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Beka Lamb 6 Writing after
Colonialism: Crick Crack, Monkey and
Beka Lamb (pp. 197-230) To consider
the question of gender and ...

The cultural and linguistic complexity of postcolonial Trinidadian society is cleverly portrayed in this beautifully written West Indian novel. Hodge uses the voice of the central character, Tee, to tell a story that begins with two young children forced to live first with their aunt Tantie and then with Aunt Beatrice. Tantie's world overflows with hilarity, aggression, and warmth. Aunt Beatrice's Creole middle-class world is pretentious and exudes discriminatory attitudes toward people of color in the lower classes. As we follow Tee from childhood to young adulthood, we

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share the diversity and richness of her struggle to exist in two worlds, fit in with relatives and classmates, learn from differing cultures, and carve out her identity. In addition to Hodges powerful, evocative writing and messages, readers are treated to an insightful introduction and study questions, written by Roy Narinesingh, that prompt fruitful discussions of postcolonial issues.

After losing their parents, Tee and her brother Toddan are taken in by their exuberant aunt Tantie, but when Tee wins a scholarship and moves in with Aunt Beatrice, she finds herself challenged by race and class conscious middle class values.

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Quand Tantie disait à quelqu'un sa façon de penser, ce dont elle ne se privait pas, on pouvait l'entendre dans un rayon de six maisons ; plusieurs Oncles se succédèrent dans sa maison : on y buvait beaucoup de rhum ; et les enfants allaient pieds nus. Pour 'Tee et son petit frère, orphelins de mère, vivre avec Tantie était réconfortant et amusant, et leur " bourgeoise " Tantine Beatrice, qui menaçait de les " sauver ", était une ogresse. 'Tee tomba finalement dans les mains de Tantine Beatrice et fut expédiée en ville pour aller à une bonne école. Il fallut qu'elle devînt " Cynthia ", qu'elle jetât ses vêtements préférés parce qu'ils faisaient " nègre ", qu'elle jouât à être la sœur de trois cousines prétentieuses et hostiles. A sa grande confusion le système de classes de Trinidad lui fut révélé dans

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toute sa complexité, non pas tant comme un spectacle que comme quelque chose qu'elle vivait intérieurement. Le premier roman de Merle Hodge, trinitadienne, née en 1944, pétillante de vivacité, d'humour et de charme. Ce qu'il dit de la société antillaise et des préjugés de classes et de races est d'un sérieux et d'une sensibilité rares.

As the first in her family to go to secondary school, twelve-year-old Lacey struggles with a variety of problems including a cruel teacher and a difficult home life with her father and

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stepmother.

In Simon Gikandi's view, Caribbean literature and postcolonial literature more generally negotiate an uneasy relationship with the concepts of modernism and modernity—a relationship in which the Caribbean writer, unable to escape a history encoded by Europe, accepts the challenge of rewriting it. Drawing on contemporary deconstructionist theory, Gikandi looks at how such Caribbean writers as George Lamming, Samuel Selvon, Alejo Carpentier, C. L. R. James, Paule Marshall, Merle Hodge, Zee Edgell, and Michelle Cliff have attempted to confront European modernism.

Anna, the daughter of an upper-class Caribbean family, returns to her island

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home on vacation to learn that her mother is suffering from breast cancer, and makes every effort to persuade her mother to go to the United States for treatment.

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