbean identity into her own identity, anyway the dim employees and distinctive Caribbean's she encounters don't recognize her, to some degree they believe her to be a hazard. Antoinette is excused by other white Europeans considering her family's budgetary status and how they are Creole.

Naipaul depicted the effect of colonialism on people irresoluteness and the loss of identity that made an impersonation of colonizers identity uncommonly in his novel. The *Mimic Men* as Reeta Harode recommends, the title of the novel connotes the state of colonized men who copies and reflects colonizers way of life and views."(Harode, 1). The

emergency of identity to Nobel Prize champ's novel V.S. Naipaul *The Mimic Men* (1967) is uncovered as a primary subject. Naipaul's hero in *The Mimic Men*, "an over comer of the pioneer time, faces the issue of being completely unfit to make a unique identity got between vulnerably mirroring the colonizer with sights set on inventiveness, or coming back to the jobs that colonization has forced on any semblance of him."(Tsao, 2005). In this way, the subject of identity and its intricacy is the most significant one that authors in postcolonial time delineated and communicated it in their works, in which it is difficult to reject the topic and turned into a primary component of postcolonial novel and writing.

“Hybridity” is one of the most generally utilized and most questioned terms in post-frontier hypothesis which normally alludes to the formation of new transcultural structures inside the contact zone delivered by colonization. The effect of hybridity can't be evaded. Since, presently a-days the two people need to manage additionally striking life. Hence, they need to go from urban to provincial or one nation to another as like as the saint of the novel *A House for Mr. Biswas* composed by V. S. Naipaul who is the relatives of an obligated worker. As an obligated worker, Mr. Biswas has no identity of his own. He lives in the Tulsi family which is the survivor of hybridization in culture, language, instruction, way of life, identity and religion. The biography of Mr. Biswas, the hero of the novel in *A House for Mr. Biswas* by V. S. Naipaul shunted starting with one rotting hovel then onto the next, a microcosm of 300 years of West Indian history. Biswas is the descendent of contracted workers, individuals minimal superior to slaves, who are exposed to centurion of dispossession, pounding destitution and the injury of removing. This epic arrangements with two subjects. One: Mr. Biswas attempting to build up himself in a threatening domain, and re-establishes his identity and two: the decrease of Hindu of westernization. Naipaul himself said that his work focuses on the social remark and analysis. All the characters in the novel appear to loan a friction existence with no sort. They are as hybridized in issues of culture,

religion, language, training identity and way of life getting from every belief just what suits them.

Cultural Diversity in *Ti-Jean and his Brothers*.

Ti-Jean and His Brothers (1970) bases on the conventional swindler figure who utilizes his inborn crafty to outsmart the Devil. The play depends on the fantasy of the duel between three young men and the Devil. Inside the universe of the fantasy, *Ti-Jean* is portrayed as a sweetheart, King and man in the moon. In the play, Walcott investigates *Ti-Jean's* solid endurance senses and places specific accentuation on his potential as a potential West Indian pioneer. The Prologue of the play gives foundation data about the characters and presents the fundamental wellspring of contention in the play. We are informed that the play is concerning three young men who lived with their mom in servile neediness in a hovel on the edges of an enchanted timberland. We are additionally advised about the young men's individual endeavors to respond to the Devil's call. The Devil moves the young men to cause him to feel outrage, sympathy or any sort of human feeling for a prize, while their inability to accomplish this end will prompt the young men's demise.

The Devil is depicted in marvelous terms. He has dead eyes, his skin is as white as a leper's. He is likewise the proprietor of half of the world and the seat of interest, fiendishness and pulverization. In the play, he shows up in the pretense of the Papa Bois, the proprietor of the woodland, white grower and colonialist. He has destroyed devastation on the whole world. He draws blacks into his estate, misuses, outsmarts lastly dispenses with them. By doing this, the Devil keeps the blacks unendingly in subjugation. The Devil likewise attempts to sustain the obscurity of the blacks as observed when he calls *Gros-Jean* everything aside from his genuine name. The suggestion here is that by forcing a name on a person or thing, one twists that individual's or thing's identity to suit one's own motivation. This is all piece of frontier programming which Walcott recognizes and challenges in the play. The Prologue

additionally exemplifies the essential characteristics of the three young men which advise their battle against the Devil. Gros-Jean, the oldest child is depicted as being dumb regardless of his massive quality. He is loaded with his gaudiness and has unfathomable trust in himself. To him, physical quality is the way to progress. Gros-Jean won't acknowledge his mom's recommendation, yet stupidly, later acknowledges the counsel of the elderly person of the woodland whom he doesn't have the foggiest idea. He overlooks his mom's directive that he ought to relate to different occupants of the backwoods, i.e., the winged animal, the frogs and the creepy crawlies, and rather, acts discourteously and forcefully towards them. Subsequently, when he later needs their support, they desert him. Gros-Jean's confidence in the quality of his arm is no counterpart for the white grower's finesse and the last prevails with regards to aggravating Gros-Jean to the point of outrage and dissatisfaction and afterward eats up him. Mi-Jean is depicted as being just half as inept as Gros-Jean. He is an angler with scholarly possibilities and his desire to ascend from being a poor angler to turning into a boat chief and later, an attorney, gives a list to Mi-Jean's scholarly capacity and prefigures his horrible odds of outmaneuvering the Devil. Mi-Jean feels that in his experience with the Devil, he is ensured by his choice not to be the model copy man who needs regard for his foundations as is apparent in his threat of the animals of the woodland. His servile mindset is an obstruction to viable idea. Along these lines, the Devil effectively outmaneuvers and eats up him. Through Mi-Jean's destruction, Walcott cautions the West Indians of their difficulty of endeavoring to crush the pilgrim ace by guzzling the metropolitan culture and endeavoring to beat the whites unexpectedly. This is a delineation of what Walcott says in his article, "What the Twilight Says": "When the New World dark had attempted to demonstrate that he was on a par with his lord, when he ought to have demonstrated not his balance but rather his distinction" (1970, 9). This is actually what Ti-Jean does. Ti-Jean is inconceivably not quite the same as his siblings. He is portrayed as

the man in the moon and by expansion, the wellspring of motivation to West Indians. The system he receives in his showdown with the Devil is enormously not the same as that of his siblings. Ti-Jean looks for and gets his mom's recommendation and gift. On the quality of this, he is well disposed with the backwoods animals and consequently, they help him in his duel with the Devil. Ti-Jean won't comply with the Devil and rather goes on the irritated into discourse. His core value is: Debate is only a snare Open your mouth, the trap in! What's more, is you they going to juck (1970, 122). However, it is Mi-Jean's affection for banter on philosophical and legitimate issues that is his demise. He shows indications of mental subjugation and gets joy from relating to the white culture. Mi-Jean is hostile and makes his own standards which undermine the Devil's position and at long last, incites the fiend to the point of indicating outrage. Ti-Jean's core value in this showdown is to heed his gut feelings and display rank rebellion towards any oppressive and fiendishness authority on the grounds that as he says: Who with the Devil attempts to follow the rules, Weaves the net of his own sadness (1970, 17). One of the inquiries brought up in this play is: "what are the potential outcomes of the rise of a Caribbean character with the freeman's reasonableness?" notwithstanding this is the issue of the conditions under which the Bolom can liberate itself from the Devil and accomplish life. The Bolom is an unborn embryo, which is a twilight zone of life. The result of the siblings' battle to outfox the Devil will choose the Bolom's destiny of decisive. In this way, this encounter between the Jean Brothers and the Devil is of most extreme significance to the Bolom. The Bolom is portrayed in the play as: The Shriek of a youngster which was choked, who never observed the earth light Through the pivot of the belly (1970, 97).

The Bolom is an emblematic reference to those verifiable errors which distorted the personal satisfaction in the New World and spoiled the gathering between the Old World and the New. The revelation of the New World proclaimed an open door for the Old World

occupants to begin over again. The New World held out a great deal of progress of recovery and symbolized something unadulterated and imperative. Be that as it may, this fantasy was debased by the real world. The New World before long turned into an augmentation of the Old World and became portrayed by insatiability and abuse which prompted subjugation and later, the rise of the estate society. The West Indies can, all in all be viewed as a prematurely ended embryo. As Walcott would see it, the conditions which can offer life to the Bolom, i.e., the new and free Caribbean man are investigated in the experience between the three young men and the Devil. By making Gros-Jean and Mi-Jean fall flat, Walcott rejects what they speak to and their strategies of adapting to the attacks of history. Or maybe, Walcott ventures Ti-Jean's local mind and crafty just as his merciful heart and regard for guidance and lower animals as the characteristics important to beat frontier mastery and eradicate the West Indian pioneer attitude. The play can likewise be viewed as one of incredible progressive potential. Walcott suggests in the work that the genuine progressive must look for co-activity from all components of the general public. Prideful conduct and accentuation on Western learning are demonstrated to be of no utilization in this circumstance. Furthermore, the play attests the subjects of resistance and freedom from white oppression. It endeavors to free West Indians from self-loathing and near sightedness made by the shading based ethic of subjection, just as make them mindful of the various manners by which they can take a gander at themselves and their condition. Patriotism includes the re-assessment of oneself and of old qualities. It additionally grasps certain new measuring sticks for oneself and relinquishing pilgrim models. For Walcott, the substitute for pioneer models ought not exclusively be gotten from Africa or Europe yet ought to include an amalgamation of both customary West Indian components and European qualities as the perfect type of patriotism since the West Indians can't receive one culture to the disregard of the other. Walcott truth be told, demands that it is detestable to him to state: "I wish we were English once more" or "I wish we were African

once more" that actually one needs to work in the West Indies (1979, 285). To him, it is the obligation of the West Indian to have his territory, tame and develop it lastly produce something unique, for the West Indian "behind the entirety of his jobs and faces has the chance of a rich, perplexing and coordinated self which is his by goodness of his experience" (1979, 285). In the play, the three unique stages by which the Afro-Caribbean attempted to deal with his outcast and furthermore battle his white oppressor are appeared. His first reaction to abuse was brutal as found in the slave revolts. Next, the ex-slave endeavored to conquer the white ace by procuring the trappings of Western culture, for the most part through training. This reaction was additionally counterproductive since it concentrated on the impersonation of Western models and uncovered an essential absence of certainty on the dark man's part. The third reaction was a blend of animosity and lowliness. It additionally proclaimed the triumph of the "little" man, i.e., the people who were the most maligned and under-evaluated individuals from the general public. This structures some portion of Walcott's progressive vision. For Walcott hence, the venue is the protect of the "little" people as he sees theater in the ordinary every day presence of the people: in dejection, sex, obscenity and hardship. His presentation place is thusly, that of losses and disappointments and one where old stories gave the focal point of the show as obvious in the play. Composing is generally recognized as the beguilement and comprehension of life. It results from insightful showings of men in the open eye and is the consequence of strains, conflicts, pressures and intelligent irregularities which make up the system. The West Indian insightful expert attempts to clarify history and get rid of good issues in a milieu where the recorded setting of the people has been portrayed by bondage, colonialism, uprootment and dispossession. Regardless, Walcott acknowledges that servitude to the fantasy of history can simply realize a composing that is sociological, self-revealing and stacked with requital. He has this to state about the composition.

Walcott, in this way, considers the issue of being beneficiary to a few societies occasioned by the assorted racial gatherings found in the West Indies. This is a typical mental difficulty of New World blacks. Notwithstanding, the creator concentrates his endeavors on the most proficient method to advance the model of the perfect Caribbean character from the different impacts in the Caribbean social framework. To him, the West Indians must have a combined cognizance which will empower them to acknowledge their intricate history and various encounters. This multifaceted nature of the West Indian experience is reflected in his works where he draws his thoughts and legends from both West Indian and European scholarly and social articulations as clear in *Ti-Jean and His Brothers*. It would appear Walcott concurs with Selvon on this point since the last urges West Indians in *A Brighter Sun* and *Turn again Tiger* to have a united awareness which will empower them to transcend unimportant ethnic contemplations. Walcott's conviction that the West Indians must grapple with their intricate history which will empower them to grasp their double racial and social legacy as showed in this play.

Conclusion

From the above conversation, it very well may be presumed that Walcott is an artist of compromise in as much as he acknowledges the double racial and social legacy of the West Indies and furthermore disheartens the West Indians from going up against the past with enmity as apparent in the play. Mindful of the recorded disengagement of the Islands and of the social, etymological and mental reactions which West Indians needed to make in the Disapora, Walcott attempts to determine the inconsistencies inborn in this experience by investigating how these divergent aspects of life can mix into the development of the new man and society. He attempts to enable West Indians to figure out their social and racial devotions just as discover a panacea for their feeling of uprooting.

The idea of the "castaway" alludes not exclusively to the physical and mental dispossession of the West Indians, yet in addition to the otherworldly dispossession of their country. Nonetheless, to Walcott, the "castaway" isn't powerless and miserable. He is urged to transform his seclusion into something positive. Similarly as Crusoe figures out how to design something from nothing and learns new strategies for endurance, the West Indians are encouraged to figure out how to mold another relationship to their milieu and push off the shackles of mental and social servitude. Patriotism includes the re-assessment of oneself and of old qualities. It likewise grasps certain new measuring sticks for oneself and deserting pioneer models. To Walcott, for genuine patriotism to exist and for the legitimate Caribbean character to rise, one can't embrace one culture to the disregard of the other. Or maybe, the best of both conventional and Western lifestyles must be hitched together to effectively cop world. This is the reason he reliably mixes components of both customary West Indian culture and European culture in his fills in as is clear in this play. While the theme of woods animals in the play is suggestive of the African creature tale which was moved to the Caribbean through subjection, the idea of the chorale gets from old style Greek dramatization. Likewise, the play all in all depends on the well-known conventional West Indian fantasy of the duel between three young men and the Devil; the customary cheat figure who utilizes his natural shrewd to out manoeuvre the Devil. The Devil in the play is a composite portrayal of the slave ace, white grower, and the Papa Bois. He is too considerable and complex an adversary to be overwhelmed by negligible animal power or mimicry however by an amalgamation of a few appropriate techniques as Ti-Jean does with a changing contemporary world. This is the reason he reliably mixes components of both customary West Indian culture and European culture in his fills in as is apparent in this play. While the ensemble of backwoods animals in the play is suggestive of the African creature tale which was moved to the Caribbean through subjugation, the idea of the melody gets from

traditional Greek show. Likewise, the play all in all depends on the well-known customary West Indian fantasy of the duel between three young men and the Devil; the conventional cheat figure who utilizes his natural shrewd to outmanoeuvre the Devil. The Devil in the play is a composite portrayal of the slave ace, white grower, and the Papa Bois. He is too imposing and complex an adversary to be overwhelmed by insignificant savage power or mimicry yet by an amalgamation of a few reasonable methodologies as Ti-Jean does.

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