

A study of cultural plurality in the Derek Walcott's *Ti-Jean and His Brothers*

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Abstract

The verifiable separation of the Caribbean Islands has suggestions for the social orders that have developed. The coincidental method of the "revelation" of the spot and the severe way of occupation by the colonizing powers have offered ascend to what a few researchers allude to as a nebulous society. Except for the indigenous Indian the populace which was to a great extent quickly killed, the occupants of the Caribbean either moved or were coercively moved there. With this combination of individuals of various races and strict convictions and with various intentions of being in the Caribbean, it was hard to make a typical Caribbean ethos, particularly, given the basic disparities made by the establishment of subjection. The goal of this paper is to look at the suggestions these recorded real factors have on the Caribbean social framework and at last on its writing, especially with reference to the sensational structures. The system is to initially investigate the essential content – Ti- Jean and his Brothers – and afterward have plan of action to applicable basic materials in an endeavor to additionally clarify regarding the matter. At long last, it is discovered that these chronicled precursors 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 decent variety as reflected in Derek Walcott's play, *Ti-Jean and His Brothers* is talked about in this paper.

Keywords: Caribbean, revelation, colonizing, populace, disparities, subjection, Walcott

Introduction

The historical backdrop of the venue in the Caribbean can be followed to the nearness of different races in the zone what's more, the moderately unencumbered act of their ceremonies and celebrations. The white experts felt pretty much nothing impulse to viably check the social propensities for the compliant 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 experts to stifle singular contrasts was unimportant, the non-white West Indians attempted to cause their method of diversion to reflect such social devotions by investigating African social articulations and generally disregarding or making light of the white nearness and control in the Caribbean, as far as the substance of the show was concerned. This was the more so in the light of the way that there was the developing rush of patriotism in the West Non mainstream players which indicated the Afro-Caribbeans attempting to deflate the influence of Western cultures on their life and convincing themselves of their ethnic and racial worth. The result was that their literature projected African rituals, myths and folklore in an attempt to re-activate black pride and belief in the African race since this was the culture of an oppressed people.

On the other hand, the theatre of the white genteel was articulated along Western lines. Practiced mainly by visiting foreign theatre companies and local amateurs who had time on their hands, their plays followed Western patterns. This reflected their prevailing lack of desire to project the unique identity of their mother- country because of their lack of nationalist attachment to the West Indies. The result of this interlocking of different sets of cultural values – traditional and Western – is that there exists in the Caribbean theatre, and indeed, in Caribbean literature in general, several

cultural elements existing side-by-side the other.

This cultural plurality as reflected in Derek Walcott's *Ti-Jean and His Brothers* (1970) ^[3] is what is examined in this paper. Born in Castries, St. Lucia, Walcott is racially mixed and he eagerly acknowledges his "mongrel" identity. This enables him to embrace both Western and African influences. It is Walcott's belief that for true nationalism to exist and for the authentic Caribbean personality to emerge, one cannot adopt one culture to the neglect of the other. This is why he consistently blends elements of both traditional West Indian and European cultures in his works. In coping with a changing contemporary world, Walcott, like Selvon, believes a judicious blend of both traditional and Western ways of life is what is needed.

Being a scholarly exploration, the work is for the most part library based. Initially, Walcott's play, *Ti-Jean and his Brothers* which is the essential content in this investigation has been thoroughly analyzed. At that point, in an offer to fortifying the focal point of the conversations, response has been had to such significant reference materials as diary articles, audits, evaluates, books and surveys. Social Plurality in *Ti-Jean and his Brothers* quickly summed up, the subject of *Ti-Jean and His Brothers* (1970) ^[3] bases on the customary cheat figure who utilizes his natural clever to outmaneuver the Devil. The play depends on the legend 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 impulses also, places specific accentuation on his potential as a conceivable West Indian pioneer. The Prologue of the play gives foundation data about the characters and presents the principle wellspring of contention in the play. We are informed that the play is around three young men who lived with their mother in servile destitution in a cabin on the edges of a supernatural

backwoods. We are additionally told about the young men's singular endeavors to respond to the Devil's call. The Devil provokes 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 great terms. He has dead eyes, his skin is as white as a leper's. He is moreover the proprietor of half of the world and the seat of interest, malevolence and obliteration. In the play, he shows up in the appearance of the Papa Bois, the proprietor of the woodland, white grower and colonialist. He has destroyed ruin on the whole world. He draws blacks into his manor, misuses, outsmarts lastly wipes out them. By doing this, the Devil keeps the blacks ceaselessly in subjugation. The Devil likewise attempts to propagate the obscurity of the blacks as observed at the point 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 mutilates that individual's or thing's character to suit one's own reason. This is all piece of pilgrim conditioning which Walcott recognizes and challenges in the play. The Prologue additionally epitomizes the essential characteristics of the three young men which educate their battle against the Devil. Gros-Jean, the oldest child is portrayed as being moronic regardless of his enormous quality. He is brimming with his gaudiness and has unfathomable trust in himself. To him, physical quality is the way to progress. Gros-Jean won't acknowledge his mother's recommendation, yet stupidly, later acknowledges the exhortation of the elderly person of the woodland whom he does not know. He overlooks his mom's order that he ought to relate to different occupants of the timberland, i.e., the fledgling, the frogs and the bugs, and Or maybe, acts discourteously and forcefully towards them. Accordingly, when he later requires their assistance, they desert him. Gros-Jean's faith in the quality of his arm is no counterpart for the white grower's craftiness and the last prevails with regards to aggravating Gros-Jean to the point of outrage and disappointment and at that point eats up him. Mi-Jean is portrayed as being just half as dumb 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 commander and later, a legal counselor, gives a record to Mi-Jean's scholarly capacity and prefigures his horrible odds of outsmarting the Devil. Mi-Jean feels that in his experience with the Devil, he is secured by his choice not to be irritated into discourse. He avers that "Debate is just a hook. Open your mouth, the bait in! And is you they going to juck" (122)

However, it is Mi-Jean's affection for banter on philosophical what's more, legitimate issues that is his demise. He shows indications of mental subjection and gets joy from relating to the white culture. Mi-Jean is the original copy man who needs regard for his establishes as is obvious in his enmity of the animals of the timberland. His subjugated mindset is an obstruction to down to earth thought. Thus, the Devil effectively outsmarts and eats up him. Through Mi-Jean's destruction, Walcott cautions the West Indians of their difficulty of endeavoring to rout the pilgrim ace by soaking up the metropolitan culture and endeavoring to beat the whites unexpectedly. This is a representation of what Walcott says in his exposition, "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 fairness but

rather his distinction" (9). This is actually what Ti-Jean does. Ti-Jean is boundlessly not 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 procedure he embraces in his encounter with the Devil is significantly 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 benevolent with the wood's animals and consequently, they help him in his duel with the Devil. Ti-Jean will not comply with the Devil and or maybe goes into all-out attack mode and makes his own rules which sabotage the Devil's position and, in the end, incites the villain to the point of appearing outrage. Ti-Jean's core value in this encounter is to heed his gut feelings and show rank insubordination towards any harsh and malevolence authority on the grounds that as he says: "Who with the Devil tries to play fair, Weaves the net of his own despair" (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 furthermore, accomplishing life. The Bolom is an unborn hatchling which is a twilight zone of life. The result of the siblings' battle to outfox the Devil will choose the Bolom's destiny of crucial. Along these lines, this showdown 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 child which was strangled, who never saw the earth light Through the hinge of the womb (97).

The Bolom is a representative reference to those recorded botches which distorted the personal satisfaction in the New World and corrupted 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 once more. The New World waited a ton of progress of recovery and represented something unadulterated and indispensable. In any case, this fantasy was distorted by the real world. The New World before long became an expansion of the Old World and became portrayed by insatiability and abuse which prompted subjection and later, the rise of the estate society.

The West Indies can, all in all be viewed as a prematurely ended hatchling. As Walcott would like to think, 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 come up short, Walcott rejects what they speak to and their strategies of adapting to the assaults of history. Or maybe, Walcott ventures Ti- Jean's local mind and shrewd just as his empathetic heart and regard for exhortation and lower animals as the characteristics important to defeat frontier control and delete 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. Self-absorbed conduct furthermore, accentuation on Western learning are demonstrated to be of no utilization in this circumstance. Moreover, the play attests the topics of disobedience and freedom from white oppression. It endeavors to free West Indians from self-loathing and nearsightedness made by the colour based ethic of subjugation, 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 what's more, of old qualities. It likewise grasps certain new measuring sticks for oneself and relinquishing pioneer 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 values as the perfect type of patriotism since the West Indians can't receive one culture to the disregard of the other. Walcott actually, demands that it would be loathsome to him to state: "I wish we were English once more" or "I wish we were African again" that actually one needs to work in the West Indies (285). To him, it is the obligation of the West Indian to have his territory, tame and develop it lastly produces something unique, for the West Indian "behind all his roles and faces possesses the possibility of a rich, complex and integrated self which is his by virtue of his experience" (285)

In the play, the three distinct stages by which the Afro-Caribbean attempted to deal with his outcast and furthermore battle his white oppressor are appeared. His first reaction to mistreatment was savage as observed in the slave revolts. Next, the ex-slave endeavored to beat the white ace by procuring the features 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 a major absence of certainty on the individual of color's part. The third reaction was a blend of hostility and quietude. It additionally proclaimed the victory of the "little" man, i.e., the society who was the most slandered furthermore, under-evaluated individuals from the general public. This structure some portion of Walcott's progressive vision. For Walcott along these lines, the auditorium is the safeguard of the "little" individuals as he sees theater in the regular day to day existence of the individuals: in destitution, sex, profanity and hardship. His auditorium is in this way, that of casualties and washouts and one in which old stories gave the center of the dramatization as clear in the play.

Literature is commonly acknowledged as the entertainment and understanding of life. It results from cognizant demonstrations of men in the public eye and is the result of tensions, conflicts, nerves and inconsistencies which make up the network. The West Indian abstract craftsman looks to explain history and wipe out good issues in a milieu where the historical backdrop of the individuals has been portrayed by bondage, expansionism and dispossession. In any case, Walcott accepts that bondage to the dream of history can just bring about a literature that is sociological, self-indulging and brimming with vengeance. He has this to state about the writing:

Yet most of our literature loitered in the pathos of sociology, self-pitying, and patronized. Our writers whined in the voices of twilight. Look at this people! They may be degraded, but they are as good as you are. Look at what you have done to them". And their poems remained laments, their novels propaganda tracts, as if one general apology on behalf of the past would supplant imagination, would spare them the necessity of great art.

Pastoralists of the African revival should know that what is needed is not new names for old things, or old names for old things, but the faith of using the old names anew, so that

mongrel as I am, something prickles in me when I see the word Ashanti as with the word Warwickshire, both baptizing this neither proud nor ashamed bastard.

This hybrid, this West Indian (9-10) Walcott along these lines sees history as fiction which is dependent upon the fancies of memory and hence, open to misinterpretations or re-understandings. The play, in general, mirrors Walcott's aim which is to show the social majority in the Caribbean theater. In the play, both conventional West Indian and European components are melded. For example, while the chorale of timberland animals is suggestive of the African creature tale that was moved to the Caribbean through servitude, the very idea of the theme gets from traditional Greek show. Thus, the play handles the issue of the West Indians' "dependability" for in any event of two cultures. It is Walcott's conviction that for genuine patriotism to exist and for the credible Caribbean character emerge, one can't receive one culture to the disregard of the other. Showing this twofold awareness, Walcott reliably mixes components of the two societies in the play and even endeavors to rethink certain parts of frontier history. Indeed, even the fantasy on which the play is based – the legend of the duel between three young men and the Devil – is gotten from the customary cheat figure who utilizes his natural shrewd to outmaneuver the Devil.

A well-known theme in Caribbean writing is that of the "castaway", i.e., a man transport destroyed on a desolate land parcel and deprived of his unique social personality. With no past and a hopeless nearness and future, the "castaway" needs to make sense of how to accommodate the differing societies offered by the various "pasts" of the Caribbean. At the base of his problem is the issue of social ID with a specific arrangement of standards and folkways which could give the structure to regular day to day existence. This is especially critical to Afro-West Indians on the grounds that through bondage and ensuing imperialism, the Afro-West Indians have been instructed to surrender, or at any rate, trash their unique African culture or privately developed dark Creole culture, and through their reaction to the profoundly taught sentiment of uselessness, they will in general recognize themselves by an impersonation of Western culture as can be seen in *Mi-Jean*. Thus, Walcott attempts to support West Indians re-survey their "castaway" status and defeat the agony of distance and dispossession by "pushing" them into an acknowledgment of their unique misfortune and moving past this void. To Walcott, the West Indian should impartially investigate and make harmony with his history and milieu and this is impossible by receiving one culture to the disregard of the other. Or maybe, the divergent aspects of the West Indian experience must be mixed into the development of the new man and society. Walcott, in this manner, thinks about the issue of being beneficiary to a few societies occasioned by the various racial bunches found in the West Indies. This is a typical mental problem of New World blacks. Be that as it may, the creator concentrates his endeavors on the best way to develop the model of the perfect Caribbean character from the different impacts in the Caribbean social framework. To him, the West Indians must have a united cognizance which will empower them to acknowledge their perplexing history and various encounters. This intricacy of the West Indian experience is reflected in his works where he draws his thoughts and legends from both West Indian furthermore, European scholarly and social articulations as

clear in *Ti-Jean and His Brothers*. Doubtlessly Walcott concurs with Selvon on this point since the last urges West Indians in *A Brighter Sun* and *Turn again Tiger* to have a combined cognizance which will empower them to transcend inconsequential ethnic contemplations. Edgar Mittleholzer puts it all the more compactly when he watches in this way:

If the West Indies was to evolve a culture individually West Indian, it could only come out of the whole hotch-potch of racial and natural elements of which the West Indies is composed; it could not spring only from the negro. (215).

Thus, it is Walcott's conviction that the West Indians must deal with their intricate history which will empower them to grasp their double racial what's more, social legacy as showed in this play.

From the above conversation, it very well may be inferred that Walcott is a writer of compromise in as much as he acknowledges the double racial and social legacy of the West Indies and furthermore debilitates the West Indians from standing up to the past with antipathy as clear in the play. Mindful of the verifiable disengagement of the Islands and of the social, phonetic and mental reactions which West Indians needed to make in the *Disapora*, Walcott attempts to determine the logical inconsistencies inalienable in this experience by investigating how these different aspects of life can blend into the development of the new man and society. He attempts to enable West Indians to figure out their social and racial loyalties 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 profound dispossession of their country. Be that as it may, to Walcott, the "castaway" isn't powerless and miserable. He is urged to transform his disengagement into something positive. Similarly, as *Crusoe* figures out how to form something from nothing and learns new techniques for endurance, the West Indians are encouraged to figure out how to form a new relationship to their milieu and push off the shackles of mental and social subjugation. Patriotism includes the re-assessment of oneself furthermore, of old qualities. It likewise grasps certain new measuring sticks for oneself and deserting frontier models. To Walcott, for genuine patriotism to exist and for the legitimate Caribbean character to develop, one can't receive one culture to the disregard of the other. Or maybe, the best of both customary and Western lifestyles must be hitched together to effectively adapt to 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 obvious in this play. While the theme of *timberland animals* in the play is suggestive of the African creature tale which was moved to the Caribbean through servitude, the idea of the theme gets from old style Greek dramatization. Additionally, the play overall depends on the well-known conventional West Indian legend of the duel between three young men and the Devil; the conventional swindler figure who utilizes his intrinsic tricky to outmaneuver the Devil. The Devil in the play is a composite portrayal of the slave driver, white grower, what's more, the *Papa Bois*. He is excessively imposing and complex a rival to be overwhelmed by unimportant savage power or mimicry however by an amalgamation of a few appropriate systems as *Ti-Jean* does.

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