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Colonial and racial consciousness in the caribbeans : a study of George Lamming's in the castle of my skin.

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UNIVERSITY OF BURUNDI



INSTITUTE FOR APPLIED PEDAGOGY

ENGLISH-KIRUNDI DEPARTMENT

COLONIAL AND RACIAL CONSCIOUSNESS IN THE CARIBBEANS: A STUDY OF GEORGE LAMMING'S *IN THE CASTLE OF MY SKIN.*

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Bujumbura, December 2009

DEDICATION

To my dear mother,

To my beloved wife and child,

I dedicate this work.

ACKNOWLEDGEMENTS

This work has been a result of a joint effort of a good number of people, to whom I owe much gratitude.

First and foremost, my deep gratitude is addressed to my supervisor, Mr. Nganyu Dominic Nforni, who, despite his numerous responsibilities, accepted to supervise this work. His unfailing and professional assistance, manifested in his availability, reading and correcting of this work remains invaluable.

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I owe more than I can express to all members of my family, for their constant material and moral support.

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ABSTRACT

This work analyses the effects of feudalism, colonialism and racism on the inhabitants of the Caribbean society in general and on Barbados in particular through the study of George Lamming's *In The Castle of My Skin*. The research is built on the argument that colonialism and racism in Barbados are the main causes for poverty of blacks and division among blacks. Written against the background of Marxist critical framework, it emphasizes on how individuals living in the long nightmare of colonialism and racism orchestrated by poverty, racial discrimination, to name but a few, become aware of the shaping effects of those events. The research concludes that racism and colonialism are the main causes of black natives' poverty and black-to-black enmity for the quest of self aggrandizement. Through the dissection of the social structure of the society depicted in the novel, we note that social hierarchy is conducive to the sustainability of the colonial enterprise. As far as the educational system is concerned, the research proves that its outcome is only propitious to the perpetuation of the Whiteman's superiority. In fact, the paradox of the educational system is that it contributes to the reinforcement of confusion and ignorance of the future elites. Given all this, the only alternative for a successful exit from this labyrinth is the self- knowledge as a Blackman and the review of history understandable only under the guidance of Pan-Africanism.

TABLE OF CONTENTS

Page

DEDICATION.....i

ACKNOWLEDGEMENTS.....ii

ABSTRACT.....iii

GENERAL INTRODUCTION.....1

CHAPTER ONE : COLONIAL CONSCIOUSNESS.....17

CHAPTER TWO: RACIAL CONSCIOUSNESS.....32

CHAPTER THREE: SHIFT IN POWER AND NEW CONSCIOUSNESS.....49

GENERAL CONCLUSION.....65

WORKS CITED.....68

GENERAL INTRODUCTION

British explorers, led by a captain Gordon, first landed on Barbados in 1620, but it was not until seven years later that the British established a colonial presence on the island. Realizing that on the Atlantic, or East Coast of the island there were no safe natural harbors or landing places, the British explorers and colonizers set up settlements on the Caribbean or West Coast shore of the island. Bridgetown, the eventual capital of the island and the city in which Lamming's novel, the riots take place, was an early settlement. But the island's population has always lived largely in the rural areas, as befits an island with an almost entirely agricultural economy.

The "father" of Barbadian settlement by the English was Captain John Powell, who stopped on the island in 1625 in a journey homeward from Brazil. Financed by himself and four other merchants, a party of eighty settlers arrived on Barbados on February 17, 1627. These settlers were looking not to spread Christianity or to find a "New Jerusalem" but solely to enrich themselves. Clearing land for plantations, they planted tobacco and imported slaves. Eight months later the colony was founded and it is said that by 1638 indentured servants outnumbered slaves ten times. This quickly changed, however, when the planters began growing duties on tobacco. Sugar needed a larger initial capital investment, brought greater profits, required more labor, and encouraged consolidation of small establishment into large plantations.

In the same streamline, it is worth mentioning that with less available land to give out at the end of an indenture, slave labor became preferable to servant labor. Slaves were imported by the thousands. In fact, by 1652, the population of the island was estimated at eighteen thousand whites (freemen and indentured servants) and

twenty thousand Africans. The "peculiar institution" of slavery established the complicated and often oppressive relationships between the white and black inhabitants of Barbados. As Lamming's novel demonstrates, the effects of slavery were still being felt 300 years after its institution and more than a century after its abolition. It is worth pinpointing that after the abolition of slavery, the worse was to happen: colonization exerted by the former slave holders on the African black descents.

The colonial and racial tradition has resulted in societies that continue to frustrate the full development of individuals; divide communities according to the complexion, class and belief; and limit the possibilities of expression and achievement.

The theme of colonial and racial consciousness is very common for many writers emerging from the Anglophone Caribbean. In Earl Lovelace's novel *The Schoolmaster*, he attempts to convey the damage to a traditional community by encroaching on modern society. To relate the experience of an individual victimized by a racist social order, Harlord Bascom uses a consistent third-person narrative in his novel *Apatha.*

On the other hand colonizing powers, especially those of European and Islamic origin, felt themselves driven by the need to "spread the light" of their own civilization or religion, or at least many of their propagandists argued this. (The famous poem *The White Man's Burden* by Rudyard Kipling is perhaps the best known example of this idea).

Depicting his colonial experience as felt in the whole Caribbean, George Lamming through his novel *In The Castle of My Skin,* uses multiple narrative perspective to reveal colonial atrocities in all dimensions in Barbados in particular. The novel's main concern is not the individual consciousness of the protagonist; rather the writer uses the growth and education of G. (his hero) as a device through which to view the effects of colonialism and feudalism in Caribbean society in the middle of the twentieth century, and documents the changes that time brings in the protagonist sleepy hamlet.

The aim of this study is to analyze how the scars of colonialism and racism are felt by both the adults and the children on the eve of the decolonization of Barbados.

Besides, no work of art is created out of a vacuum; a researcher always writes from the perspective of a certain reality. In this case, we will place our emphasis on the effects of a system similar to feudalism (as a mode of production), colonialism and racism on the inhabitants of the Caribbean society in general and in the society depicted in the novel (Barbados) in particular. It is in this regard that this thesis charts the argument that colonialism and racism in Barbados are the main causes for poverty of blacks and division among blacks.

To successfully throw light on this challenge, one should raise the following questions, which will be answered in the course of this study: "What kind of colonization is exerted in Barbados and what are its effects on the minds of the colonized?" How is the social stratification in Barbados and how is it propitious to the colonizer? "What is the role of education provided in Barbados and how does it perpetuate the colonial enterprise?"

To carry out our study successfully, it is worth defining some key terms that will be recurrent along the present work. These are feudalism, colonization and racism. It is of a paramount importance to define Feudalism since it will be operating all along our research as one of the modes of production in the society depicted in *In The Castle of My Skin.* The *Online Dictionary* defines feudalism as follows:

> A political and economic system of Europe from the 9th to about the 15th century, based on the holding of all land in fief or fee and the resulting relation of lord to vassal and characterized by homage, legal and military service of tenants, and forfeiture.

In medieval times, three primary elements characterized feudalism: lord, vassals and fiefs; the structure of feudalism can be seen in how these three elements fit together. The *Online Dictionary* stipulates that "A lord was noble who owned land, a vassal was a person who was granted possession of the land by the lord, and the land was known as a fief. In exchange for the fief, the vassal would provide military service to the lord". The obligations and relations between lord, vassal and fief form the basis of feudalism.

However, a differentiation should be made on the above definition since it describes feudalism as the medieval mode of production. While defining feudalism as a mode of production, Karl Marx's *Das Kapital* does not give much attention to the trilogy: lord, vassal and fief. In the 19th century, Marx describes feudalism as "the economic situation coming before the inevitable rise of capitalism" (256). For Marx, what defined feudalism is that the power of the ruling class (the aristocracy) rested on

their control of arable land, leading to a class society based upon the exploitation of peasants who farm these lands, typically under serfdom. "The hand-mill gives you society with the feudal lord; the steam-mill, society with the industrial capitalist" (267). Marx thus considered feudalism within a purely economic model. As far as our analysis is concerned, feudalism in Barbados will be analyzed from a Marxist perspective.

As far as colonization is concerned, it can be understood as the extension of a nation's sovereignty over territory beyond its borders by the establishment of either settler or exploitation colonies in which indigenous populations are directly ruled, displaced, or exterminated. Some of the consequences of colonization are the imposition of culture, religion and language of the colonizer to the colonized people. *The Online Dictionary* defines it as below:

> Colonialism is often used interchangeably with imperialism; the latter is sometimes used more broadly as it covers control exercised informally (via influence) as well as formal military control or economic leverage. The term colonialism may also be used to refer to an ideology or a set of beliefs used to legitimize or promote this system. Colonialism was often based on the ethnocentric belief that the morals and values of the colonizer were superior to the colonized. In the Western world, this led to a form of proto-social Darwinism that placed white people at the top of the

> animal kingdom, "naturally" in charge of dominating non-European aboriginal populations. (*Online Dictionary*)

In the course of our research, we shall bring into limelight the effect of racism on both the writer and his fellows. Therefore, racism is based on the hatred of one person for another. One of them believes that another person is less than human because of skin color, language, customs, and place of birth or any other factor that supposedly reveals the basic nature of that person. Racism has influenced wars, slavery, the formation of nations, legal codes to name but a few.

In the same vein, *Britannica Concise Encyclopedia* specifies that:

> Racism is any action, practice, or belief that reflects the racial worldview – the ideology that humans are divided into separate and exclusive biological entities called 'races' that there is a casual link between inherited physical traits and traits of personality, intellect, morality, and other cultural behavioral to others. Racism was at the heart of North American slavery and the overseas colonization an empire-building activities of some Western Europeans, especially in the 18th Century. (1642)

By viewing Africans and their descendants as lesser human beings, the proponents of racial discrimination such as Hegel, Gobineau, Thomas Carlyle gives all details while propounding and justifying that practice.

George Lamming's biography is relevant to the present work since what he writes depicts his social background as a Caribbean citizen.

In fact, George Lamming was born in Carrington's village, Barbados, on June 8th, 1927. Lamming's childhood was shaped by his unmarried mother who despite difficult financial circumstances instilled a sense of ambition in her only child. He also observed firsthand the economic upheavals that shook Barbados along with other Caribbean countries in the 1930s, as rural black farm workers began to move to the colonial dominated cities to try to escape their grinding poverty. Lamming won a scholarship to attend Barbados' Combermere High School, a top institution where he was taken under the wing of a faculty member, Franck Collymore and encouraged to write poetry.

In 1953, George Lamming published his masterpiece *In The Castle of My Skin.* Lamming rapidly produced a series of major novels in the 1950s, and many observers noted that they seemed to be part of a sequence that drew on the stages of his life and career for inspiration. His second novel, *The Emigrants* (1954) depicted the experience of a group of West Indians in Britain; it accurately forecast the many social problems Britain's black residents would experience in the years to come. By the time he wrote *Of Age and Innocence* (1958) and *Season of Adventure* (1960), Lamming was recognized as a major writer. *Season of Adventure* inaugurated two new themes in Lamming's writing: the experience of women in Caribbean cultures and the importance of Africa in Caribbean identity.

In the 1960s, although he produced no new novels, Lamming experimented with other kinds of writings. He published a collection of essays, *The Pleasure of Exile*, which innovatively mixed autobiography and criticism.

In 1972, Lamming published a complex historical novel of colonialism and slavery, *Natives of My Person* which remains his most recent of his writing. He has remained active as an essayist, teacher and editor; in 2001 he published the second volume of an essay series, entitled *Coming, Coming Home* and it deals with Western education and Caribbean thought. Both one of the Caribbean's great storytellers and one of the region's true intellectuals, Lamming by the century's end was the focus of a large and growing body of critical literature.

Many writers have been interested in George Lamming's writings with special regard on both his style and the message conveyed in *In The Castle of My Skin.* Paul Dorn, in his article entitled *Seen from All Sides: George Lamming's in the Castle of My Skin,* makes a focus on the narrative style to depict inner intents of the writer. He posits that Lamming reveals the colonial experience of the village --also suggesting the experience of the entire Caribbean--through three narrative vehicles. In fact, according to him, the first-person autobiographical account of the character G.; the third-person account of the conversations between the Old Man (Pa) and the Old Woman (Ma); and the third-person account that relates broader events in an attempt to capture the consciousness of the village as a whole. As Lamming writes in his introduction: "There are several centers of attention which work simultaneously and acquire their coherence from the collective character of the Village" (xxxvii).

Initially, the critic maintains that the first-person narrative G. allows Lamming to credibly relate how an individual comes to know himself. He posits that by lending the speech to G., Lamming wants to suggest that G. can serve as a representative or a universal Caribbean. "From a naïve, provincial child to a young adult soon to leave his

home, G. becomes increasingly aware of the influence that English culture has had on his development " (6).

Kent George F. in his article: *A conversation with George Lamming,* also focuses on Lamming's narrative style. He posits that Lamming's choice of genre signals reservations about autobiography as the appropriate vehicle for reconstructing the vanished world of his adolescence from a position in exilic space. He confirms that Lamming's strategy is to split the narrative into contrastive but complementary first and third person modes of narration that blur the boundaries between author and authorial persona.

Indeed, like Paul Dorn, Kent George argues that the first person narrative is primarily the autobiographical account of a uniquely experienced childhood filtered through memory and imagination: "a portrait of the artist as a young man". The third person narrative is concerned with the problems of the community as they are experienced by others, adults and children, whether or not they could have been perceived or understood by the child or adolescent.

Sandra Pouchet in her *The Novels of George Lamming* analyses *In The Castle of My Skin* from a feminist perspective. In fact, George Lamming's primary concern with a developing male sensibility in the context of an evolving historical conscience calls attention to the gendered space of the text. Sandra Pouchet reveals that in the novel women are associated with domesticity and socialization of their children. She asseverates that "the deep and intricate relationship of G. and his mother is central to the novel, and is a microcosm of his relationship with the community or the island as a whole" (24).

The research at hand will focus on George Lamming's *In the Castle of My Skin.* It will specifically deal with the themes of 'colonial and racial consciousness'. Also, it will depict the legacy of slavery and feudalism in Caribbean society in general and in Barbados in particular on the eve of independence.

Worth of note, our research will make reference to other critics and authors whose writings had main concern on the issues of colonialism and racism.

The theory that will be used while carrying out this study is Marxism, which was developed by Karl Marx and Friedrich Engels in the 19th century. Marxist criticism does not consider literature merely as a mirror of the society; but as representing social forces of class struggles. This criticism is essentially a theory of economics, history, society and revolution before it has to do with literature. It derives its name from Karl Marx, a German political economist. The Marxist criticism claims to be therefore a scientific literary theory of how human beings live in societies and how they transform their societies. Literature, according to the Marxist view has to present the theory of the struggles of men and women to deliver themselves from different forms of exploitation and oppression. All Marxists critics agree that literature can only be properly understood within a larger framework of social reality and social history. They believe that any literary theory that treats the text in isolation (as structure, or as product of a writer's mental process), divorcing it from society and history, will be deficient to explain what literature is. Paying attention to the sociology or history of literature mean that we take into account things like the time and place in history, when the text was produced the social class to which the author belongs, the audience he is addressing the level of social awareness of both the society in which he

writes and of the fictional characters he creates. For Marxist critics, a worthwhile literature is that which presents the real socio-economic situation of class struggles.

Literature may be part of the superstructure, but it is not merely a passive reflection of the economic base. It can be an active element in changing the history of society. A Marxist critic pays attention to the relationship between the social classes and their determinant. He also looks at how the literary work reflects or distorts this social class structure. These critics believe that the structure of history and society is dialectical. This term refers to the principle that in history/society there are dynamic and opposed forces at work; and that is the nature of every society. The term also refers to the method by which history/society can be analysed in order to reveal the true relationship between the different event and people in society. They assert that relationships in society are characterized by different forms of struggles among the various social classes. One who wants to say the truth about society cannot escape from the socio-economic relationships in society, which has to be reflected in every good literature.

According to the Marxist critics, a committed artist is the one who through his art, serves the struggle of the oppressed people against their oppressors. The intention of such an art is to inevitably improve the social conditions of the oppressed classes. He takes sides with the oppressed in the struggle, emphasizes the principle that for any progress to come about, there must first exist contradictions there can be no hope of revolution, and hence, no hope of change for the better. To the Marxists, contradictions in the form of class struggles exist in and constitute all social life. These contradictions, which are the essence of all progress, should be portrayed in literature.

For any social change or revolution to occur, the Marxist critics believe that the fictional characters should be represented as conscious of their environment and the class structure of the society. The characters should be aware of the contradictions that exist in society. This will enable individuals to know themselves and their specific identity and role in the social structure. Man is seen as a primary factor in this material world. He is constantly in struggle to transform matter. He has consciousness, initiative, and creativity and is always in quest for freedom and independence from oppressive forces. He is more dependent on himself as an agent of social change, and his struggles are the most important thing to reflect in fiction. There are many Marxist literary theorists but all agree that literature can only be properly understood with a larger framework of social reality. This concludes the mode of production of a given society. The economic base, which is a tenet in Marxist Literary Criticism, is vital in this study because it establishes social relationships, which are bound in the way people produce their material wealth.

This production relationship builds tension and conflict because the rich always demand more work and give the worker as little pay as possible. From our economic basis that establishes social relationship emerges the superstructure, whose function, according to Marxism is to keep in place the mode of production. The superstructure consists of: the state, educational institution relations, politics, and literature. These institutions function to regulate or keep at bay conflicts that will otherwise emerge between the capitalist and workers. It therefore legitimates the power of racial class that owns the means of production.

Literature as part of the superstructure, according to Marx, should not be treated in isolation from history and society. It should present social reality, whose shape is found in history and in any given moment of society. According to Jefferson and Robey in *Modern Literary Theory, A Comparative Introduction*" history is a series of struggles between antagonistic social classes and the types of economic production they engage in" (25). This Marxist's dialectics draws an attention to the dynamic and oppressed forces within the society.

Furthermore, Marxist Literature criticism looks at literature as a means of creating awareness among the oppressed class. It arouses people's consciousness so that they can identify the oppressors. In this light, man must be aware of the environment of the contradictions in society, and of their role in the class structure. Marxism looks at man as a primary factor in the material world. He is constantly in struggle to tame and to harness the environment. This is because man has a conscience. He has the ability to initiate and create; and is constantly in quest for freedom and independence. He depends on himself as an agent of change, and not in external or supernatural forces. According to Marxism therefore, literature should reflect man's struggle to deliver from forces of oppression and exploitation.

Another tenet of Marxism which this study applies is the concept of ideology. It refers to the values and ideas which tie people down the social classes. Jefferson and Robey in *Modern Literary Theory, a Comparative Introduction*, contend that "Ideology conveys the sense of a collective representation of ideas and experience as opposed to the material reality on which experience is based" (169).

In this study, the Marxist Approach is not randomly chosen. To highlight to which extent the above stated theory cope with the present research, we will reveal different instances through George Lamming's *Castle* the schema of the superstructure and the struggle between classes.

In this novel, the white landlord is established as a dominant cultural influence in shaping villagers values' and customs. For instance, in the novel it is described that when the lights are turned off in the house of the landlord, Mr Creighton, it is received as a signal by those below - the villagers. It means for them time to go to bed because they must comply with the schedule of the Creightons.

Through the novel, we also realize that the child's world is linked to the world of colonial culture and politics. That linkage adds to our understanding of both worlds and mechanics of cultural production in Barbados village. During the occasion of the annual celebration of Queen Victoria's birthday, when the English school inspector proclaims in his speech that England has been from time immemorial a forerunner of peace and civilization, the school children cheer because it is the way the school teacher led them .

The paradox of the school is that it perpetuates ignorance and confusion among the children. For instance, in local school texts, Barbados was called "Little England". On the celebration day of the Queen Victoria's birthday, we notice how adults are proud that Barbados for very long had remained hand in hand with England. Far from realizing such a link as a colonial fact, the inhabitants rather consider it as a kind of knowable distinction attained thanks to the hand of the almighty. In the same logic, we realize in Creighton village the existence of two different worlds. The narrator's

village, Creighton Village, is an eloquent metaphor of poverty, whereas Belleville, the landlord's city is synonymous with luxury and beauty.

In the following chapters of the research at hand, we will the social effects of violent riots of labor movement, strikes of the union against the shipping company. This is what Karl Marx calls the struggle between classes. Within the same, Marxist perspective, we are bound to reveal many instances of racism. In fact, the hierarchical structure creates enmity between the groups struggling to improve their status or to maintain the status quo. We are introduced to the enmity between the overseer and the villagers. The overseer is boasting and severer than the landlord. "Low-down nigger people" was a special phrase the overseer had coined" (26).

In the discussion between school boys, they express their attitude toward their skin color and the white color. The author through the narrator posits "No black boy wanted to be white and no black boy liked the idea of any white" (127). This is an instance of psychic scars of racism expressed by school children.

Including an introduction, the research will be divided into three chapters and general conclusion. The introduction comprises the aim of the study, the statement of the problem and the hypothesis. Also; found within the introduction, is the work's relevant critical background, the theoretical framework upon which the analysis is constructed, and finally the structure of the work.

Chapter one entitled "Colonial Consciousness" examines the effects of colonization on the natives. In fact, the first person narrative allows Lamming to credibly relate how an individual comes to know himself and identifies himself to the collective psychology. This chapter will highlight how the protagonist G. recognizes

the chapping effects of British colonialism on his personality and the villagers'. We will equally attempt to show to which extent social structure is propitious to the colonial enterprise.

Chapter two titled "Racial Consciousness" looks at the issue of race in Lamming's *In The Castle of My Skin.* In fact, racism is deeply rooted in Barbados to the point that black-to-black stigmatization and enmity has become a blatant reality. Blacks are convinced that they are inferior beings and white are metaphor of superiority and perfection. This chapter will equally attempt to show the extent to which racist ideas are rooted even in the minds of little school boys, that they prefer to have neither white nor black skin.

Chapter three titled "Shift in Power and New Consciousness" examines how power is shifting from the landlord (Mr. Creighton) to Mr. Slime and the aftermath of that social event. This chapter will emphasize the alternative to the acquisition of a new black identity that will propel Black man to self dignity.

Towards the end, the general conclusion will summarize the major ideas raised and discussed throughout the work, bring out findings and recommendations and suggests possible areas for future research.

CHAPTER ONE

COLONIAL CONSCIOUSNESS

In this chapter, we will examine the effects of colonialism and on both the natives: adults and children. We will equally attempt to dissect the social hierarchy in order to discover how it contributes to perpetrating the Whiteman's supremacy. Indeed, our attention will be focused on the educational institution and show to which extent it is favorable to the colonial enterprise.

In the Creighton village where the novel is set, we are introduced to the existence of an important figure playing an important role in the villagers' lives: Mr. Creighton (whom the village is named after). He is descended from the original English plantation owners who settled the island, set up sugar plantations, and imported slaves to work in the plantations. After the abolition of slavery and the decline of the sugar plantations, many of the plantation owning families (such as the Creightons) stayed in the West Indies, living off the rents paid to them by the descendants of the slaves who lived on the land. The plantations became villages and they are named after the former plantation owner. In *Castle*, the narrator considers his village as a private property of the Creightons. He posits that:

> An estate where fields of sugar came had once crept like an open secret across the land had been converted into a village that aborted some three thousand people. English land owner, Mr. Creighton had died and the estate fell to his son though whom it passed to another son who in turn died,

> surrendering it to get another. Generations had lived and died in this remote corner of a small British colony. (25)

Indeed, in Creighton village, we are exposed the existence of two different worlds: the narrator's native village and the landlord's. The narrator's village is inhabited by ordinary villagers and it is synonymous with poverty and misery, whereas the landlord's is an eloquent metaphor of luxury and beauty. It is called 'Belleville' which means in English 'Beautiful City'. The description bellow illustrates to which extent the village is poor:

> The village was a marvel of small, heaped houses raised jauntily on groundsels of the limestone and arranged in rows on either side of the multiplying marl roads. Sometimes, the roads disintegrated, the limestone slid black and the houses advanced across their boundaries to meet those on the opposite side in an embrace of board [...]. The lamps were fuelled with gas and lit at six every evening. (10)

On the other hand, Belleville, the landlord's city contrasts with the village described above. Lamming makes us discover it through the protagonist G. by providing a talkative description of the Landlord's City. He explains:

> We were now in Belleville where the white people lived, and the streets are bordered by palm trees were called avenues. Here the houses were all bungalows high and wide with open galleries and porticoes. Bottles of milk were grouped in steps and occasionally light flickered

> from the kitchen where the servants were preparing early coffee. (109)

The above different setting introduces us to the existence of two diametrically opposed worlds, the one of the proletariat epitomized by the villagers and the other of the bourgeoisie epitomized by Mr. Creighton, his fellow white people and the abundant luxury.

Another major theme in the novel is the nature of the society that exists within the Village; this is a society firmly based on the concept of colonialism. The village is named after the English "landlord": Creighton Village. Mr. Creighton is the Landlord who owes the property and who has the responsibility for caring for the Village in a variety of ways and the villagers depend upon him and largely trust him to do what he can for them. For instance, it should be noted that the landlord takes the responsibility of repairing the village roads damaged by the flood. Though it is reported in the novel that the landlord is reluctant to spend money to develop and maintain the infrastructure of the village, it is obvious that he exerts an unlimited control over the village. In fact, the day Mr. Creighton is host to visitors owning plantations in other village, he takes the responsibility to explain the size and dimension of the land and everything related to the village and the villagers' customs.

> The landlord accompanied by his friends, indicated in all directions the limits of the land. The friends were mainly planters whose estate in the country had remained agricultural, or otherwise there were English visitors [...]. The landlord explained the layout of land, the customs of

> the villagers and the duties which he performed as caretaker of this estate. (26)

In order to highlight the causes of poverty in the Caribbeans in general and in Barbados in particular, it is worth emphasizing on the distribution of resources within Caribbean plantation society. In fact, it is defined along racial and, later, ethnic lines. In the plantations, black slaves were regarded as cheap labor necessary to replace an earlier white indentured labor, which had proved unreliable. Such cheap labor policies have been influencing the maintenance of low wages, which continued with the immigration of indentured servants after emancipation. This is what Cooke, M.G highlights *in The Strains of Apocalypse.* He posits that:

> Unlike the lighter-skinned indentured servants, the black ex-slaves were given favors and facilities by the colonial office to succeed in wealth creation, while every opportunity was taken by the planter classes to force blacks back into plantation labor. To this end, planters destroyed fruit trees and provision grounds, diverted water supplies from black living areas, and prosecuted former slaves from venturing into plantation areas if they were not plantation workers. (121)

It should also be noted that the landlord plays a key role in Creighton village not only as a village owner but also as a standard of the village behavior. Thanks to his privileged position, he is established as a dominant cultural influence in shaping village values and customs. This is even internalized in the children's game. In fact,

the children mimic the landlord's tea parties visible to them from the roof of the large brick house on a hill overlooking the village. In the end, when the lights are turned off in the 'great house', it is received as a signal by those living bellow: the villagers. Lamming through the narrator posits:

> The landlord's light had been put out. The landlord had gone to bed. It was time they did the same. A custom had been established, and later a value which through continual application and a hardened habit of feeling became an absolute standard of feeling. I don't feel the landlord would like this. If the overseer see, the landlord is bond to know. It operated in every activity. The obedient lived in the hope that the great might not be offended, the uncertain in the fear it might have been. (29)

From the above quotation, it goes without saying that children are well aware of the superiority of the Landlord. We note that when the Landlord goes to bed, is the signal for all villagers to do the same thing. In other words, when the Landlord switches off the light to sleep it means curfew for those living bellow: the villagers. In fact, the Landlord's culture is dominant and binding on all villagers. Worth of note is that, colonial enterprise has created a hierarchical structure likely to favour the feudal and colonial regime.

It is obvious that the landlord does not exert directly his power on the villagers, but through the overseers and the underlings. The overseer is supposed to play the role of social bridge that links the ordinary villagers and Mr. Creighton. However,

this so-called bridge ends mid-way because of the overseer's quest for self improvement. The overseers tend to be ferocious, hostile and distrustful towards the villagers qualified as low down niggers in order to get the favour of his master. Through the narrator, Lamming illustrates:

> They (the overseers) were fierce, aggressive and strict [...]. The overseer who nominally was a mediator had functioned like a bridge which might be used, but not for crossing from one end to the other. The world ended somewhere along the bridge, and beyond was another plane of reality, beyond was the reality which the landlord and the large brick house on the hill represented. (28)

Like in the medieval period the role of the overseer is similar to the one played by the vassal to the medieval lord: to protect the landlord and his properties. Since the ordinary villagers are indulging in an overwhelming poverty the landlord does not feel secured. Through the narrator we are acknowledged:

> Theft was not unusual and the landlord depended entirely On the overseers [...] Many a day poverty, adventure or the threat of boredom would drive them into the woods where the landlady's hens lay and the rabbits nibbled the green weed. They would collect the eggs and set snares for the birds and animals. The landlord made a perennial complaint and would accuse the overseer of conniving, and the overseers who never risked defending themselves gave vent

> to their feelings on the villagers who they thought were envious and jealous and mean.(26)

In the social context where almost all the natives have no land, the landlord has interest to establish policy of divide and rule, giving after several years of suffering, the right to own a piece of land to the overseers. and keeping villagers in their position of landless. As depicted in the novel, it is obvious that the village's social order comprises three classes, the upper is epitomized by Mr. Creighton (the landlord), the intermediary represented by the overseers and the underlings protecting the landlord, and at the lowest ladder, the ordinary villagers. Though the overseers do not consider themselves as part of the village, the villagers still recognize them as:

> Villagers who were granted special favors like attending on the landlady, or owning after twenty year's tenure on the spot of the land on which their house was built. They carried bunches of keys strung on wire which they chimed continually, partly to warn the villagers of their approach, partly to satisfy themselves with the feel of authority". (26)

In that atmosphere of suspicion, distrust and hostility between the overseer and the ordinary villagers (referred to as "Low down niggers"), the paradox is that the landlord is considered by the villagers as an embodiment of kindness and generosity. To highlight that, Lamming through the character of Miss Foster exposes us to a scene where the latter is menaced by flood and decides to go and tell Mr. Creighton the suffering she is enduring. This is described as follows:

> He (the landlord) sit me down in a rocking chair an' ask me 'bout the flood. Says he was so sorry to hear what happen, but we must all pray. I couldn't believe my ears, for I never in all my born days associate white people with God. But he was the essence of niceness. Then to my surprise he call the servant and say to give me a cup of tea. [...] Teacup, a saucer, my child, as you never see in your life. And on the back of it he give me half a crown, sixty cents, believe it or not. I went down on me knees, and I say "May Almighty God bless you always, Mr. Creighton". (34)

From the above described scene, it is obvious that Miss Foster is astonished by the landlord's 'hospitality and compassion' towards the suffering tenant. A mere gesture by the white landlord – serving tea to his tenant after the flood – becomes an act of paternal magnamity and kindness. In fact, this highlights the extent to which villagers are poor. The tragedy in all this however, is that the greatest black majority stagnating in an unprecedented misery keeps silent whereas the grinding white minority – epitomized by Mr. Creighton – is living in affluence and exerting paternalistic relationship to villagers.

Also, another factor inherent to colonial exploitation in Caribbean in general and in Barbados in particular is cultural orphanage. In fact, because of poverty and lack of lands inherent to colonialism, many black natives particularly men are forced to flee their villages in search of "better conditions". The novelist through the narrator reminds "my birth began with an almost total absence of family relations" (12). It

must be remembered that the natives are obliged to cultivate in the landlord's plantations in order to have the right to stay or if not they have to pay rent. Therefore, it goes without saying that the poverty prevailing in Barbados is consequent to the feudal system epitomized by Mr. Creightons in the novel.

Apart from the supremacy of the white minority leading a feudal-like system, we would also point out that education system in Barbados in particular and in the Caribbean in general is modeled on the colonial style. Before going into dipper details of the education institution a mere glance on the physical environment encompassing the village school may reveal an already existing parallel enterprise. The narrator in the novel reveals:

> The school was in another corner, a wooden building of two storeys with windows all around that opened like a yawning mouth [...]. In another corner was the church, a stone building which extended across the yard to within a few yards of the school. The church was not the church school as some churches were called, and the boys never really understood why these two buildings were elected within the same enclosure. The school inspector was an English man, and the school was supposed to be of Anglican persuasion. The super visioning minister of the church was also English, but he was Presbyterian. (35)

In the above description, we are introduced to the school's physical environment and administrative responsibilities assigned to both the church and the school inspector. In fact, the latter is in charge of recording the attendance and giving

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"intelligence test" on a term basis, whereas the church minister is responsible for giving schoolchildren a briefing on the church's work in Barbados. Though the school does not belong to the church, the narrator acknowledges that the two buildings, the school and the church, are in the same enclosure. Indeed, we are also reminded that the school inspector is an English man and that the school is supposed to be of Anglican persuasion. It is also important to notice that the native teachers, even the head teacher, do not play any administrative role apart from executing the teaching programme assigned to Barbados schoolchildren from England 'The Mother Country'. From this, we can deduce that in Barbados, church-school administration constitute a colonial triad as it is in every colonial society.

What is surprising indeed, children's world embodied by the school is linked to the world of colonial culture and politics. Such a linkage adds to our understanding of both worlds and the mechanics of cultural production in Creighton's village. The celebration of the Queen's Birthday in the school village is very illustrative. In fact, Lamming by lending the speech to the narrator reveals:

> The school wore a uniform of flags: doors, windows and partitions on all sides carried the colours of the school's kings. There were small flags and square without sticks, and flags that wore the faces of kings and princess [...]. Everywhere the red and the white and the blue. In every corner of the school the tricolour union jack flew its message. (36)

From the above described scene, we are bound to understand that England's presence in Barbados is a vibrant reality. The omnipresence of flags in the village school's yard can be viewed as a strategy the colonizer relies on to make the children – the future elite – feel that they are part of England (the Mother Country) and that there is a reason for the children to be associated in the celebration of Queen Victoria's Birthday.

Moreover, the English school inspector's speech reveals a fundamental conflict of interest between England and the educational objectives in Barbados. In fact, it is clear that the school is essential to the socialization of children, indoctrinating them with the beneficence of the "mother country".

Before going into the school inspector's role, let us first have a glance at his circumstantial speech. In fact, the narrator reveals:

> The British Empire you must remember has always worked for the peace of the world. This was the job assigned it by God, and if the empire at any time has failed to bring about peace, it was due to events beyond its control. But remember my dear boys, whatever happens to you here in this island of Barbados, the pride and treasure of the empire we are always on the side of peace. (38)

From a perspective analysis, such a speech reveals imperial demagogy with the main intention to put to sleep any attempt of revolt or suspicion that England is colonizing Barbados. We should point out that the intention behind the inspector's

speech is to convince the locals about the existence of "solid connection" between the ideal of the school and the "civilizing mission" of the "Mother Country" in Barbados.

As seen earlier in the inspector's speech, it should be pinpointed that colonization is strategically rooted in Barbados. In fact, once a year, teachers, schoolchildren and the inspector must meet to celebrate Queen Victoria's Birthday. Such a cultural celebration aims at pushing the Caribbean people to forget about their heroes and feel that they are "subjects and partakers in the design of the British Empire". The school inspector's speech is full of flatteries towards Barbados – "the pride and treasure of Empire –" (38).

Indeed, we realize that the target of the inspector's speech is comprised of teachers and schoolchildren. The choice of such an audience is not a mere chance. The colonizer wants to root colonization in the inner consciousness of the elite and the future elites who will turn to pioneer the culture of the 'Mother Country". Such a strategy can be referred to as politics of assimilation.

In the same streamline, it should be pointed out that the inspector's speech is an advocacy of the British Empire as a "world Peace Maker and civilization forerunner". Though it might have happened that the British Empire failed to make peace in some areas, the inspector advocates that "it was due to events beyond its control" (38).

Besides, the paradox of the school is that it perpetrates ignorance and confusion among the children. For instance, in textbooks of school children, Barbados is called 'Little England'. In the conversation between G.'s boyfriends, one of them,

Blue Boy, is struggling to convince his fellow that England and Barbados mean the same thing.

> An' where's England? Blue Boy asked. Bob smiled and to our astonishment spoke with a kind of religious conviction. 'Barbados or Little England, an island of Coral formation set like a jewel in the Caribbean sea'. We heard the words, and we knew they weren't Bob's. (156)

We can conclude that children's indoctrination starts not only the day the school inspector proclaims Barbados as 'Little England' but also from the textbooks. The designer of Barbados' textbooks is not stupid to point out that "Barbados is Little England"; he is rather carrying out a programme likely to meet the needs of colonial enterprise towards the colonized countries. The aim is to orient children's socialization to the objective of the colonial education.

Lamming also uses the third-person narrative to introduce the issue of confusion brought about by colonial education. In fact, the colonial system has no regard with the needs or interests of black pupils in Barbados or elsewhere in the Caribbean. For instance, the young pupils have little understanding of the concept of 'Queens' and 'Kings', of 'Empire' or of 'money'.

The passage bellow highlights confusion brought about coins distributed to pupils by school inspector after the celebration of Queen Victoria's Birthday by way of gratitude.

> This face on the penny was very fascinating. Could you have a penny without a face? They looked at it closely and

> critically, and made notes of their observations. How did the face get there? The Question puzzled them. Some said it was a drawing of the King made with a pin white the copper was soft [...]. It was a long and patient undertaking. But it had to be done if there was going to be any money at all, and everyone knew how important money was. It was difficult but necessary. That was not feasible, some thought. In fact it was very silly to argue that such a job would be done by sensible people. And the English who were the only people in the world to deal with pennies were very sensible. (53)

The above passage leads us to understand how these native pupils are ignorant to think that "The English were the only people in the world to deal with money". Since they live in poor conditions in their village, probably that is the first time they touch the coins.

Indeed, confusion prevails when the pupils hear for the first time the word 'slave'. That word sounds very intriguing to them and in their attempt to know what it refers to, the black teacher provides an explanation but he adds that slavery did not exist in Barbados. The narrator clarifies the ambiguity felt by one of the students as follows:

> He asked the teacher what was the meaning of slave, and the teacher explained. But it didn't make sense. He didn't understand how anyone could be bought by another [...]

> and moreover, it had nothing to do with people in Barbados. No, there was ever slavery, the teacher said. It was in another part of the world that those things happened. Not in Little England. (57)

It is obvious that the pupils' thirst remains unquenched. We are attempted to ask ourselves the question to know whether the teacher ignores that slavery existed in Barbados not further from two centuries ago or if he considers the topic taboo in the eyes of pupils. Later in the novel, we are hinted that the pupils remember having learnt about the Battle of Hastings and William the conqueror but nothing about slavery. The teacher tries to avoid that question arguing that slavery existed in times immemorial and that history must start from somewhere. The narrator specifies:

> They hold read about the Battle of Hastings and William the Conqueror. That happened so many years ago. And slavery was too far back for anyone to worry about teaching it as history. That is really why it was not taught. It was too far back. And nobody knew where this slavery business took place. The teacher had simply said, no here somewhere else. Probably it never happened at all. (36)

It is deplorable to realize that the black teacher mitigates the cruelty of British Empire and the atrocities brought about by slavery. Instead of plugging his students in the bottomless pit of ignorance, the teacher should help the student to get rid of ignorance and naivety.

In his 1983 introduction to *Castle*, Lamming indicated that British colonialism had created a fragmented society, torn between its desire to emulate the "Mother" country and the need to establish an independent existence. He summarized the type of colonization exerted in Caribbean as follows:

> It was not a physical cruelty. Indeed, the colonial experience of my generation was almost wholly without violence. No torture, no concentration camp, no mysterious disappearance of hostile natives, no army encamped with orders to kill. The Caribbean endured a different kind of subjugation. It was a terror of the mind; a daily exercise in self-mutilation. Black versus Black in a battle for self-improvement. (xxxix)

To sum up, this chapter has been an attempt to analyze the effect of colonialism on the Black natives in Caribbean in general and in Barbados in particular. In fact, we have revealed to which extent colonialism in Barbados, without using physical violence, affects the mentality of the colonized people. In this chapter, we have shown how the social structure of the society depicted in the novel is propitious to the Whiteman's supremacy epitomized in the novel by Mr. Creighton--the landlord. The research has discussed how the black majority are very poor whereas the white grinding minority is indulging in abundance. We have gone through all the counters of the educational system in Barbados and shown to which extent it perpetuates ignorance and confusion among the native schoolchildren in order to perpetuate the ideal of colonial education through indoctrination. In addition to the theme of colonial consciousness, the theme of racial consciousness is the most recurrent in Caribbean

context. The individuals torn between two identities keep questioning the issues of racism and the quest of lost identity. This theme will be tackled into details in the upcoming chapter entitled "Racial consciousness".

CHAPTER TWO

RACIAL CONSCIOUSNESS

The racial subordination of blacks in the plantation was usually justified by theories professing the universal supremacy of whites. In 1854, for instance, the Comte de Gobineau developed his 'scientific' classification of races, with the whites at the top and blacks at the far bottom of the totem pole. One of Gobineau's disciples, Thomas Carlyle, a renowned British historian and scholar suggested a similar hierarchy with what he termed 'the wisest man' at the top and 'the Demerana Nigger at the bottom'. That social hierarchy also applies with Caribbean context. In fact, the racial (class hierarchical) structure is inherited from colonialism in the Caribbean, with white and light-coloured representations at the top and the masses of the darker-skinned races and ethnicities at the bottom. That social structure keeps reinforcing itself by perpetuating the white control over the black majority.

George Lamming's *In The Castle of My Skin* is very inspiring when tackling the issue of racism and racial consciousness. In fact, for many years, slavery was the cornerstone on which the West Indian economy was built. Also, what is indispensable is that, by the twentieth century, the islands of the British West Indies had two very distinct primary social classes: white land owners and professionals of English descents and black manual laborers whose ancestors came from Africa.

The chapter under discussion looks at the issue of racial awareness as depicted in G. Lamming's *In The Castle of My Skin.* In fact, racism is deeply rooted in Barbados to the extent that black-to-black enmity and hostility has become a blatant

reality. In Barbados, blacks are convinced that they are inferior beings and the white men – epitomized in the novel by Mr. Creighton – is viewed as the metaphor of beauty and perfection. Then, the ultimate solution to overcome that inferiority complex of the blacks is to undertake a ferocious struggle for self-improvement. In that never ending struggle, the winners become metaphorically 'white' whereas the defeated remains on the lower social ladder and keeps his place of the 'lower-down nigger'.

The lessons of racism and black inferiority were taught everywhere, though usually cloaked in the ideology of the 'white man's burden' the notion of benevolent white settlers improving the lives of benighted savages in Africa and in the Americans. In places such as Barbados, where more than eighty percent of the population is considered to be of African descent, people are encouraged to join the white society by means of hard work and education. Successful people tend to behave, in front of their fellow blacks, as Whiteman whereas those who remained on the inferior social ladder retain their 'blackness'. In the eyes of blacks who have succeeded to approach the white man's class, black is synonymous to inferiority. As Frantz Fanon's *Black Skin, White Masks* posits it: "In the collective black unconscious, black = ugliness, sin, darkness, immorality. In other words, he is Negro who is immoral" (57).

In the same line of thoughts, G. Lamming describes the process of socially separating, the black overseers from ordinary villagers. Lending the speech to the protagonist G., he posits:

> Low-down nigger people was a special phrase the overseers had coined the image of the enemy, and the enemy was my people. My people are low-down nigger people. My people don't like to see their people get on. The language of the overseer. The language of the civil servant. (27)

It is worth to point out that the feudal society has established in Barbados three distinct classes: the upper class, represented by Mr. Creighton – the landlord, the middle represented by the overseers, the underlings and the civil servants. On the lowest ladder of the society we find ordinary villagers referred to by middle class as 'the low-down niggers".

In fact, the overseers and the underlings are supposed to play the mediation between the lower class and the higher one epitomized by the landlord. However, due to the struggle for self-improvement the latter erect a wall to prevent the ordinary villagers from approaching the master. The overseers are ferocious, hostile and distrustful towards the villagers in order to gain the favour of the master. In chapter two of the novel the tense relationships between the overseer and the ordinary villagers are portrayed as follows:

> The overseer who nominally was a mediator had functioned like a bridge which might be used, but not for crossing from one end to the other. The world ended somewhere along the bridge and beyond was another plane of reality which the landlord and the large brick house on the hill represented. (28)

The category of race becomes the dividing line between everything positive and negative in the community. In fact, the social order in Barbados is that the villagers must remain obedient towards the landlord. As it is illustrated in the novel, it is obvious that the landlord is not only the master of all but also the standard of villagers' thinking and the barrier to their freedom of speech and expression. Also, in the village, the landlord has internalized racism via the overseers by making the natives think of themselves as "low-down nigger people".

In the same vein, it should be remembered that the scars of racism in Barbados are so remarkable to the point that blacks remain convinced that they are the cause of all evil deeds in the village. This is illustrated in chapter seven of the novel when the village boys stumble upon the landlord's daughter and a white sailor making love. The sailor screams for the overseer to catch the 'native boys' and, latter, the landlord's daughter claims that black 'vagabonds", not the white officer, raped her. The idea of their own racial inferiority is so ingrained in the villagers that even the Old Woman (Ma) curses these fictional 'vagabonds', for having dared to rape the landlord's daughter . In fact, the old woman is convinced that such an aristocratic lady cannot lie.

Racial consciousness can also be highlighted in the novel through children's conversation in which they demonstrate their negative considerations towards English. In fact, children are already aware of English skills in dealing with people and in keeping confidentiality in all what they do. The following excerpt highlights it:

> The English were fond of shadow, and even the king, the
> greatest of them, worked through his shadows. Somebody

> asked if you were ever talking to a real man or a shadow than man. But you had to be careful when you had anything to do with English people. It was always difficult to distinguish between the man and the shadow, and sometimes it was all shadow. (55)

The children make a meticulous observation on the English particularity on their mannerism. The way the children report their observation is painted with suspicion on one hand. In fact, the children while making an analysis of relationship between the white inspector and the black teacher notice that the white inspector does not consult the black teacher and that in a matter related to his work he was always distant. It is reported in the novel that 'the inspector couldn't consult or be influenced by the wishes of a school teacher' (69). In other words, the inspector-teacher relationships are not cooperative.

On the other hand, the children in the novel admire English skills in dealing with people and how they manage to get along with their duty:

> They knew how to get work done. They smiled. They were civilized. They behaved decently towards the people with whom they had to work. But they would never admit confidence in a matter related to their work. [...]. You could never say you had their confidence. Never. They were listening and as they listened they learnt. (69)

The above extract, illustrates children's awareness of English diplomacy and confidentiality. Such an analysis in a racial context reveals stereotyped considerations

children have with regard to the colonizer. What is indispensable is that, children are aware of the existence of a different social class and this awareness gives a room to defining their position in the social ladder.

Racial identity perceptions and beliefs about oneself and others are influenced by particular racial groups to which persons belong. These perceptions vary according to a circular process in which individuals move from a depreciating view of themselves as racial beings. According to Helms Carter in *Realistic Advice for Building a Health Adoptive Family* "attitudes and characteristics are based on interactions between the self and the external environment, the latter of which includes inanimate as well as animate constructs" (83).

Hence, from all indications, we realize that the school system in Barbados in particular and in the Caribbean in general aims at providing the kind of formation and mental enlightenment that will enable future elite to defend British Empire that it has been for very long a civilizing nation.

The evidence is also that, the nature of colonization is such that the native elite tends to conspire with the foreign power in the introduction of a formalized type of education whose purpose is to assimilate the population into the British foreign policy. Yet, we can realize that the seeds of discontent are sown in the colonial education, causing a rejection of history and patent reality. It is also true that something durable remains in the native students – something that makes them strangers in their own home.

Therefore, it is tragic to realize that this kind of education bestowed in colonized island enhances children to shape for themselves a new identity neither

wholly traditional nor on one shaped by the civilizing power – England. Education then is not always determinative of the political future of the people in a colonial state.

With regard to colonial education, Francis X. Hegel in *The Philosophy of History* ,when criticizing his educational experience, propounds that:

> colonial system is trying to create micro-English. That is white minds wrapped in brown skins. In his eyes, an alien and alienating educational system is the most insidious and most successful instrument for colonization yet devised by a foreign administration. According to him, the purpose of education in Micronesia is to produce men who are Indian in blood and colour, but English in tastes, in opinions, in morals, and in intellect. Education has always had a 'civilizing function' throughout history". (101)

In the same line of thoughts we realize that the relationship between England and other colonial powers affects its colonies and the impact is bitterly felt in school children's education. Barbados' pupils are the enduring concern of G. Lamming. In fact, we are acknowledged that less promising students are often offered the opportunity to join the colonizers' military or police forces. For example, G.'s best friends: Bob and Boy Blue are recruited for the local police force. Also, in the novel we are introduced to which extent joining the army is encouraged in the schools. An illustration can be singled out for the case of Barrow – the former pupil in G.'s high school. In fact, Barrow is encouraged by the headmaster to join the royal Air Force.

Lamming through the protagonist G. posits that:

> There must be the several Barrows, the headmaster said and school felt only pride for those who had the courage to follow the motto which was printed on the plaque in the hall: Greater love hath no man than this, that a man lay down his friends. Some of the boys in the upper school started to get the feeling that he should become Barrows. (222)

Besides, we realize that school curriculum is shaped to the colonial powers' needs. In fact, during the war opposing England and Germany, we are acknowledged that military exercises and training becomes part of the school curriculum in Barbados. Through the narrator, G. Lamming reveals that:

> At the high school, a course in military training was started. One of the soldiers from the local army came every evening to train the boys in the use of the Bren and Sten guns. They crawled on their stomachs for hours across the playing field, carrying guns pressed under their arms. [...] It seemed very exciting; but for most of them the exercises were intolerably strenuous. The guns bruised their arms, and their knees and elbows remained sore. This was frightening for it had become part of the school curriculum. (222)

In such educational context, we realize with bitterness the negative impact of such an education. The school programme designers for colonized countries are not

mainly worried with the colonies' needs but those of the colonial powers. Students and other native elite are manipulated by the colonizer for his greatest benefit. In the context of Barbados, the foremost concern of British Empire is to set up a strong force which will help it to cope successfully with his opponents on the battlefields. In a short, the colonial education as depicted in the novel is fashioned so as to supply what in the judgment of colonial administration is needed to perpetuate the prosperity of England and to ensure the triumph of the Mother Country in her imperial speculations.

While still focusing on the theme of racial consciousness, it is worth pointing out Lamming's considerations of the language through children as characters in the novel. All over the world, a colonial power cannot be sure of having successfully established colonization until the colonizer is able to make an effective command of the colonizer's language. As Frantz Fanon in *Black Skin, White Masks* highlights it:

> It is implicit that to speak is to exist absolutely for the other. To speak means to be in a position to use certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization. (57)

In the novel under study, Lamming exposes us to a scene where little boys in their games have great concern on language use. In fact, removed from the constraints of adult watchfulness, their imagination roams freely over the fundamentals of village life. The boys are obsessed with language as a mechanism for explaining and

understanding their environment. The character G. intervenes and put the boys' obsession with language as follows:

> Perhaps we would do better if we had good big words like the educated people. But we didn't. We had to say something was like something else, and whatever we said didn't convey all we felt. We would not dare tell anybody what we had talked about. People who were sure of what they were saying and who had the right words to use would do that. They could talk to others. And even if they didn't feel what they were saying it didn't matter. They had the right words. (154-155)

In such a communicative context, even children are aware of the fact that understanding and negotiating the world is linked to one's faculty with using language on multiple levels.

In a nutshell, one of the first acts of a colonizing power, almost inevitably, is the imposition of language on the subjected people. Fearing the possibility of plotting against them, the colonizers will generally forbid the use of any other language but their own in public discourse, and in some cases will punish anyone who uses the unofficial language. Colonial schools will teach the colonizers language and the students who use it particularly well will be rewarded – certainly Lamming himself, having been given scholarships and teaching jobs, is an example of this. Language can be power as Trumper- one of the characters- observes:

> If you were really educated, and you could command the language like captain on a ship, if you could make the

> language do what you wanted it to do, say what you wanted it to say, then you wouldn't have to feel at all. You could do away with feelings. That's why everybody wanted to be educated. (154)

In Barbados racial context, all that belongs to the colonizer is associated with superiority. That is why colonizer's language is given an honorable consideration since its mastery is one of other means to access to white men's superiority. In other words, to master the colonizer's language is to make a steep further to resemble the "master".

Still focusing on the theme of racial consciousness, it is worth mentioning that individuals define their genealogy with regard to their family lineage. What is still tragic in Caribbean context is the almost total disappearance of genealogical traces for several families. In the novel, the writer lending the speech to the narrator reveals:

> My birth began with an almost total absence of family relations. My parents on almost all sides had been deposited in the bad or uncertain account of all my future relationships and loneliness from which had subsequently grown. The Consolation of freedom was the legacy with which my First year opened. (12)

A child's blank memory engenders loneliness and inquiry. The adult quest for self and community begins in the curiosity of a lonely child and continues in the broader theme of cultural orphanage which is the legacy of colonial and racial history in Caribbean. While questioning his orphanage, the protagonist stipulates:

> What did I remember? My father who had only fathered the idea of me had left me the sole liability of my mother who really fathered me. And beyond that memory was a blank. It sank with its cargo of episodes like a crew preferring to scuttle the consequences of survival. (11)

Therefore, it goes without saying that even children are aware of the fact that Caribbean is a place that has genealogical gaps. One of the consequences inherent to the lack of a known genealogy is the absence of history as well. The result is a fractured consciousness, a deep split in its sensibility which raises difficult problems of culture, values and language. In such a social context, the big issue is the cultural allegiance between imposed norms of White Power, represented by a small numerical minority, and the fragmented memory of the African masses.

Indeed, with regard to the issue of racism, children have a particular consideration on their skins and white skin as well. In fact, the passage bellow illustrates the psychic scars of racism in direct and powerful terms as viewed by little children.

> No black wanted to be white but it was also true that no Black boy liked the idea of being black. Brown skin was a satisfactory compromise, and brown skin meant a mixture of white and black [...]. There was a famous family on the island which could boast of the prettiest daughters. Their father was an old Scotch planer who had lived from time to time with some of the labourers on the sugar estate. The

> daughters were ravishing, and one was known throughout the island as the crystal sugar cake. " (127)

Such an attitude toward skin complexion though expressed by children reflects a collective racial consciousness of black inferiority and white's superiority. The fact that black boys do not like the white skin can be interpreted as a phobic attitude toward white men considered as embodiment of oppression. As far as brown skin is concerned, it should be reminded that in Barbadian social structure, lighter-skinned people are given more favours and they are placed at an intermediate scale of the social ladder. Regarding racial discrimination, *The International Convention in the Elimination of all Forms of Racial Discrimination*, postulates that:

> Racial discrimination is any distinction, exclusion, restriction or reference based on race, color, descent, or natural or ethnic origin which has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life. (Part I, Article1)

In the novel under study we realize through the characters that black color is conferred with ugliness. The narrator pursues that: "But though we were nearly all blacks, we all used the color as a weapon against interference. If we lost our temper, we would charge the other with being a black fool, or a black ass" (127).

In the same streamline, it should be remained that in Barbados, even among some intellectuals, it was believed that "black color was not good for the brain. Some

believed that there was always the danger of the blood getting black" (128). In the colonial context such lack of consideration toward the black skin is a result of self stigmatizing instilled to black people. To illustrate that, Frantz Fanon in his *Black Skin, White Masks* posits that:

> In the collective unconscious black = ugliness, sin, darkness, immorality. In other words, he is negro who is immoral. Good – evil, beauty – ugliness, white – black: such are the characteristics pairing of the phenomenon white – Negro. (57)

Fanon's statements confirm the belief of the colonized people that the Whiteman embodies perfection and beauty. That is why in the collective consciousness, Whiteman is placed at the top and blacks at the far bottom of the totem pole.

In a nutshell, the concern with this chapter was to discuss the issue of racism and its negative impact on individuals' consciousness. In fact, the research has put to light the collective racial consciousness of the Blackman inferiority and the Whiteman's superiority. We have shown how racism is deeply rooted in Barbados to the extent that black-to-black enmity, hostility and stigmatization have become a blatant reality in order to remain trustful to the master –the Whiteman. The research has demonstrated that blacks consider themselves as inferior beings and that the Whiteman is the embodiment of kindness and perfection. Indeed, throughout the theme, we have revealed the scars of racism internalized in the minds of black schoolchildren through negative considerations on the white skin and appreciation of the Whiteman's language: English. The research has also dissected the phenomenon of

cultural orphanage through the loneliness felt by small children when facing the absence of family relations because of the impact of colonialism and racism. Toward the end of the chapter, we have analyzed into deep the educational system and come to conclusion that the colonizers set up schools to educate natives in order to maintain the status quo of the "Whiteman's supremacy". In the upcoming chapter entitled "Shift in Power and New Consciousness", our research will reveal how a new social consciousness will bring about the rise of the lower class and the dawn fall of the landlord. But, this shift in power will not be without disadvantages on the villagers.

CHAPTER THREE

SHIFT IN POWER AND NEW CONSCIOUSNESS

During the slavery, Caribbean social structure was basically a hierarchical one in which Amerindians, blacks and browns were subordinated to white control. While the lighter-skinned (Mulatto) classes were generally paced, the more onerous plantation work, the system routinely dehumanized Amerindian and black labor through a regime of constant brutality to ensure absolute obedience. Levels of brutality meted out to disobedient or rebellious slaves were extreme and often public in order to set an example for the rest. Such ruling-class violence defined the very nature of plantation life, for it was thought to be necessary for the very survival of the system as a whole.

This unequal type of resource distribution in early plantation society in the Caribbean has left a stark poverty, which is reflected in the living conditions of those at the bottom of the social pyramid. In the more multiethnic Caribbean territories, such as Guyana and Trinidad, most of the East Indian and Amerindian population share with most of the black population the same depressed and impoverished space on the social pyramid.

The Caribbean middle classes, because of their diverse characteristics, play a rather complex and controversial role in shifting the power in their hands. For instance, while the tendency of some sections of the middle classes (particularly the business section) is to champion the privileges derived from the race and class inequalities in the system, a smaller but significant section of that class (particularly the intellectuals) often challenges the discrepancies and seeks radical and often brutal

changes in the system. The chapter at hand will analyze how some of the intellectuals in Barbados struggle to bring about changes but in vain.

Chapter four of the novel *In The Castle of My Skin*, is dominated by the omnipresence of an elderly couple facing the end of life. That couple is composed of an old man known in the whole village by the name of 'Pa' and his wife, herself known by the name of 'Ma'. The narrator introduces them to us arguing that "all the villagers were not related to them by blood but they were 'Pa' and 'Ma'. They were the oldest couple in the village, so old that no one could tell their age, and few knew what names they had besides those they had given them, 'Ma' and 'Pa'(108).

These archetypes Pa and Ma represent in the eyes of the researcher the oldest way of life in the village. Since they have seen many things occurring in the village, they remain the barometers of different attitudes to fundamental changes occurring in the village. Among other changes they observe and question, there is the social and quick rise of Mr Slime and new projects and innovations he is launching in the village. But before we go into deep Slime's innovations and their outcome, let us have a glance at some of the considerations the villagers have on him.

The character known by the name of Mr Slime astonishes everybody by his quick social status mobility. In fact, Mr Slime starts out as the fifth grade teacher at the boys' school. He soon represents the complexity of the new world that is coming to Barbados. He is a teacher, a politician, a union leader, a financier and a bank owner. All the villagers set in their one-role lives, cannot understand Slime's mobility. To highlight the extent to which villagers are astonished by Slime's mobility, the author lands his speech to the Old Man Pa:

> They say he was the best teacher in the whole school from top to bottom. Now look what he go an' do. He open a friendly society an' a Penny Bank, an' in the twinklin' of an eye. An' on the back of it, look what he says he going to do next. (70)

The old Man 'Pa' compares Mr Slime to Moses. He is convinced that Mr. Slime is another Moses coming to save his people and lead them toward the "Promised Land". With regard to the story of Moses, it should be reminded that the story of Moses and the Exodus has always been popular among oppressed people who identified with the Ancient Hebrews enslaved in Egypt. Everybody is convinced and impressed by Mr. Slime's promises for improving the Barbadians' welfare in the near future. The passage below illustrates to which extent the old Man trusts in Mr. Slime:

> When I hear the way the men an' women welcome him the night he speak his speech 'bout the future an' what the future got in store for us how we'd be much better off when he was finish doing what he say would, I say to myself: two Moses all over again. (78)

Mr. Slime has created a friendly society and a Penny Bank in which villagers will be saving their little incomes. Mr. Slime himself is confident that the progress is looming up on the horizon.

Chapter four of the novel understudy exposes us to divergent feelings of the Old Man and his wife 'Ma'. On one hand, the Old Man 'Pa' is full of hope. He is positively impressed by the Friendly Society and the Penny Bank. All villagers have

their bank book, no matter how little the savings are. Indeed, Mr. Slime has promised his people that the aim of the above enterprise is to make his fellows to own the land.

On the other hand, the Old Woman 'Ma' interprets Slime's projects in a different perspective. In fact, Ma's feelings are mixed with confusion and fear because she believes in the immutability of the existing structure. She does not see the possibility of any change which is not led by God or the Landlord. She can foresee that Mr. Slime does not deserve to be compared to Moses because the latter was elected by God to free his people whereas Mr. Slime has human speculations.

Besides, Ma is still convinced that Creightons cannot leave the land to the black inhabitants without bloodshed. Indeed, she believes that speculations behind owning the land by the black villagers will bring about enmities between villagers.

Later events in the novel will prove the Old Woman's revelations. Chapter nine of the novel understudy introduces us to a riot of the villagers out in the city and its tremors are felt in the village. Soon, it reaches the village of Mr. Creighton as a crowd of blacks pursues the white landlord and attempts to kill him. However, Mr. Slime intervenes and prevents the rioters from killing the landlord. It should be reminded that by the time of the riot, the Penny Bank and the Friendly society had grown beyond the needs of the villagers. The members are drawn from all parts of the island. 'The Penny Bank has become the depository of the poor man's penny'.

The course of events will soon tell the landlord – Mr. Creighton and his family that social changes are unstoppable. As there is no fire without smoke, the violent strikes and riots predict the upcoming changes. The fighting breaks out in the city, and

its tremors are felt in the village. Soon it reaches the village, as a crowd of Blacks pursue the white landlord Creighton. The rioting scene is clearly described below

> The landlord turned the corner and walked up the road Between the houses on either side. The terror of his face was indescribable. His clothes were soiled, and he stepped with the uncertainty of a drunken person. The men waited. The thought of his death was terrible. He seemed to understand what might happen, but he didn't look back. Mr. Foster prised open the window to see what was happening and he saw the landlord. It was incredible. He had never seen or imagined Mr. Creighton could look like that. No one had ever seen him walking through the village. (206)

The changes will soon affect the Creightons when people start to cross the previously unquestioned borders separating white landowner from black laborer. "At the first time, the landlord decides to promote one of his overseers to the general supervision of all his land" (207). With the rise and prosperity of Penny Bank and Friendly Society, Mr. Creighton decides to sell his land. He turns what had been a commodity, into something that can be bought and sold: the land. To their greatest surprise, the villagers say: "Dirt was cheap, and sand was free, but land was the land, priceless, perennial and a symbol of some inexplicable power" (241). In a quasi feudal society such as Creighton village, selling the land is unconceivable for the land is metaphorically part of the Creighton family. But the intrusions of capitalism undermine this uncertainty.

Therefore, the main issue around the landlord is to decide to whom to sell the whole land. In fact, villagers are poor and they cannot afford the "fair market value" of the land. From then on, the landlord is no longer a private property of Mr. Creighton but the boss of the Penny Bank: the former teacher Mr. Slime.

The landlord's decision of selling the land to the Penny Bank, in other words to Mr. Slime remains not unquestionable to the Old Man 'Pa'. In fact, the old man is convinced that it is not out of love or friendship that the landlord chooses to sell the land to Mr. Slime. What is obvious is that, Mr. Slime was responsible for the first strike and he even played a great role in the riots against Mr. Creighton. The narrator exposes the old man's worries as follows:

> He (Pa) was worried about this. Why did Mr. Creighton sell the land to the teacher? He was not forced to do so, since the owner of the property had the right to dispose of it as he pleased. Other things could be left for a while, but this was urgent. (218)

On the other hand, many villagers still trustful and confident with their new 'Moses' are convinced that selling the land to Mr. Slime is a step towards the acquisition of the land – the promised land. They quite remember the promises Mr. Slime had made for them. He has promised that he shall help the villagers to buy the land and he had several times told them that they should own it. They are fully persuaded that if Mr. Slime has made himself the new landlord, there is no one to prevent him from fulfilling his dreams. Nevertheless, if villagers' conviction is to own the promised land, the events will tell no.

Certainly, it is in the interest of the inhabitants of Creighton village to be freed from their feudal dependence on Mr. Creighton. To achieve that, Mr. Slime defends their interests as labors by setting up the Penny Bank and the Friendly Society. Mr. Slime's institutions will soon yank the villagers from feudalism into a new system: the capitalism. Within this new system, villagers' freedom activity is enhanced as the old structures disappear. But the social support network they previously relied upon (the charity and goodwill of their landlord) also disappears.

The reality is that, when Mr. Slime decides to buy the land, he is partially driven by the idea that the Bank will then sell the land to the villagers who have lived there for generations. But, it should be reminded that a bank is a financial institution that must make a profit or collapse. And in order to make a profit, the bank has to sell the land to people who can pay its 'fair market value'. Selling the land on the open market allows for land speculators and investors to buy the land and do with it what they wish since the villagers do not have enough money to buy the land.

The following events will be that strangers are offered authority on the land provided that they have enough money to afford the land. The old inhabitants will be forced to be scatter on the neighboring sterile land or accept to submit to new conditions. The inhabitants are confronted to prosperous black strangers who oblige them to leave the land or stay under conditions highlighted in the letter bellow.

> This land (or estate) formerly the property of John Nathaniel Creighton, has been sold. Tenants will continue to pay rents as usual into the offices of the Creighton's estate although certain lands called spots have already been disposed of information regarding the

> purchase of such spots must be heard from the Managing Director on behalf of the Poor man's Penny Bank. or the Secretary General of the Help your Brother Friendly Society. (246)

It is obvious that the said "Managing Director" is Mr. Slime from whom information regarding the purchase of plots must be heard. Worse still, villagers who cannot afford the price of the land will have their houses are destroyed and they have to manage and find a place to stack the broken boards. In the whole village there are cries of desolation and disappointment. The price of each plot is fixed at three hundred dollars and only speculators strangers are able to afford the cost. The Old Man Pa, who used to compare Mr. Slime to the Moses of Barbados is disappointed beyond his understanding: "The old man sat shaking a little in the chair. It was unbearable, his failure to understand, his sense of disappointment and his suspicion of the possible disaster that was ahead. His face was wet. Tears ran freely into his mouth" (285).

All what is remembered from Mr. Slime are the promises he made for the future improvement of his people via the two institutions: the Poor Man's Penny Bank and the Help Your Brother Friendly Society. In the whole village, no one can remember such a mistreatment in the past apart from the elder Pa who had experienced slavery hard times. Indeed, no one can understand that Mr. Slime could buy the land and transform himself in a new ferocious landlord.

Worse still, the invaders have no pity for the elders who are forced to destroy by themselves their huts. Everywhere in the village, it is heard the wailing cries of a villager whose house is destroyed. Above all, it is still not understandable how Mr.

Slime can allow such a disaster to happen. The excerpt below illustrates the hopelessness of an inhabitant obliged to destroy his own house:

> I was tryin' to move mine but I don't see how I will put it up again. But why they sell it at all when they know what will happen to we? [...] I wonder what will happen in the end? Land is botheration, child', 'twus so from the beginning o' the world, God make his big mistakes when He turn to the earth. Tis the only flow in creation. You mean the land. Yes, the land. Oh the land! (287)

From all indications, the so called Moses has betrayed his people. Where it used to be hope, there is a despairing cry and everybody is seething with righteous indignation. All the inhabitants are at their wit's end and they do not know which way to turn.

Such a betrayal on behalf of Mr. Slime, the native son, brings about a widespread disillusionment among the inhabitants, which is without consequences in the minds of some intellectuals. In fact, a new identity consciousness is pointing at the horizon.

The ancestral spirit speaking through the voice of the village elder Pa on the even of his death compares the land purchase and the inhabitants scattering to the slavery times. The old man remembers the Middle Passage and the scattering of the survivors to Jamaica, Antigua, Grenada and others to Barbados. A similarity is made between Mr. Slime selling the land to the strangers and Africans selling their brothers to slave traders at an ignominious price.

> I see the purchase of tribes on the silver sailing versels, some to Jamaica, Antigua, Grenada and some to Barbados [...]. And then as 'tis now, though the season change, some was trying to live and some trying to die. The families fall into pieces and many a brother never see his sister nor father the son. Now there's been a new combination and those that come after make quite a different collection. (211)

This ancestral spirit speaking through the voice of the elder Pa provides the kind of history which the Barbadian intellectuals could not have learned from their official school. The history provided by the village elder explains the origin of identity loss. In fact, it should be reminded that during slavery, slaves on the way to the New World via the Middle Passage suffered a lot. Those who survived lost their names, their families, their religion and their language. Worse still, a strange identity was forced on them. Indeed, any infringement of plantation rules brought flogging, mutilation, tortures and even executions.

On the eve of his death, the village elder Pa makes an analysis of the social dynamics on three social angles: slavery, feudalism and finally a new system: capitalism, epitomized by Mr. Slime, and realizes that there is always a continuation of the same evils under different marks:

> The only certainty these islands inherit was that sailor's mistake, and it's gone on and on from father to son 'mong the rich and the poor: in Slime and Creighton, landlord and politician, those who play at ruling and those at being ruled,

> and those who are neither one or nor the other: the mob that
> is always good but will never understand the face of the
> devil nor the equal smile of the deep blue Sea. (211)

One of the characters who has learnt a lot of lessons from the village elder Pa, is the protagonist G. One of the best things he needs is to hone his watching and listening skills. To successfully achieve that, G. must leave his native village. On the eve of Pa's death, G. makes up his mind and leaves his native village to Trinidad. The leaving purpose is not only to pursue his studies at High School but also to learn how to become a nationalist committed to the cause of his people. The narrator as he decides to leave his native village makes his farewell speech to his mother by saying: "Tomorrow I leave. The likeness will meet and make merry, but they won't know you, the you that's hidden somewhere in the castle of my skin" (261).

The "you" that is hidden ''in the castle of his skin'' means G.'s individuality as a boy grown in peasant milieu. In fact as a black native, G. has lived circumstances that are known by himself and his fellow villagers. Also, his experience though seemingly exteriorized by his skin complexion is different from Africans or any black boy living elsewhere than in Barbados or Creighton Village. The castle of his skin also means the carapace in which his individuality grows in the total absence of family relations, without a father or an uncle.

Trumper, one of the characters, when he is back from America, realized that many things have changed from bad to worse in his native village. He is convinced that the main cause is the quest of self aggrandizement initiated by Mr. Slime. In the States, Trumper has met many Slimes and he knows some of their strategies. In his

conversation with the protagonist G., before he proceeds to the next step, Trumper wants first of all to debunk Slime's demagogic promises. He argues that:

> An' I not at all surprised that he do what he do. 'Tis what I learnt in the states, an' I knew how to handle all the Slimes that come my way. Way back he promised that he'd make these people here owners o' this land. He tell them there wasn't nothing to prevent them buying this lan', and he was right, 'cause I know for a fact that the very money that go in that Penny Bank an' Society buy this land in his name. (288)

The next lesson that Trumper wants to make to his old friend G. is to help him think beyond the knowledge acquired in English schools. Trumper calls the lesson he wants to share with G. 'experience'. The former is convinced that as G. leaves his native village, he shall learn realities he had never been taught in the English schools. Also, Trumper qualifies the English as "great administrators" because within the schools they introduced in Barbados, they did not let their students know their history nor the history of their ancestors. In Trumper's conviction, this knowledge should be the starting point for any black intellectual. Trumper introduces the experience as follows:

> The things you got to learn in this life you never see and will never see in the books you react at the High School. 'Tis per'raps what the old people call experience, but take it from me, barring learning to count an' write your name there ain't much in these schools that will help you not to

> take a blasted mess o' your life when you got out of the world. You can count on that from me. (288)

Besides, as Trumper proceeds, he wants G. to understand that the only way to be a nationalist begins first from knowing oneself. Therefore, the main duty of Trumper is to let G. discover the existence of a particular race before he goes to Trinidad: the 'Negro Race'. The new race is referred to by Trumper as "My People". Let us remember that in the first pages of novel understudy, the narrator uses the expression "My People" to refer to the inhabitants of his native village. However, in Trumper's conviction the expression "My People" refers to every black people regardless where they live. This stark and bitter message of Trumper, panafrican in character is supported in argument by the record music of black people "let My People go". The voice of Paul Robinson becomes his warhorse.

From all indications, Trumper's stay in the United States of America allowed him to discover his identity in particular and the black identity in general. One of the best heritages he thanks America for is that it offered him an opportunity of knowing deeply who he is. That heritage is more meaningful than any knowledge he might have acquired in Barbados school according to him. It is obvious that Trumper with an elementary education has acquired a new knowledge that all black intellectuals educated in Barbados ignore: that is "black identity consciousness and the pride of being black. Trumper reinforces:

> We are all proud of it. I'm going to fight for the rights o' the Negroes, and I'll die fighting. That's what any black man in the States will say. He ain't got no time to think

> 'bout the rights o' Man or People or whether you choose to call it. It's the rights o' the Negro 'cause we are a different kind of creature. (297)

It goes without saying that thanks to his contact with the United States, Trumper realizes that a black man is recognized as a different kind of creature regardless the country he originates from. Trumper has embraced this new status, and on his home return he struggles to offer that status to the astonished and disillusioned villagers as the only foundation for a free human dignity in general and Barbadians in particular.

> you'll hear 'bout the English, an' the Frenchman, and the American which mean man of America. An' each is call that 'cause he born in that particular place. But you'll become a Negro like me an' all the rest in the states an' all over the world, 'cause it ain't have nothing to do with where you born. 'Tis what you is, a different kind of creature. An' when you see what I telling you should an' you become a Negro, act as you should an' don't ask history why you is what you; 'cause History ain't got no answers. You ain't a thing till you know it. (297)

In short, by the end of the conversation, we share the knowledge with G. that being part of the black race transcends countries' frontiers and the struggle for black man's dignity should be every black man's concern.

The paradox in Creighton village is that the intellectuals epitomized by Mr. Slime are the great traitors. The protagonist on the other hand is still young and his

consciousness is stamped with the traumatic experienced lived in Creighton village. Nevertheless, it should be recognized that the latter is ambitious and endowed with analytical observing and listening skills.

The novel ends on an ambitious commitment of the narrator, seemingly asking whether or not a writer can be truly engaged in the struggles of the world or if, in order to be a committed writer, one must stand aside and hone the skills of watching and listening. If one of the themes of the novel says no, the events will tell us yes.

In short, this chapter aims at analyzing the shift in power from the landlord to Mr Slime and the aftermath of the new system. In fact, this chapter pinpoints how a new consciousness is pointing at the horizon by bringing about the downfall of the landlord and the rise of Mr Slime thanks to the Penny Bank Society. The ordinary villagers are at the zenith of their hope that they will in the upcoming future be the owners of the promised land since the land is henceforth in the hands of Mr. Slime. However, they very soon realize that the beautiful ones are not yet born. To their greatest disillusion, Mr Slime sells the land to rich speculators and the native villagers are scattered to sterile lands since they cannot afford "the market value of the land". The reappearance of G.'s boyhood friend Trumper at the end of the novel underscores the changes that have taken place in village since his departure for America years before. Trumper, has been living in America, and he knows the strategies of capitalists like Mr Slime. He is angered by the selling of the land to foreigners. To free his people from contempt and exploitation, he introduces another concept of black race that transcends borders and time. According to him, to know the history of the back race is a real springboard for the self dignity and emancipation of one's fellows. Pan-

Africanism, is the new concept that Trumper learnt in America and that he reveals the protagonist. Although still young and traumatized by the new era of capitalism, the latter is convinced by his boyhood friend and he decides to leave his village toward Trinidad where he will stay aside and horn his watching and listening skills. In the heart of his ambition he has a tremendous will to free his people long scarred by colonialism and racism. Worse still, this time capitalism is coming to stir a naked sword in a bleeding wound.

GENERAL CONCLUSION

This work was concerned with trying to prove the hypothesis that colonialism and racism in Barbados are the main causes for poverty of blacks and division among blacks.

First and foremost, the research has been analyzing how colonization succeeded to be deeply rooted in Barbados without using physical violence as it has been in other countries. The colonizer, epitomized by Mr. Creighton establishes a stratified society propitious to his position: at the upper level of the society, there is a landlord, on the middle level there are overseers and the underlings and on the lower level the ordinary villagers. Worth of note is that, in the society depicted by the novel, the black mass comprising the overseers on one hand and ordinary villagers on the other does not coexist in harmony because of the quest of self improvement and self aggrandizement of the overseer. Being landless, the black majority are sinking in a bottomless gulf of poverty whereas the white grinding minority is indulging in abundance.

The educational system comes to complete the superstructure in Marx's terms. In fact, the research has proved that the paradox of education is not to uproot ignorance but still to perpetuate it through indoctrination. The students are forced to believe that England "the Mother Country" is the forerunner of civilization and that Barbados: called in the school text books "Little England" is under her "Mother's protective wing". The colonial education as depicted in the novel is fashioned so as to supply what in the judgment of colonial administration is needed to perpetuate the prosperity of England and to ensure the triumph of the Mother Country in her imperial speculations. All in all, the colonizer is convinced that colonization to be

effective, it must affect the mind of the colonized through religious and educational indoctrination. The colonizer is aware that even if a colony lasts for only a short time, the effects of mental colonization are much more difficult to get rid of. The colonizer has learned that it easier to control people by focusing on subtle forms of intellectual manipulation. The "benefits" of mental colonization are cited as the humanist justifications of colonialism. However the individuals torn between two identities keep questioning the originality of a lost identity.

Secondly, our research has been pinpointing the issue of racism through different instances picked from the text. In the second chapter titled "Racial Consciousness" it was a question of proving that racial discrimination is the cause of inferiority complex for blacks. The belief that another person is a super human because of his language, his skin color, his customs and so on, is the cause that some people evaluate themselves from a depreciating view of themselves and thinks that they are less human. In the mind of the colonized, the Whiteman embodies kindness and perfection whereas the fellow black is the metaphor of ugliness and evil. This self contempt is at the origin of inferior complex, black- to- black stigmatization and enmity and hostility. Also, in such a context, the mastery of the language of the Whiteman is a step further to resemble him. One thing that has been revealed in this research is that speaking the language of another person is not only to grasp the syntax and the morphology of that language; but also it is to exist for him. Even children in a racial and colonial context are aware that negotiating their world is linked to their facility with the language of "the great". All this reflect the legacy of the colonialism and racism.

Thirdly, our research attempted to show a walk toward a new identity consciousness orchestrated by strikes and riots against the colonizer. Therefore, the raison-d'être of the new identity consciousness is to awake the black majority living in the long nightmare of fearful domination and discrimination of white sugar planters and merchants minority in order to give them dignity and respect. However, it has been revealed in the research that despite the riots hold by the labour movement, the political situation in Barbados remains unconducive to a collective solution to the villagers' plight. The lack of a communal response leaves them vulnerable to exploitation by better off Blacks. We have equally proved that cultural orphanage and the loss of identity are phenomena inherent to slavery. The proposed panacea is to go back to Black history in order to reconcile with one's identity and debunk the Whiteman's myth. Hence the appeal to Pan-Africanism is suggested to the protagonist in order to successfully get out of this maze.

All in all, George Lamming's *In The Castle of My Skin* has been under study in this work and may be said to be "inconclusive". In other words, we could not easily reduce its meaning to a couple of sentences. However, this work is part of the continuing debate on colonialism and racism. At the end of the day, we should recommend African writers and African decision makers in education to actively engage in debunking all erected theories on the inferiority or superiority of one race over another. Since no research can pretend to be exhaustive, future researches should be conducted on the theme of cultural orphanage and its social implications in George Lamming's *In The Castle of My Skin.*

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