

George Lamming and Postcolonialism

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Abstract : *The main object of this paper is with the writings of George Lamming and to prove them as postcolonial writing. The subject of this paper is on reading seem to embrace all the literary works, fictional and non-fictional, of George Lamming. In this paper I am going to discuss about the major themes prevalent in the works of George Lamming.*

Index Terms - Postcolonial, representation, resistance, hybridity, violence etc.

I. MAIN THRUST:

Postcolonial writing in English also known as new writing in English is defined as ‘that which critically or subversity scrutinizes the colonial relationship. It is writing that sets out in one way or another to resist colonialist perspective.’³¹ To my view postcolonial studies as an academic discourse is an attempt to understand theoretical sense of historical, cultural and social past. Reminiscence of the past is, sometimes, necessary to make identical relationship between colonialism and establishment of ethnic identity.

Representation and resistance are vast area which includes colonist relations and postcolonial examination and contestation of postcolonial discourse. Textual resistance in postcolonial discourse and representation have taken multiple shapes and most remarkably been discussed by Hellen Tiffin in counter-canonical literary responses. Gradually resistance becomes the pivotal theme in postcolonial discourse. Stephen Slemon very clearly summarizes different types of literary resistances in his article and he also theorizes them in postcolonial discourse. The wave of anti-colonial and anti-imperial activity put huge impression on the edifice of Western empire. Fanon in his “The Wretched of the Earth” comments:

“Today, the Third Worldfaces Europe like a colossal mass whose aim should be to try to resolve the problems to which Europe has not been able to find the answers.”¹ The Europeans like Samuel Johnson and W.S. Blunt also put, somehow, a same kind of blame. They thought pan-African and Pan-Asian militants would form extreme independence Movement and that cannot be stopped. Resistance is also of two types – primary resistance and ideological resistance. According to Basil Davidson, ideological resistance is an effort when ‘a shattered community, to save or restore the sense and fact of community against all the pressures of all colonial system.’²

Alongside Kamau Braithwaite, George Lamming is credited to have brought into sharp focus the travails that the previously colonized and currently displaced population face in the first world. Every noted writer from the Caribbean region, including Jamaica Kincaid, C.L.R. James, V.S. Naipaul, has explored the theme of exile, displacement and longing for home amidst other tropes. Some writers including C.L. R. James and Lamming have used the truth of Prospero versus Caliban to discuss the relation between the colonizer and the colonized. Lamming in his works represents partial tragedy of resistance. In 'In the castle of My Skin', 'The Emigrants', 'Water with Berries', 'Of age and Innocence', and 'The Pleasure of Exile' Lamming represent certain degree of work to recover his native land from the prevalent culture of empire which Edward W. Said called 'Overlapping territories'.³

In 'In the Castle of My skin' resistance shapes in form of riot and strike. A small delegation, among whom were Mr. Slime and another politician had gone to the Governor's use to get the governor's advice on the calling of the strike. "The rioters had done great damage, but they hadn't killed anyone, and so far the only instance of death was that of the boy, Po King, who had been shot by police."⁴

Additionally James and Lamming have viewed the literature as the chief mode to record then history of the subaltern population in the Caribbean region. Lamming has once remarked that 'I don't whether literary scholars make the connection but one of the function of the novel in the Caribbean is to serve as a form of social history.' Besides Lamming has also explored the idea of the newly founded Caribbean and West Indian identity. While most of Lamming's work focuses on the ideas of displacement and exile, he offered specific historical or philosophical points on colonialism. Some of his later novels were set in San Cristobal, a fictional country in the West Indies. The imaginary site allowed Lamming to construct and examine Pan- Caribbean or West Indian identity that in the real world was supposed to have united diverse population across several Caribbean islands.

Another motif arises in the domain of culture of resistance where Shakespeare's 'The Tempest' is reinterpreted where the relationship between Caliban and Prospero is reinterpreted. This fable protects the imagination of the New World. In his celebrated novel 'Water with Berries', Lamming retells the story of Prospero and Caliban. The Restoration of strength and dignity of native people is Lamming's main contribution to the tradition of resistance in the Caribbean fiction. In 'The Pleasures of Exile' Lamming said that it 'is the West Indian novel that has restored the West Indian peasant to his true and original status of personality.'⁵ Again Sylvia Wynter in 'Creole Criticism' points out that:

“Lamming looked down, away from the mono-crop export complex and its imported and imitative super-structure of culture to the only living tradition in the Caribbean – that of the peasants. They were now for the writer not a source of labour, but of culture, of a way of life, of an art of social living battered, tormented, assaulted, dispossessed, ignored, despised, but alive – the culture of peasant, of the landless marginal man, of the indigenous man. For it was only by drawing from, by feeding from him that a truly national literature could begin. As long as the literate class turned its back on the source of its vitality, there was no writing. Writing began when the ‘High Tradition’ emerging from the popular tradition turned its gaze back; and that complex inter-action which is at the base of all creative tradition was the movement of return, the long passage back from the exile of alienation. The future of Caribbean literature, and of the Caribbean people, whose psychic journey it structurally parallels, will depend on that disputed and almost impossible passage.”⁶

After breaking silence of ten years in 1971 Lamming again published his another novel ‘Water With Berries’ where he reinterprets ‘The Tempest’ to explore the relationship between colonizer and the colonized. The title of this pretentious novel is taken from ‘The Tempest’ where Caliban exposes how he is exploited by Prospero:

“Caliban:

This Island’s mine by Sycorax my mother,
Which thou tak’st from me: when thou cam’st first
Thou strok’dst me, and made much of me: wouldst give me
Water with Berries in’t: and teach me how
To name the bigger light, and how the less
That burn by day, and night: and then I lov’d thee
And show’d thee all the qualities o’ th’ Isle,
The fresh springs, brine-pits, barren place and fertile;
Curs’d be I that did so: all the charms
Of Sycorax: toads, beetles, bats light on you:
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, while you do keep from me
The rest o’ th’ Island.

Prospero: Thou most lying slave,

Whom stripes may move, not kindness:

I have us'd thee

(Filth as thou art) with human care, and lodg'd thee

In mine own cell, till thou didst seek to violate

The honour of my child.

Caliban: Oh oh, oh oh, would't had been done:

Thou didst prevent me, I had people else

This Isle with Calibans.' ⁷

It does seem that Lamming is very much inspired by the revolutionary speech of Caliban. It seems that Lamming has created the character of Shephard in his novel 'Of Age and Innocence' keeping in mind the character of Caliban and his relationship with colonizer. In 'Water with Berries' Lamming understands the need and importance to destroy the age old convention and reinterpret the reality to establish pure independence. The novel which is inspired by William Shakespeare's 'The Tempest', successfully localizes the story and subtly informs the reader that the original text is a production of a mind which sympathized with the British's imperialist mindset.

At the very beginning of the novel we are introduced with the pivotal character of the novel, Teeton. We see that he is making arrangement to return to San Cristobal to associate with the revolutionary group. The revolutionary group is preparing themselves to uproot the colonial authority in their native land. But dilemma gradually imprisons himself, because he was in serious need of a shelter. Old Dowager, his landlady offers him a shelter to stay. Gradually they form a rigid relationship.

"the house was the Old Dowager's but the room was his; and house and rooms were in some way their joint creation; some unspoken partnership in interests they had never spoken about. He had changed lodgings nine times during his five years in London. Six years ago he had discovered a home in the Old Dowager's house. But it was time to go. The hump was thawing in his throat. He would have to tell her soon his plans to leave."⁸ Day by day they become interdependent but Old Dowager is more authoritative. She believed Teeton so blindly that when the dead body of Nichole is found in his room, Old Dowager estimates that Teeton is going to be in great trouble, so she helped him to bury the dead body in the garden. Teeton comes to realize the burden of gratitude for the lady. But the lady starts to compare him with Prospero, her late husband.

"you remind me so much of him." She began.

“Of him?” Teeton asked, indicating the room overhead where the pilot might have been.

“No, no, not him,” the Old Dowager went on. “I mean my husband. So much like him.”

She brought her shoulders further back as though she had now relieved herself of some pain. She turned her gaze on Teeton, and let her eyes travel slowly, playfully over his body.

“So much like him,” she said again, giving her comparison new emphasis.

“That’s just how he would have asked about the boat. Is it his or yours? Just like that.”

Teeton looked a little embarrassed; as though this association had caused him some offence. But the Old Dowager had been so jealous of his safety, so protective of his interests, that he felt no impulse to show his displeasure. And it struck Teeton that there was a sense, deep and subtle and even dangerous, in which she had achieved some powerful hold on the roots of his emotion. She had trained him to forgive her; to find some reason for diminishing any offence, however wounding it might have been. And he noticed, with a feeling of something like amazement, that he was smiling, claiming his share of the Old Dowager’s mischief; conspiring with her, it seemed, at the sacrifice of his own natural response.”⁹

Lamming in this novel identifies some of the characters with the characters of ‘The Tempest.’ In ‘Water with Berries’ Prospero’s wife is Old Dowager but in ‘The Tempest’ there is no existence of the name Old Dowager. Nichole is a white American lady is described as an ‘Ariel of Mischief.’¹⁰ Lamming represents Teeton as the descendant of Caliban who has to encounter with the descendant of Prospero. Old Dowager loves Teeton so much that when Fernando, the care taker of her house, tries to kill Teeton out of jealousy, Old Dowager shot Fernando dead and save Teeton. When she is asked she replies she murdered him to take revenge, as he suppressed a truth:

“Fernando dear,” the Old Dowager was appealing, “why did you say the storm took Myra too? Why did you tell me that she died?”

Her voice was a miracle in Teeton’s ears. Now she looked calm, almost impartial in her apparent lack of feeling. She didn’t speak again, as though some subtle, and dreadful force of enmity was born in her silence. Teeton began to feel his guard go up again. The Old Dowager was capable of any action. The man’s body was still alive and fresh with grief for the Old Dowager and her daughter. Teeton looked at the body; they tried to gain the Old Dowager’s attention. But she had turned away, walking towards the front window with its view of the pier.”¹¹

But the load of sin of complicity indeed Teeton to get rid of her control and leave the pressure of dependency.

The only way open to Teeton is to murder Old dowager. In an interview with George Kent, Lamming points out:

“The colonial situation is matter of historical record. What I’m saying is that the colonial experience is a live experience in the consciousness of these people and just because the so-called colonial situation and its institutions any have been transferred into something else, it is a fallacy to think that the human lived content of these situations are automatically transferred into something else, too. The experience is a continuing psychic experience that has to dealt with and will have to be dealt with long after the actual colonial situation formally “ends.”¹²

In ‘The Pleasures of Exile’ Lamming argued that much examined relationship between Prospero and caliban mirrors the opposition between colonized and colonizer. Caliban, Lamming argues, is not only exiled from his nature but also colonized by language. He argues that as a writer from the Caribbean island he is ‘a direct descendant of slaves too less to the actual enterprise to believe that it echoes are over with the region of the emancipation.’ For Lamming colonialism is a complex project. The history of colonialism is non linear and is fraught with the dynamics of capital and power. Hence, it was undetectable and violent writing in a new colonized pleasures of exile, Lamming argues that ‘the indigenous carib and Arawak Indians, living by their own lights long before the European adventure, gradually disappeared in a blind, wild forest of blood.’

Revolutionary violence is the only way through which colonized can a genuine freedom. Colonial pressure create a psychological burden which takes the shape of violence. In Water with Berries Lamming points out:

“ I believe that it is against all experience that a history which held men together in that way can come to n end in a cordial manner. That we can say, “ here is the parting of the ways; we will meet up here and continue as though nothing had ever happened; we can put all these horror , all theses brutality behind; we are now equal in a new enterprise of human liberation.” That horror and that brutality have a price which has to be paid by the man who inflicted it – just as the man who suffer it has to find a way of exorcising that demon. It seems to me that there is a almost therapeutic need for certain kind of violence in the breaking. There cannot be a partying of te ways. There has to be a smashing.”¹³

Postcolonial literatures are generally admixture of „European ontology and epistemology and the impulse to create or recreate dependent local identity.“¹⁴ Decolonization is a process which summon continuous antagonism between hegemonic system and consequent destruction of them. George Lamming once said, over

three quarters contemporary world has been directly and profoundly affected by imperialism and colonialism. Process of artistic and literary decolonization has involved a radical dismantling of European codes and a postcolonial subversion and appropriation of the dominant European discourse. In 'The Pleasures of Exile' text is synchronizes in such intellect that it reestablishes Lamming as an active agent of decolonization. He remoulds the technique of his writiting to represent his contemporary scio-political colonial process. But here in this chapter I want to put emphasis on Lamming's strategy to employ counter-discursive postcolonial field which Helen Tiffin calls as 'canonical counter-discourse.' This technique is most familiar in the text of Lamming e.g. 'In the Castle of My Skin', 'Of Age and Innocence', 'The Pleasures of Exile' and 'Water with Berries' more particularly. With this technique Lamming takes up characters and canonical text to expose the assumptions, demanding the need of postcolonial discourse. Helen Tiffin argues – 'It has become the project of postcolonial literature to investigate the European textual capture and containment of colonial and postcolonial space to intervene in that originary and continuing containment.'¹⁵

Most of the postcolonial writings used to deal with hybrid culture. Such kind of literary productions highlights that the transaction of the postcolonial world is not a one way passage in which colonizers only conferred impression of the colonized. Practically it is a mutual process. It focuses on the marginalized culture or culture of oppressed and the writer tries to establish how they also become inseparable part of the new formation which rises from the contrast of cultures characteristic of imperialism. in some his works Lamming shows how hybridity allows a mean of evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange and growth. Lamming tries to show hybridity results n postcolonial society due to conscious moments of cultural suppression, as when colonial power invades to consolidate political and economic control, or when shelter – invaders disposes indigenous people and force them to assimilate to new social pattern.

In his novel 'Of Age and Innocence' set in 1940s struggle of independence. In this novel Lamming at that time a 'people's communal movement' occurred in San Cristobal symbolize the theme of multi-racial unity. The freedom party included all party of all race – Singh, an Indian; Lee, a retires Chinese school master and shepherd himself a Negro become the part. Again in "The Emigrants" Lamming focuses on the formulation of tend racist ideas of a pure culture of either the pre-colonial or postcolonial they have not found universal assent.

Another theme which Lamming deal with is nationalism but is better summed up in the work of Frantz Fanon as he said ‘a national culture is the whole body of effort made by a people in the sphere of thought to describe, justify and pries the action through which that people has created itself and keeps itself in existence.’ Theorizing national liberation discourse has been particularly strong in the Caribbean context, as Lamming indicates in his novels. From the postcolonial perspective, an Indian critic Partha Chatterjee makes some attempts at theorizing the nation and nationalism.

George Lamming warns of the pitfalls of national consciousness in his celebrated nationalistic novel ‘Season of Adventure’. It begins with Lamming’s comments: ‘Beyond the horizons of the trees, it was too black to see the sky. But the music was there, loud as a gospel to the believer’s ears. It was the music of steel Drums, hard strident and clear.....’ Primarily it does seem that the novel is the celebration of steel band but with the gradual progression of the novel or at the climax of the novel we encounter a pompous parade to celebrate a new government.

“Gort led in solo with the calypsos and digging songs that had first christened his master’s name: Never never me again ; Glory, Glory, king coca-cola; Doctor say you pay to Earn But Lantern say you pay to Learn; The Queen’s Canary Fly Away; River Ben Come Down; Goin’ to see Aunt Jane; and not the native folk- songs alone. The paradox of their double culture was no less on honoured with rhythm. For they changed as the mood aside them; and a mood had taken soon them back to childhood and the hymns of their chapple days: whole the Fort For I am coming, I Got a Sword in My Hand, Help me to Use it Lord; and back again the music would swing a though their mood were magnets which the rhythms had waited for. Now it was a noise of; Never, Never Me Again, and Daylight Come and I Wann Go Home. And is timing the change came, the bus drums would Waite to hear from Gort who led in solo and on no other than his dead master’s drum.”¹⁶

But Lamming’s ‘Season of Adventure’ is a literary discourse of the failure of nationalism San Cristobal after getting independence . Fanon one of the earliest Theorist and his sense of nationalism and his sense of description of new ruling class in Postcolonial countries is similar with that of Lamming in his novel ‘Season of Adventure’. In ‘The Wretched of the Earth’ Fanon comments ‘In the colonial countries, the spirit of indulgence is dominant at the core of bourgeoisie; and this is because the national bourgeoisie identifies itself with the western bourgeoisie along its path of negation and decadence without ever having emulated it in its first stage of exploration and invention.....it is already senile before it has come to know the petulance, the fearlessness or the will to succeed of youth’.¹⁷

The main theme of the novel 'Season of Adventure' is the dilemmas on both sides of colonizer and the colonized. The rhythmical sound of the drum is the symbolical significance of African heritage. The novelist mainly focuses on the political issues different from the known political analysis in that he aims to create a sense of life – the impression of a society in which there are individuals involved in the relationships with one another. Lamming's 'Season of adventure' is a more which is published in the same year as 'The Pleasures of Exile', the central character is a woman who is given a pivotal role in a fictive Caribbean republic. But Lamming's emphasis is on the transformation of the male-directed society, not on the liberation of woman as an isolated social category. In 'Water with Berries' and in 'Natives of My Person' there is an existence of obsessive impulse male paradigm of achievement is itself the subject of investigation.

Again in the novel 'Season of Adventure' Lamming discusses the problematic relation of Africa in terms proper to work of fiction.

"The West Indian Negro who set out on a similar journey to Africa is less secure. His relation to that continent is more personal and more problematic. It is more personal because the conditions of his life to-day, his status as a man, are a clear indication of the reasons which led to the departure of his ancestors from that continent His relation to Africa is more problematic because he has not been introduced to it through history. He knows it through rumour and myth which is made sinister by a foreign tutelage, and he becomes, through the gradual conditioning of his education, identified with fear; fear of that continent as a world beyond human intervention. Part product of that world, and living still under the shadow of its disfigurement, he appears reluctant to acknowledge his share of the legacy which is part of his heritage."¹⁸

Another important theme which Lamming tries to focus on is Eurocentrism. What needs to be noted is that Europe invents, throughout the globe, „administrated“ replicas of itself and does so in an air of normality. In the canonical discourse of the postcolonial studies History plays a significant role. History supplies the experience of past. But in case of Caribbean history, it is written by western people, so the Caribbean history is written to highlight the western people inspite of highlighting the actual reality of the Caribbean people. European use to think them as superior class an native Caribbean as uncivilized race.

From the Eurocentric point of view, history is distorted and misinterpreted. The glorified activities of indigenous heroes re distorted. For example, from the Eurocentric point of view native Caribbean are 'cannibals'. But before claiming them insultingly the European historian even hardly met with one of the

native. Derek Walcott in his essay 'The Muse of History' criticizes postcolonial intellectuals who distorted the actual history. Lamming reconstructs history and through history he wants to unify the Caribbean:

"..... What could hold Indians and Negroes together in Trinidad Is their common background of social history which can be called West Indian Whose basic feature is the peasant sensibility."¹⁹

Thus Lamming has used the sentiment of nationalism to transcend colonial history in his quest for self-definition or identity. We can sum up by saying that Caribbean history represents the history of foreign aggression and resistance.

Another important issue prevalent in the writing of George Lamming in his untiring search for Caribbean identity. V.S.Naipaul commented that West Indian people need good writers to tell him about his identity and position in the country. It is true that large number of the Caribbean writer tried more or less to define about them. It is quite incidental that writing is a form of self-definition within a certain defined society and culture. Through all his writing George Lamming, as he was inspired by the decolonizing spirit, attempted to establish Caribbean identity with its diverse features. Lamming, himself, travelled different foreign countries, like Africa and America to witness Caribbean relation with them and tried to remould the wrong views about Caribbean identity from their mind, that is why in the 'Introduction' of his seminal book 'The Pleasures of Exile' he said, 'This book is based upon facts of experience.'²⁰

As Fanon in his book 'Black Skin, White Masks' points about the importance of colour, in 'A Way of Seeing' section of the book 'The Pleasures of Exile' Lamming repeats the same by saying that identity is constructed by the colour of the existing race. He says:

"I do believe that what a person thinks is very much determined by the way that person sees. This book is really no more than a report on one's way of seeing, using certain facts of experience as evidence and a guide. I emphasize this point about a way of seeing because I am going to consider one or two things about colour as it affects black men living in a white society."²¹

Similarly in 'Black Skin, White Masks' Fanon comments, "..... the fact of the juxtaposition of the white and black races has created a massive psycho-existential complex."²² Lamming thinks literature can be the true medium for the establishment of the Caribbean identity. Lamming shows how the characters of the novel like 'G' and 'Trumper' in the novel 'In the Castle of My Skin', Issac Shephard in the novel 'Of Age and Innocence' and Teeton in 'Water with Berries' and the other characters of his novel challenges Eurocentric prejudices

about themselves, and attempts to promote their Caribbean identity overcoming the degrading attributes imposed upon them by the Western discourse and hegemony.

Another important theme in Lamming's writing is race and racism. Oxford English Dictionary defines 'racism' as a 'Prejudice, discrimination, or antagonism directed against someone of a different race based on the belief that one's own race is superior.' Lamming through all his writing tries to focus on the certain fact that European use to try to establish that black Caribbean are 'ugly, graceless and without history.'²³

Kwame Anthony Appiah in his article 'The Illusion of Race' says racialism as „committed not just to the view that there are heritable characteristics, which constitute 'a sort of racial essence,' but also to the claim that the essential heritable characteristic account for more than the visible morphology – skin colour, hair type, facial features – on the basis of which we make our informal classifications.'²⁴

In this circumstance racism is an ideological mind set up as a poor little English girl's mind is set up to undermine the black Caribbean as she behaved with San Selvon in the following manner:

“ English factory girls creeping up behind the Jamaican, trying to lift his jacket in the hope of discovering his tail. The Jamaican peasant was deep shaken by this reduction of his person to the status of an ape. They had colonized him by their particular kind of interest and he was too scared to realize that those girls knew he had no tail.”²⁵

The white European use to face a sense of freedom with the term 'racism' to research on an immigrant black people anyway they like. Lamming in his seminal book comments that “they were looking for something else (fantastic genital erection) which was there, which they had received from a traditional mythology, and which they felt was worth investigating.”²⁶ It does seem that Lamming through writing tries to remould the age old belief of Eurocentric binary power relation between the colonizer and colonized, black versus white, and English superior versus Caribbean inferior. About racial identity, lamming comments:

“To be black, in the West Indies, is to be poor; whereas to be black in an American context is to be a traditional target for specific punishments. Racism is not just an American problem. It is an element of American culture. No such thing is true of the British west Indies.”²⁷ In 'In the Castle of My Skin' Trumper mentions Paul Robeson by saying as their own people and raises the issue of racism:

“Paul Robeson” he said. “One o' the greatest o' my people.”

“What people?” I asked. I was a bit puzzled.

“My People,” said Trumper. His tone was insistent. Then he softened into a smile. I didn’t know whether he was smiling at my ignorance, or whether he was smiling his satisfaction with the box and the voice and above all Paul Robeson.

“who are your people?” I asked him. It seemed a kind of huge joke.

‘the Negro race,’ said Trumper. The smile had left his face, and his manner had turned grave again. I finished my drink and looked at him. He knew that I was puzzled. This bewilderment about Trumper’s people was real. At first I thought he meant the village. This allegiance was something bigger.”²⁸

Trumper was right when said about race and people. Trumper said one single word make a tremendous difference. Trumper asserts:

“Now there ain’t a black man in all America who won’t get up an’ say I’m a Negro an’ I’m proud of it. We all are proud of it. I’m going to fight for the right o’ the Negroes, and I’ll die fighting. That’s what any black man in the State will say. He ain’t got no time to think ‘bout the rightso’ man or People or what ever you choose to call it. It’s the right o’ the Negro, ‘cause we have gone on usin’ the word the others use for us, an’ now we are different kind o’ creature, but we got to see first an’ formost ‘bout the rights o’ the NEGRO, ‘cause it’s like any kind o’ creature to see ‘bout itself first.”²⁹

So, racism is relevant for the growth and development of colonialism. Lamming tries to represesnt the position of his native people and reality about them and he also deconstructs the racial paradigms characteristic of the west, since there is a legacy of racial myth behind all the above forms of the contemporary prejudices about the Caribbean in the world.

Diaspora is a term of growing relevance to postcolonial studies. In postcolonial studies perspective, it focuses on voluntary migration of people from their native land to settle in a foreign land. But literally the term ‘immigration’ is different from the term ‘Diaspora.’ ‘A fundamental ambivalence is embedded in the term diaspora: a dual ontology in which the diasporic subject is seen to look in two directions – towards historical cultural identity on one hand, and the society of relocation on the other.’³⁰ Lamming himself immigrated from Barbados and settled in foreign country and travelled from one country to another. So in his writing we see the presence of the themes like diaspora, immigration and exile. ‘The Pleasures of Exile’ anticipates the postcolonial critic’s preoccupation with the politics of migration, cultural hybridity, and the prerogatives of minority discourse.

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