

Chapter I. Walcott and His Literary Career: An Introduction

Walcott and His Works

Walcott's poetry centrally focuses on dichotomy of Caribbean and Western civilization as seen through the prisms of postcolonial race relations and cross-cultural identity issues. His poetry evokes strong feelings of opposition, anger and hatred towards the evils of colonization. He poeticizes pain and suffering of postcolonial situation establishing love-hate relationship with both the colonizers and the colonized. Walcott not only poeticizes the sufferings of the colonized but also the pain and suffering of the colonizers as Jahan Ramazani states, "Walcott insists by emblem and analogy that both colonizer and colonized inherit a legacy of affliction in the Caribbean" (412). Walcott has been widely lauded as an accomplished poet known for masterful exploration of racial, cultural, and historical consciousness that incorporate both classical and Afro-Caribbean themes and experiences. His self-defined position as a cross-cultural artist and commentator has also invited criticisms from both sides of an often contentious cultural divide: he has been accused as too Western by some Afro Centric critics and too Afro-Caribbean by some Euro-Centric critics. But this type of criticism has softened somewhat as his international literary status has grown. Walcott has earned a literary reputation that, by many accounts, places him among some of the greatest contemporary writers.

Walcott's art arises from the schizophrenic situation, a struggle between two cultural heritages, which has harnessed to create a unique creolized style. To be sure, his early works seen overpowered by the voices of English poetry, and his entire oeuvre respects the traditional concerns of poetic form, Walcott's poetry also manifests an elegant blending of sources - European and American, Caribbean and Latino, classical and contemporary. Later apprentice works, indulging in *A Green*

Night (1962), reveal a poet who has learned his craft from the European tradition, but who remains mindful of West Indian landscapes and experiences. The task he undertook with an enthusiasm for both imitation and experimentation was to develop an idiom adequate to his subject matter. Walcott's life and work inhabit a teeming intersection of cultural forces, a space that his friend and fellow-poet James Dickey described with a remarkable litany as:

Here he is, a twentieth-century man, living in the West Indies and in Boston, poised between the blue sea and its real fish . . . , between a lapsed colonial culture and the industrial North, between Africa and the West, between slavery and intellectualism, between the native Caribbean tongue and the English learned from books, between the black and white of his own body, between the sound of the home ocean and the lure of European culture. (8)

Despite Walcott's international fame and his acceptance as a great poet of the English language, these relationships have remained a major subject of his work. For his imagination has never lost contact with his native West Indies, which animates his writing with its troubled relationship between this gift and a colonial heritage, and the problems of a fragmented postcolonial identity.

Though his poetry displays a passion to record Caribbean life, this tendency is more apparent in his drama, which dwells consistently not only on his native patois, but also on regional folk traditions. In 1950s Walcott wrote a series of verse plays, including *Henri Christophe*, which recounts an episode in Caribbean history using the diction and plotting of Jacobean tragedy. His subsequent forays into dramatic writing, *The Sea at Dauphin* and *Ione*, mingle the influences of J.M. Synge and Greek Drama with a new emphasis on West Indian language and customs. His prominent dramatic

writing *Dream on Monkey Mountain* chronicles a peasant fantasy of rejecting the white world and reclaiming an African native dialect of colonialism. Language becomes a route to racial identity and a necessary resource for the survival of West Indian communities.

Though Walcott dedicated much of the decade of 60s to developing the Little Caribe Theatre, his primary focus was on poetry concerning on his exploration and expansion of traditional forms, which increasingly concerned with position of the poet in the postcolonial world. In contrast to the plays which arise from a sense of shared colonial history and local mythology, *The Castaway and Other Poems* (1964) draw on the figure of Robinson Crusoe to suggest the isolation of the artist. “As a west Indian”, Katie Jones suggests:

The poet can be seen as a castaway from both his ancestral culture, African and European, stemming from both, belonging to neither. To solve this split, Walcott creates a castaway who is also a new Adam... whose task is to name his world. Walcott’s castaway is a poet who creates and gives meaning to nothingness. (*Brown* 38)

Coping with internal division remains a concern in “The Gulf”, which calls on the body of water separating St. Lucia from the United States as a metaphor for the breach between the poet and all he loves, between his adult consciousness and childhood memories, between his international interests and the feeling of community in his homeland. Walcott explored these themes again in “Another Life”, a book-length autobiographical poem that examines the important roles of poetry, memory, and historical consciousness in bridging the distances within the postcolonial psyche.

Walcott’s works also display an expansion of his artistic concerns into different genres. He wrote two musicals in collaboration with Galt Mac Dumont: *The*

Joker of Seville (1974), a patois adaptation of Molina's *El bulador de Seville*, and *O Babylon!* (1976), a portrayal of Rastafarians in Jamaica at the time of Haile Selassie's 1966 visit, which uses reggae music as a means of exploring West Indian identity. *O Babylon!* also marked the end of Walcott's association with the Trinidad Theatre Workshop and the beginning of new period of dramatic writing, highlighted by plays such as *Remembrance* (1977) and *Pantomime* (1978).

Despite Walcott's artistic concerns into different genres, his focus was on poetry where he sought a continuing examination of the relation of life to art. It is not surprising, then, that much of the poetry reflects the tensions between his role at mainland institution in United States and as a poet from a small island nation. But even before Walcott began spending most of the year away from the West Indies, his experience as transient international poet, called to read and lecture around the world, had supplied his poetry with image of painful departures and the guilty homecomings. In the title poem of "Sea Grapes", for instance, Odysseus is portrayed as a divided man, who finds himself both a husband going home and an adulterer unable to forget his trespasses. Rather than avoid such painful dilemmas, Walcott's works from the 1980s explore the "bitter sweet pleasures of exile" experienced when one has become estranged from his beloved homeland, when one has become divided between 'North' and "South" (the subdivisions of *The Fortunate Traveler*) and between "Here and Else Where" (*The Arkanses Testament*). While these works deal with general themes such as injustice, racism to inter-division of an exile. Regarding his inner-division Walcott himself, in *What the Twilight Says*, an autobiographical essay published in 1970, remarks:

Colonials, we began with his malarial enervation that nothing could ever be built among these rotting shacks, barefooted backyards and

moulting shingles; that being poor, we already had the theater of our lives. In that simple schizophrenic boyhood one could lead two lives: the interior life of poetry, and the outward life of action and dialect. (4)

“Midsummer” (1984) is prominent in this regard, for its lyrics record a year in the life of the poet, as he returns to the Caribbean from the United States in search of childhood memories and travels through-out region, recoding its sense of community from the perspective of an outsider. Despite his feelings of loss and his increasing awareness of cruelty in the world, the poet finds not only the strength to endure but also some reassurance in artistic vision, in the English and patios language he loves.

Walcott’s most ambitious work to date, “Omeros” (1990), a book-length poem that places his beloved West Indies in the role of the ancient bard’s cyclades. This retelling of the odyssey is not inhabited by gods and heroic warriors, but by simple Caribbean fisherman, whose Greek names register their hybrid identities. And though it is composed in terza rima and organized by rhyme and meter, “Omeros” is not an epic in any traditional sense. Rather than describing a single quest, the shape-shifting narrator, who appears in Homeric guise at several points in the poem, recounts a number journey in to the hidden corners of colonial history. The success of “Omeros” validates the substance of Walcott’s entire oeuvre, for here are the themes that have consistently preoccupied the poet: the beauty of his island home, the burden of colonial legacy, the fragmentation of Caribbean identity, and the role of the poet in addressing these concerns.

Walcott became the first native Caribbean to receive the Nobel Prize for literature in 1992. Since then he continued to write prolifically, producing new poems: “The Bounty” (1997), a retrospective volume, full of elegy and apologia, turning from the death of the poet’s mother to a long sequence coiled in the comforts but wary of

the confines of his home island, St. Lucia; a collection of poems entitled “Tiepolo’s Hounds”(2000) which examines the life and the art of impressionist painter Camille Pissaro; and “The Prodigal”(2004), a verse memoir that deals with the author and the origin of his influence.

In the week after the presidential election in USA much has been made in literary circles about a news photograph showing Presidential-Elect Barak Obama, who had written some poetry as a student, carrying around Nobel Prize-winner Derek Walcott’s *Collected Poems 1948-1984*, perhaps received by Obama as a gift upon his victory. At the same time, on the day after the election Walcott released his new poem, “Forty Acres”, written for Obama.

Walcott and Mixed Blood

Patricia Riley in the essay entitled “The Mixed Blood Writers as Interpreter and Mythmaker” discusses how the mixed bloods came into existence and how they have been perceived by others as well deals with the round about way of colonize by mixing of blood rather than spilling it which Riley remarks as:

There was a time in so-called Early American History when inter-marriage between whites and Indians was advocated as a means of achieving a “bloodless” Conquest, one that could be arrived at not by the spilling of blood, but by the mixing of it. (320)

Walcott, a Nobel laureate and prominent literary figure, too became a victim inheriting the mixed blood from his British father and West Indian mother. His experience of the Caribbean and the English, living between two cultures, has strongly influenced his work. Walcott represents the generation of artists who are historically hybrid formed by the amalgamation of different cultures and societies during imperial occupation. Commenting on the mixed identity of West Indians David

Richards remarks “a wider global population within the confines of a small geographical areas, Americans, Africans, Indian, and European Cultures have all contributed to the West Indian identity” (*Encyclopedia of Literature and Criticism* 1199).

Born of mixed racial and ethnic heritage on St. Lucia where French/English patois is spoken, Walcott became a victim of colonial legacy. His quest for identity as well his divided self does not find any resolution. He inherited the blood of both the African and the English heritage as a result favoring one and betraying other becomes complicated for which he establishes love-hate relationship with both. Regarding his mixed origin and the faith it brought Bhaba borrowing Fredus words remarks:

Their mixed and split origin is what decides their fate. We may compare them with individuals of mixed race who taken all round resemble white men but who betray their coloured decent by some striking features or other and on that account are excluded from society and enjoy none of the privileges. (*The Location of Culture* 90)

Complication arose when the civilizing mission of the colonizers by mixing of blood turned cancerous by the time when they were marked as “faulty stock” (Riley 321).

Walcott’s poems articulate this cancerous treatment to the colonized by the colonizers raising to the summit of hybridity and ambivalence. With humanistic anger and personal outrage Walcott comments on his mixed and split origin that decides his destination created during colonial legacy which Bhaba borrowing Freud’s words states:

Postcolonial Poetics

Poetics as Oxford Advanced Learner’s Dictionary defines is “connected with poetry”. Poetry further Shreedhar P. Lohani and Padma P. Devkota remark as “any

strongly felt experience expressed” (*Generations: A Thematic Anthology of Poems*, iii). Confining the term “poetics” to indicate the feelings and experience expressed and experienced, I will deal with the poetics of animosity experienced and expressed by Walcott in his poems from the desk of postcolonial situation. Walcott poeticizes the pain and suffering in postcolonial situation evoking strong feeling of opposition, anger, and hatred towards the evils of colonization which Victor Figueroa highlights:

Walcott has highlighted the tension that pervade his colonial (and postcolonial) condition as experienced in his native Caribbean and as inherited from his mixed African and European descent...Walcott’s oeuvre is a sustained attempt to incorporate and come to terms with these tensions. (*Encomium of Helen: Derek Walcott’s Ethical Twist in Omeros* 23)

Walcott’s poems encompass the feeling and experience experienced in postcolonial situation-the situation created during colonial occupation, formation of hybrid culture and their ambivalent state of being.

During colonial occupation taking colonialism as political ideologies legitimated the modern invasion, occupation, and exploitation of inhabited lands by overwhelming outside military powers. For the local populations, it implied the forceful elimination of resistance, the imposition of alien rules, and the parasitic utilization of natural resources including manpower. Colonialism too appeared in the context of Marxism and became a cornerstone of the discourse of resistance during the 20th century. It was meant to counter the positive connotations attached to the use of ‘colonization’ understood as a legitimate “civilizing process” after reinforced by a religious agenda by calling attention to its economic motivations and denouncing its ruthless oppression.

Postcolonialism appeared in this context loosely designated as a set of theoretical approaches, to focus on the direct effects and aftermaths of colonization. It also represents an attempt at transcending the historical definition of its primary object of study toward an extension of the historic and political notion of colonizing to other forms of human exploitation, normalization, repression and dependency.

Colonization had inflicted people with hybridization and ambivalence causing cultural fragmentation, this cultural schizophrenia has shaped Walcott's personality and thus his poems represents the historical fact of split identity. He scribes this experience experienced in postcolonial situation.

Walcott in Politico-Cultural Context

The movements of awakening and awareness intensified by 1950s and 60s in the colonies against the politics of exploitation and expansionism, gaining prominence of the field postcolonial studies since 1970s; impact of Imperial British East African Company; Mau Mau uprising of Kenya roughly from October 20, 1952 to January 1960; experience of both Caribbean and English cultural heritage, to mention a few, are some of the major Politico-cultural events experienced by Walcott. All these events, albeit not overtly, has highly affected in shaping his poetical consciousness.

The movements of awakening and awareness intensified by 1950s and 60s in the colonies against the politics of exploitation and expansionism lead to the culmination of political independence of most of the then colonized countries but political independence has not solved this problem instead the formally colonized world drowned in confusion, bewilderment and political instability. There seems shift in driving force of domination from Britain to America. The postcolonial society suffered the domination in one way or other as Bill Ashcroft et. al. remark "all postcolonial societies are still subject in one way or the another to overt or subtle

forms of neocolonial political domination, and independence has not solved this problem” (*Post Colonial Reader 2*). Walcott’s poetry incorporates this era of politico-cultural upheavals raising to the height of hybridity and ambivalence.

The gaining prominence of the field “Postcolonial Studies” since 1970s forwards investigation into power relations in various contexts, the postcolonial history, economy, science, and culture. It seeks to describe the interactions between European nations and the people they colonized. By the middle of the 20th century, the vast majority of the world was under the control of European countries. At one time, Great Britain ruled almost 50 percent of the world. During the 20th century, countries such as India, Jamaica, Nigeria, Senegal, Sri-Lanka, Canada and Australia won independence from their European countries. The literature and art produced in these countries after independence has become the object of “Postcolonial Studies”. Bill Ashcroft et. al. highlights the object of postcolonial studies as “Post-colonialism (or often postcolonialism) deals with the effects of colonization on cultures and societies” (*Key Concepts in Post-Colonial Studies* 186). Walcott, born in the capital city of Castries on the eastern Caribbean island of St. Lucia, a territory at that time was under the dominance of Britain. While the official language of St. Lucia was English, Walcott grew up also speaking French-English patois. Born inheriting mixed blood from White grandfather and Black grandmother, from the beginning, Walcott was, in terms of St. Lucia, a bit of an outsider. Walcott’s work represents those evil effects of colonialism.

The impact of Imperial British East African Company and the uprising of Mau Mau has also strongly influenced Walcott’s works. The Imperial British East African Company had made most of the area of contemporary Kenya a suzerain in 1888. The British government then took over administration in 1895, calling the area a

“protectorate”. White settlers started moving in amassing estates. The migration of both Whites and Indians continued, unabated. The settler over time dispossessed a great many Kenyans were forced through tax, work, identity-paper schemes, and by outright force into employment, primarily as servants on White estates. To gain back self-government and their land, the Kikuyu Central Association sent representative Jomo Kenyatta to England in 1929. During the next sixteen years, Kenyatta tried successfully convincing England to alter in strategy of governance in Kenya.

Demanding an end to injustices of White regime, Kenyatta led Presidency of the Kenya African Union in 1947. These demands were met with British resistance or excuses, while Kikuyus at large were becoming increasingly outrage at White regime emerging a militaristic wing. The Kenya Land Freedom Army, from which the organization Mau Mau grew. On August 4, 1950 the White government declared Mau Mau illegal even though the government knew little about it except the militant Kikuyus winning over, coercing, or forcing other Kikuyus to take an oath against foreign rule. Then, on October 20, 1952, after Mau Mau killings of European cattle and the execution of a Kikuyu chief loyal to British, a state of emergency was declared and an order sent out for arrest. Kenyatta was too arrested and, after a trial, though never confirmed, was incarcerated for masterminding Mau Mau.

On other side, in order to secure lives and property the fearful Whites armed with guns and weapons. The first Kikuyu murder of White settler occurred a week after emergency – the settler was hacked to death. Most of Kikuyus were killed in Mau Mau anticolonial struggle. By 1953, the guerilla fighting force of Mau Mau had largely been defeated, and by 1956, the fighting had mostly come to an end. The unequal political, economic, and social conditions leading to Mau Mau rise, however, were still lubricating. While the state of emergency continued, governmental reforms

between 1953 and 1960 did attempt to appease further threats from Mau Mau. The state of emergency finally came to an end in 1960; likely after Walcott completed writing “A Far Cry from Africa.” Kenyatta was released in 1961. Kenya gained independence in 1963, and Kenyatta assumed presidency in 1964.

Most likely Walcott was in English speaking Caribbean island when working with poems (emphasis “A Far Cry from Africa”), an area like Kenya under the domination of British. Not until 1930s, a time of Caribbean social unrest that even political parties were allowed introducing universal suffrage, the growth of nationalism and the effects of World War II led to increasing pressure from within West Indian for Britain to loosen its knot of colonization. Walcott’s home island St. Lucia failed gaining independence until 1979 sixteen years after Kenya attained. It is likely that Walcott’s West Indian origins linked back to his family’s homeland in Africa as well domination of both his country and Kenya by Britain spurred him to take special note on events in Kenya as Bruce King remarks Walcott’s poem as remarkable for its complex emotions and that it “treats of the Mau Mau uprising in terms that mock the usual justifications for and criticisms of colonialism” (*The New English Literatures: Cultural Nationalism in a Changing World* 119).

Walcott’s art arises from his schizophrenic situation, from struggle between two cultural heritages. His mixed blood of both Caribbean and English heritage incorporates within himself both Caribbean culture and English traditions which Richard Collins remarks “Walcott tries to create his identity out from the history of Caribbean culture and English traditions” (*Encyclopedia of American Poetry* 738). His poetry is influenced by both Caribbean and English culture simultaneously – the complex admixture of cultures, incorporating images and symbols drawn from European and African heritages. Regarding the influence of Caribbean culture and

English education Crow and Banfield remarks “the diversity of [Walcott’s] writing, even if we consider only his work for the stage, indicates the numerous attempts to absorb both his inheritances, African and European” (*Crow and Banfield* 21).

Walcott, scion and pained by the contrast of African and European heritage, embodies the cultural matrix attempting to see both sides of his racial heritage.

Walcott chose to embrace both his island and his colonial heritage, his love and hatred with both sides of his psyche is apparent in his work.

Significance of the Study

Since the publication of Walcott’s poetry, many critics have commented and analyzed his poetry through different perspectives. Different critical approaches help to understand a literary text and expand the horizon of knowledge without which the meaning remains hidden. In this regard, this present research entitled “Postcolonial Poetics of Animosity in Walcott’s Poetry” delves deep contextualizing Walcott’s poetry in postcolonial situation that evokes strong feeling and experience of opposition, anger, and hatred towards the evils of colonization. Walcott not only poeticizes the affliction of the colonized but also of the colonizers. Critiquing both the evils of colonizers and the colonized, Walcott establishes love-hate relationship with both from his hybrid and ambivalent state of being. His poems swing between love and hatred toward the English culture (*Selected Poetry* 2).

In order to explore the deep embedded experience of animosity towards both the evils of colonizers and the colonized in postcolonial situation, the issue which has received no due recognition, I will employ Postcolonialism, Hybridity, and Ambivalence as theoretical modality. Confining Postcolonialism to contextualize Walcott’s poetry, hybridity will be employed to study his experience of split consciousness and ambivalence to denote his dual responses. His animosity

heightened resulting from his racial mixing, hybrid position, and the state of ambivalence.

My research here never proves the existence of hybrid people in the verge of extinction and questions their existence nor does it proves the poetics of animosity in every corner of hybridity, rather hybrid position and ambivalent state of being is a means, not an end, to his creative world of art. This, Jacobs highlights as:

The concept of hybridity implies that postcolonial effects are no longer only unconscious by-products of colonialist constructs. They are the creative remaking of the colonial past by the colonized in the service of the postcolonial present/future.” (*Edge of Empire: Postcolonialism and the City* 28)

Walcott’s animosity strengthens the artistic creation of his hybrid and ambivalent state of being. His creation implies writing back to colonizers as well awareing the colonized.

Contextualizing Walcott’s poems in postcolonial situation, his poetry evokes the poetics of animosity only during the conflict between both his inherited cultures. It is in this particular context my research proves his animosity with both the cultures. Since his art is moulded in the furnace and anvil of his hybrid position and ambivalent state of being, the exploration of which remains the core objective of this research.

Chapter II. Hybridity and Ambivalence in Postcolonialism

Introduction

Theoretical modality deepens the knowledge interpreting a work of art. Theoretical tools provide insight to delve into the issues raised by the author in his/her work or else the issues lies dead. Since different critical approaches helps to understand a text from diverse ranges, in this regard, with a view of exploring the poetics of animosity of mixed blood writer Walcott in postcolonial situation, I would like to employ Postcolonialism, Hybridity, and Ambivalence as theoretical modality to delve deep beneath the poetics of animosity embedded in his selected poems.

Postcolonialism

Postcolonialism refers broadly to the ways in which race, ethnicity, culture, and human identity itself are represented in the modern era, after many colonized countries gained their independence. The literature and art product produced after independence of the colonized countries became the object of “Postcolonial Studies”, a term coined in and for academies initially in British Universities. Some critics use the term to refer to all culture and cultural products influenced by imperialism from the moment of colonization until today. “Post-colonialism (or often Postcolonialism) deals with the effects of colonization on cultures and societies” (*Key Concepts in Post-Colonial Studies* 186). It is specifically post-modern intellectual discourse that holds together a set of theories found among the texts and sub-texts of philosophy, films, political science and literature. These theories are reactions to cultural legacy of colonialism. Postcolonialism loosely designates a set of theoretical approaches which focus on the direct effects and aftermaths of colonization. It also represents an attempt at transcending the historical definition of its primary object of study toward and

extension of the historic and political notion of “colonizing” to other forms of human exploitation, normalization, repression, and dependency.

Towards the second half of the 20th century many formerly colonized countries began to be independent from the colonial domination. In the academia, a new kind of theory was developed to deal with the problems generated by the European colonialism and its aftermath. It has dealt most significantly with the cultural contradictions, ambiguities and ambivalence associated with the history of colonialism. From the late 1970s as Bill Aschroft et. al. remark “the term has been used by literary critics to discuss the various cultural effects of colonization” (186).

Postcolonialism deals with cultural identity in colonized societies: the dilemmas of developing a national identity after colonial rule; the ways in which writers articulate and celebrate that identity; the ways in which the knowledge of the colonized people has been generated and used to serve the colonizer’s interests; the ways in which the colonizer’s literature has justified colonialism via images of the colonized as a perpetually inferior people, society and culture; and the ways in which the writers articulate their animosity towards the evils of colonization.

A single definitive definition of postcolonial theory is controversial; writers have strongly criticized it as concept embedded in identity politics. The simplistic oppositional binary concept of colonizer and colonized are fluid and shifting, postcolonial works emphasize the re-analysis of categories assumed to be natural and immutable that Helen Gilbert and Joanna Tompkins remark:

The term postcolonialism according to a too-rigid etymology is frequently misunderstood as a temporal concept, meaning the time after colonialism has ceased, or the following the politically determined Independence Day on which a country breaks away from

its governance by another state, not a naïve technological sequence which supersedes colonialism, post colonialism is, rather, an engagement with and contestation of colonialism's discourses, power structures, and social hierarchies . . . A theory of postcolonialism must, then, respond to more than the merely chronological construction of post-independence, and to more than just the discursive experience of imperialism. (*Post-Colonial Drama: Theory, Practice, and Politics* 4)

Definitive controversies of postcolonialism is experienced as the same by writers writing in postcolonial situation regarding their identity, discourse, and history; which can be felt as outrage in their works. These problems are reflected as “the problems surrounding issues of definition and the purview of post colonial theory reflect the difficulties of engaging with such nations as representation, identity agency, discourse and history” (*Contemporary Postcolonial Theory* 3).

Postcolonial Theory as metaphysics, ethics, and politics-address matters of identity, gender, race, racism and ethnicity with the challenges of developing a post-colonial identity. At the same time, post-colonial theory encourages thought about the colonizer's creative resistance to the colonizer and how resistance complicates and gives texture to European imperial colonial projects, which utilize a range of strategies, including anti-conquest narratives to legitimize their dominance. Post-Colonial writers object to the colonizer's depiction as hollow “Mimes” of Europeans or as passive recipients of power. Consequent to Foucauldian argument, post-colonial scholars, i.e. the Subaltern Studies collective, argue that anti-colonial resistance accompanies every deployment of power.

In the last decade, Middle Eastern Studies and research produced works focusing upon the colonial's past's effects on the internal and external political,

social, cultural, and economic circumstances of contemporary Middle Eastern countries. Raphael Israeli's "*Is Jordan Palestine?*" - a particular focus of study in matter of western discourses about the Middle East, and the existence or the lack of national identity formation remarks:

. . . [M]ost countries of the Middle East, suffered from the fundamental problems over their national identity. More than three-quarters century after the disintegration of the Ottoman Empire, from which most of them emerged, these states have been unable to define, project, and maintain a national identity that is both inclusive and representative.

(118)

Independence and the end of colonialism have not ceased social fragmentation and war in the Middle East as because European colonial power drew borders discounting peoples, ancient tribal boundaries and local history, the Middle East's contemporary national identity problem can be traced back to imperialism and colonialism.

The interior of Africa was not colonized until almost the end of the 19th century, yet the impact of colonialism was even more significant to the indigenous cultures, especially because of the *Scramble of Africa*. The increasingly efficient railroad aided European powers to gain control over all regions of Africa, with the British particularly emphasizing goals of conquer. Many African empires existed in pre-colonial era: the Ashanti, Ghana Empire, Kongo Kingdom, and Edo Empire. The affliction of Africans - their outrage can be experienced in their works.

Of all the issues raised by writers as a result of colonial legacy, Walcott expresses his outrage and criticizes the evils of colonialism-by both the colonizers and the colonized. He disfavors the terrorist bloodshed with humanistic anger

incorporating “into his poetry most of what is available to him, thus, has tried to enrich rather than limit what is to be a Caribbean poet” (*Postcolonial Reader* 112).

Hybridity

Hybridity refers in its most basic sense to mixture. The term originates from biology and was subsequently employed in linguistics and racial theory in 19th century. Originated from Latin *hybrida* the term used to classify the offspring of a tame sow and a wild boar. Hybrid is something that is mixed and hybridity simply mixture. As an explicative term, hybridity became a useful tool in forming a discourse of racial mixing that arose toward end of 18th century. Scientific models of anatomy and craniometry were used to argue Africans and Asians racially inferior to Europeans. The fear of miscegenation that followed responds concerning that offspring of racial interbreeding would result in the dilution of the European race; hybrids were seen as an aberration, worse than inferior races, a weak and diseased mutation. Hybridity as a concern for racial purity responds clearly to the zeitgeist of colonialism where, despite the backdrop of humanitarian age of enlightenment, social hierarchy was beyond contention as was the position of Europeans at its summit. The social transformations that followed the ending of colonial mandates, rising immigration, and economic liberalization profoundly altered the use and understanding of the term hybridity.

The rhetoric of hybridity is fundamentally associated with the emergence of postcolonial discourse and its critiques of cultural imperialism. In post-colonial discourse it denotes cultural as well biological hybridity resulted by the contact and cross-breeding between the cultures and people of colonizers and the colonized. Cultural and biological admixture during colonial occupation gave rise to hybridity in post-colonial societies as Bill Ashcroft et. al emphasizes:

Hybridity occurs in postcolonial societies both as a result of conscious moments of cultural suppression as when the colonial power invades to consolidate political and economic control, or when settler-invaders disposes indigenous people and force them to ‘assimilate’ to new social patterns. (*The Postcolonial Reader*183)

Hybridity further is characterized in literature and theory focusing on effects of mixture upon identity and culture. Key theorists in this realm are Homi Bhabha, Stuart Hall, Gayatri Spivak, and Paul Gilzoy-to mention a few, whose works respond to the increasing multicultural awareness of the early 1990s. A key text in the development of hybridity theory is Homi Bhabha’s *The Location of Culture*. Which analysis is the liminality of hybridity as a paradigm of colonial anxiety. His key argument is that colonial hybridity, as a cultural form produced ambivalence in colonial masters and as such altered the authority of power. In his own words hybridity “is the sign of the productivity of colonial power, it’s shifting forces and fixities; it is the name for the strategic reversal of the process of domination though disavowal” (112). Bhabha’s arguments have become key in discussion of hybridity, while his work also develops concept with respect to cultural politics of migrancy in contemporary metropolis. This critique of cultural imperialist hybridity meant that rhetoric of hybridity became more concerned with challenging essentialism and applied to theories related with identity, multiculturalism and racism.

Hybridity, as Bhabha argues, subverts the narratives of colonial power and dominant cultures. The series of inclusions and exclusions on which a dominant culture is premised are deconstructed by the very entry of formerly excluded subjects into mainstream discourse. The dominant culture is contaminated by the linguistic and racial differences of native self. Hybridity can thus be seen in Bhabha’s interpretation

as a counter-narrative, a critique of canon and its exclusion of other narratives. In other words, Hybridity acclaimers want to suggest first, that colonialist discourse's ambivalence is a conspicuous illustration of its uncertainty; and second, that migration of yesterday's savages from their peripheral spaces to homes of their masters underlies a blessing invasion that, by "*Third-wording*" the centre creates fissures within are very structures that sustain it.

Biologically and culturally shaped by the mixing of blood, Walcott poeticizes his animosity towards evils of colonization from hybrid position. Walcott's as Richard Collins remarks:

Deeply conflicted loyalties between "this Africa and the British tongue I love" because the issue is too complex to be settled by a simple either/or choice. Given the complexity of politics and ethics, he can't justify "the white child hacked in bed" though the obstructions of a resistance to colonial policy, but neither can he simply identify with the oppressor. To choose one culture over another is to betray both, yet not to choose is equally a double betrayal. (*Encyclopedia of American Poetry: Twentieth Century* 741)

His angry and frustrated responses aroused as a result of his alienation, rootlessness, and diasporic situation created by the effect of hybridity. It is this hybrid articulation that triggers his anguish stretching to ambivalence.

Ambivalence

The concept of ambivalence introduced by Bleuler in 1911, in psychoanalysis, refers to an underlying emotional attitude in which the co-existing contradictory impulses usually love and hate derive from a common source and are thus held to be independent. The psychoanalytic notion of 'ambivalence' sees it as engendered by all

neurotic conflict; a person's everyday "mixed feelings" may easily be based on a quite realistic assessment of imperfect nature of thing being considered.

Ambivalence is a state of having simultaneous conflicting feeling toward a person or thing. Stated other way, ambivalence is the experience of having thoughts and emotions of both vice and virtue valance toward someone or something.

Borrowing Young's view Bill Ashcroft et. al. write "It also refers to a simultaneous attraction toward and repulsion from an object, person or action" (12). The term also refers to situations where "mixed feelings" of a more general sort are experienced, or where a person experiences uncertainty or indecisiveness concerning something.

Ambivalence is experienced as psychologically unpleasant when the positive and negative aspects of a subject are both present in a person's mind at the same time which Bill Ashcroft et. al. remark ambivalence as "an unwelcome aspect of colonial discourse for the colonizer" (13). This state can lead to avoidance or procrastination, or to deliberate attempts to resolve the ambivalence where the situation does not require a decision to be made, people experience less discomfort even when feeling ambivalent.

In colonial discourse theory, adapted by Homi Bhabha, ambivalence characterizes the relationship between the colonizers and the colonized. It elucidates "the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized" (12). Bhabha has tried to disclose the contradictions inherent in colonizer's ambivalence in respect to his/her position toward the colonized other. Connecting it with hybridity Bhabha remarks "for the colonial hybrid is the articulation of the ambivalent space where rite of power is enacted on the site of desire, marking its objects at once disciplinary and

disseminatory - or, in my mixed metaphor, a negative transparency” (*The Location of Culture* 112).

Walcott, born inheriting the blood of both the colonizer and the colonized, his blood gives no way out either favoring one or criticizing other as colonial relationship is always ambivalent which Bill Ashcroft et. al. highlight “colonial relationship is always ambivalent, it generates the seeds of its own destruction” (13). For which, to give live to his conflicted state of being Walcott moulds ambivalence into art exposing his exterior conflict to interior conflict within himself. Walcott is pro-African and pro-Kikuyu but anti-Mau Mau, is pro-English as in culture and language but anti-British as in colonialism, an outsider to conflict, but an insider in sense that within his body runs both English and African blood. These conflicts yield up the main confrontation that between Mau Mau and the British, and the conflict within the poet about which side to take. Walcott is, then, completely conflicted: while both an outsider and insider he is ultimately unable to be either. While both British and African, he is unable to sympathize with either. While both pro-revolutionary and anti-violent, he cannot defend the uprising or completely condemn it. Still he feels he must face these clashes, rather than wish or rationalize them away. From the conflict and cultural clash on the continent of Africa Walcott moves to the battlefield within himself – a placeless violent but more complex, since Walcott is, at the same time, on both sides and neither side.

Chapter III. Postcolonial Poetics of Animosity in Walcott's Poetry

Walcott's poetics is characterized by allusions to the English poetic tradition and a symbolic imagination that is at once personal and Caribbean. He has studied the conflict between the heritage of European and West Indian culture, the long way from slavery to independence, his own role as a nomad between cultures, and the evils of colonization. His poetry mirrors, as Walcott states, the animosity with both the cultural practices during colonial conflict reflecting and discovering the dual motives. Poetry as Walcott remarks:

Is perfection's sweat but which must seem as fresh as the raindrops on a statue's brow, combines the natural and the marmoreal: it conjugates both tenses simultaneously: the past and the present, if the past is the sculpture and the present the beads of dew or rain on the forehead of the past. There is the buried language and there is the individual vocabulary, and the process of poetry is one of excavation and of self-discovery. (*Nobel Lecture* 1992)

Walcott is best known for his poetry initiating with *In a Green Night* (1962). It manifested his primary aim to create a literature truthful to the West Indian life. As the poem progresses, his conflict loyalty and outrage against colonial legacy is nourished. In *The Fortunate Traveller* (1981) and *Midsummer* (1984), Walcott explores his own situation as a black writer in America, who has become estranged from his Caribbean homeland. The very titles of his books *Castaway* (1965) and *The Gulf* (1969) refers to his feelings of artistic isolation and alienation. Walcott expresses his feelings of personal isolation caught between his European cultural orientation and the black folk cultures of his native Caribbean. *Another Life* (1973), a book-length autobiographical poem describes, celebrates, and reevaluates Walcott's life, art, love,

landscape, language, history, Caribbean, and the spiritual resilience. Walcott examines the standard view of Caribbean history and sees that colonization has left a distorted history, filled with numerous gaps. The Odyssean figure of Shabine in *The Schooner Flight* expresses his rage against racism and rejection of colonial culture. In *Sea Grapes* (1976) and *The Star-Apple Kingdom* (1979), Walcott uses a tenser, more economical style to examine the deep cultural divisions of language and race in the Caribbean.

Walcott's book-length poem *Omeros* (1990) retells the dramas of Homer's Iliad and Odyssey in 20th century Caribbean setting incorporating the themes that have consistently preoccupied the poet: the beauty of his island, the burden of colonial legacy, and the fragmentation of Caribbean identity. The poems in *The Bounty* (1997) are mostly devoted to Walcott's Caribbean home and the death of his mother, full of elegy and apologia. *Tiepolo's Hound* (2000), a poetic biography of West Indian born French painter Camille Pissarro, is full of autobiographical references and reproductions of Walcott's paintings preoccupied with his past themes in continuation. *The Prodigal* (2004), its setting shifting between Europe and North America, explores the native of identity and exile.

From his precocious beginning, Walcott immersed himself in poetic tradition: the Jacobean and Wordsworth are presiding presences, so too are Yeats and Lowell, as in Homer. Walcott's embrace of these figures is a dramatic example of post-colonial aesthetics, an act of possession as sweeping in its way as imperialism which went before it. His lingual proficiency and poetic composition has significant political as well as literary implications as Leela Gandhi remarks "Derek Walcott's commitment to poetic composition becomes an act of ongoing political commitment in its own right" (*Postcolonial Theory* 161). The fact that Walcott has worked with

friction and assurance, absorbing many elements into his own distinctive practice does not deny his outrage. Nor does he attempt to disguise the continuing conflict within himself between the artistic impulse and knowledge of what has been done in the name of civilization against whose artists he measures himself. There is by no means a simple division of loyalties between the local and familiar on the one hand and the remote authority on the other. What Walcott registers is an anxiety hardly separable from the survival of the imagination itself.

Walcott has lived in the quarrel of two languages, the patois of his Caribbean birthplace and the drenched, nightingale tones of British literature, a harbour of memory and a heritage of guilt and betrayal, as well as gratitude. Among poets writing in English, Walcott has been the most tortured by divisions of the tongue, his stateless passport-clenched existence leading to the height of animosity against colonial legacy.

Some of his poems are overt while some implicit denoting the poetics of animosity where his outrage can be felt against the evils of colonization that tortured his both inherited roots. In order to deal with this issue the poems like “Origins”, “A Far Cry from Africa”, “The Castaway”, “Exile”, “The Gulf”, “Another Life”, “Names”, “The Schooner Flight”, “The Sea Is History”, “The Star-Apple Kingdom”, and “The Fortunate Traveller” will be under my attempt.

“Origins”

“Origins” Walcott’s poem included in the “Selected Poems” (1964) initiates strong feeling of animosity regarding his origin and split identity aroused as an impact of colonial legacy. Biologically wounded by history, Walcott, divided into two, expresses his outrage against the evils of colonization from his hybrid existence and ambivalent state of being. Born in the capital city of Castries on the eastern Caribbean

island of St. Lucia, a territory at that time under the dominance of Britain, Walcott, grew up speaking French-English patois despite English as the official language of St. Lucia. Both his grandfathers were Whites and grandmothers black, from the beginning, Walcott was, in terms of St. Lucia, a bit of an outsider. He has had at least two lives, one of them, acknowledging White English grandfathers, has kept in touch with the Empire, the classics, English literature, but also the insignia of Greece and Rome. The other stayed in the streets of Port of Spain, speaking patois, Creole. It is these state of being Walcott incorporates in this poem. This poem further prognosticates the themes to be related in his prolific writings. Walcott opens his poem "Origins" with the lines:

The flowering breaker detonates its surf.

White bees hiss in the coral skull.

Nameless I came among Olives of algae,

Foetus of plankton, I remember nothing. (*Collected Poems* 11)

His poetic eye focused not only on his own Origin but also the origin of colonized people resulting from the impact of colonization. The words like "detonates", "white bees", "hiss", "coral skull", "Nameless", "foetus" creates a strong and complex images of the situation the colonized world was brought up. The colonizers white bees hisses poisonously in the coral skull of the colonized. The poisonous effect of whites upon the colonized is illustrated crystal clear enclosed in the images and symbols in the poem. Walcott, African descent, born and raised in the southeast corner of American sphere without in any way encroaching on West Indies' independence. Writing from beautiful island of St. Lucia, Walcott feels, as a well-educated and totally independent black West Indian, that he is indeed at some distance from Africa and the brutal atrocities of Whites against blacks and blacks against whites. Most of

Walcott's poems since the early 1960s have been written in very open but quite controlled language. "Origins" is such a compressed and tightly structured poem that author tends to cover the ground he wants to talk about point by point and sometimes with what is called caricature, or images verging on caricature. "White bees hiss in the coral skull" (11). Walcott's dilemma seem to be very much in synch with some of the participants for identity issues in the poem when he states, "Nameless I came among Olives of algae/ Foetus of plankton, I remember nothing" (11). Swept away by inconstancies, Walcott finds "Black pages turn in the wind" while searching his origin. Further his dyslexic history is strengthen when he utters "No knowledge whatever of metals, not even of gold" (11).

While dealing deep with his origins, Walcott finds no traces of history to proclaim his aesthetic identity rather the racial mixing of two diverse cultural trend triggered his outrage during the conflict between his biologically divided roots where he states "Traces of our exodus across its descent/ Erased by the salt winds" (14). Walcott here in this poem delineates his outrage about his sound colonial education as it torned apart his history creating paradoxical problem of recognizing the individual cultural components of due's heritage without compromising the singular identity that the mixture creates. Regarding his sound colonial education and influence of White culture Walcott postulates:

We have learnt their alphabet of alkali and aloe, on seeds of
island dispersed by the winds. We have washed out with salt
the sweet, faded savour of rivers, and in the honeycombs of skulls
the bus built a new song. And we have eaten of their butter olive.
But now, twin soul, spirit of river, spirit of sea, turn from the
long, interior rivers, their somnolence, brown studies, their long

colonial languor, their old Egyptian sickness, their imitation of
 tea colour, their tongues that lick the feet of bwana and Sahib,
 their rage for funeral pyres of children's flesh, their sinuousness
 that shaped the original snake. The surf has
 razed that

memory from

Our speech, and

a single raindrop irrigates the tongue. (15)

The "blank page" provides Walcott an opportunity to fill it up with the voices and experience inherited from his mixed cultural heritage – the situation he experienced as well the exploration of artistic philosophy. Walcott, moreover, in "Origins" heavily deals with the colonial impact and triggers his outrage against the evils of colonization.

"A Far Cry from Africa"

Walcott's "A Far Cry from Africa", published in 1962 poeticizes his animosity against the evils caused by colonialism. His hybrid position and ambivalent state in postcolonial situation leading to animosity during cultural conflict is crystal clear in this poem, which becomes a medium to express his outrage against the terrorist bloodshed and inhumane treatment of both the colonizers and the colonized. His split consciousness is further strengthened by his racial mixing, divided into two cultures, Walcott finds no way out whether to praise or condemn either sides during conflict between his both bloods – the colonizers and the colonized.

The poem highlights the paradoxical problem of recognizing the individual cultural components of One's heritage without compromising the singular identity that the mixture creates. He discusses the conflict between his divided loyalties to

Africa and to Britain. The title is apt emphasizing his cultural instability as it implies a type of alienation from Africa, despite its concentration on African themes.

The “Far Cry” of the title can be taken as a cry from a far place indicating affliction. This is supported by the poem’s opening lines, which detail human misery and the cries that must come with it. “A wind is ruffling the twany pelt/ of Africa. Kikuyu, quick as flies/ Batter upon the bloodstreams of the veldt” (*Collected Poems* 17). The wind of colonialism is ruffling the inhabitants of Africa whereas Kikuyu – indigenous African people are rushing to feed upon the streams of blood in the level of grassland of the continent. The poet here questions colonization and the pain it has brought. In similar gesture Bruce King in an article entitled “West Indies II: Walcott, Brathwaite, and Authenticity” remarks the poem as remarkable for its complexity of emotions and that it “treats of the Mau Mau uprising in terms that mock the usual justification for and criticisms of colonialism”. King notes that the narrator is stricken with:

Confused, irreconcilably opposed feelings: identification with black Africa, disgust with the killing of both white and black innocents, distrust of motives, love of the English language, and dislike of those who remain emotionally uninvolved. (*The New English Literatures: Cultural Nationalism in a Changing World* 119)

The poet then shifts to his own view of hybridism “I who am poisoned with the blood of both/ Where shall I turn, divided to the vein?” (18). It seems that Walcott feels foreign in both cultures due to lack of his “pure” blood. An individual sense of identity arises from cultural influences which define his/her character according to a particular society’s standards. The poet’s hybrid heritage hinders him from identifying directly with one culture and creates a feeling of isolation. The poem provides a

textual version of poet's mental dissertation on the vices and virtues which differentiate each other.

After contemplating on his hybrid existence, Walcott shifts to his state of confusion:

. . . I who have cursed
 The drunken officer of British rule, how Choose
 Between this Africa and the English tongue I love?
 Betray them both, or give back what they give?
 How can I face such slaughter and be cool?
 How can I turn from Africa and live? (18)

He has no choice but to watch both sides rather sadly continue their violence against each other. Being a product of both African and English heritage he is torn as he does not know how to feel about the violent struggle. He is sickened by the behavior of colonized just as he has been disgusted by the colonizers. By the end too, the poet's dilemma is not reconciled but it is probable that Walcott will abandon neither Africa nor Britain as he has inherited the blood of both. Regarding Walcott's ambivalent feeling Fred D' Aguiar postulates the division at the heart of the poem as:

Already there is the ambivalence which hints at synthesis at the heart of the proclaimed division, a wish to artificially expose long buried oppositions between ancestries in need of reconciliation if the artist – and his community – are to grow. (*The Art of Derek Walcott* 157)

Though the poet seeks reconciliation, he does not appear to achieve it, which only accentuates his dilemma, a point Rei Terada postulates:

[Walcott's] often anthologized early poem 'A Far Cry from Africa' (1962), for example, places the poet 'Between this Africa and the

English tongue I love'. Even in this poem, however, betweenness is not a solution, but an arduous problem. Even here, betweenness cannot adequately conceptualize the poet's position, since betweenness doesn't necessarily question the authenticity of the oppositions supposedly surrounding the poet. (*Derek Walcott's Poetry* 29)

Walcott in "A Far Cry from Africa", depicts Africa and Britain in the standard roles of the vanquished and the conqueror. He portrays the cruel imperialistic exploits of the British without creating sympathy for the African tribesman. This objectivity allows Walcott to contemplate the faults of each culture without reverting to the bias created by attention to moral considerations. He characterizes the African Kikuyu in a negative light "quick as flies/ Batten upon the bloodstream of the veldt" (17). The Kikuyu resembles primitive savages who abuse the fertile resources of their native plains. In this sense, the entrance of the British appears beneficial not only to the inhabitants, but also to the suffering land. However, Walcott contradicts this savior image of the British through an unfavorable description in the ensuing lines "Only the worm, colonial of carrion, cries:/ 'waste no compassion on these separate dead!'" (17). Here the poet casts the authoritative British figure as a worm, a creature which exits below the fly on the evolutionary ladder. The cruelty of the invaders toward their captives correlates with the agricultural and technological ignorance of the Africans. Walcott's feelings about his heritage remain ambiguous through his focus on the failings of each culture. He portrays the futility of an empirical comparison of the two cultures "The gorilla wrestles with the superman" (18). The Africans, associated with a primitive, natural strength, and the British, portrayed as an artificially enhanced power, remain equal in the contest for control over Africa and its people.

Walcott further complicates his search for a legitimate identity in the final stanza. He questions, “How choose/ between this Africa and the English tongue I love?” (18). These lines identify the aspects of each culture that the poet admires. He remains partial to the African terrain and way of life, while he prefers the English language and literary tradition. The poet grapples with his affinity for progress and technology contained within the British culture and his nostalgia for the rich cultural heritage of Africa. The magnetism that each culture holds for Walcott causes a tension which augments as the poem continues. The concluding lines of the poem deny the poet’s resolution of his quandary “How can I face such slaughter and be cool?/ How can I turn from Africa and live?” (18). Walcott engender sense of guilt as he wants to adopt the civilized culture of the British, but cannot excuse their inhumane treatment of the Africans resulting his animosity. “A Far Cry from Africa” reveals the extent of Walcott’s consternation and anger through his inability to resolve the paradox of his hybrid inheritance. Before Mau Mau, one gets impression that Walcott was not so torn between Africa and Britain; he may have viewed British colonialism as arrogant, ignorant, and cruel; and Africa as victimized. But then, when Africans themselves turned violent, Walcott was torn and could not so easily side with Africans against the British.

As Walcott is divided into two, so too is the poem. The first two stanzas refer to the Kenyan conflict, while the second two address the war within the poet as outsider/insider, between his roles as blood insider and geographical outsider to Mau Mau uprising. The Mau Mau uprising, which began in 1952, was put down – some say in 1953, 1956, or 1960 without a treaty, yet the British didn’t leave Kenya until 1963. Just as the uprising was never clearly resolved, at least within the poem Walcott never resolves his conflict about whose side to take.

“The Castaway”

The title poem if Walcott’s poems in “The Castaway” (1965) refer to his feelings of artistic isolation and alienation from both his inherited cultures. His rage can be felt against his inability to cope with certain culture during conflict aroused from his mixed cultural heritage “The Silence thwanged by two waves of the sea” (*Collected Poems* 58).

The title is apt mentioning Walcott’s step to land save being distorted from his bio-culturally divided roots, “The starved eye devours the seascape for the morsel/ Of a sail” (57). Walcott moreover depicts his resolution fragmented, “The horizon threads it infinitely” (57). His distorted self as a result of his hybrid position and ambivalent state of being in postcolonial situation forces him to be a castaway, his mixed blood gives no way out either favouring the one or criticizing the other – colonial relationship is always ambivalent as Bill Ashcroft et. al. remarks “Colonial relationship is always ambivalent, it generates the seeds of its own destruction” (*Key Concepts in Post- Colonial Studies* 13). His affliction resulted by colonial legacy can be felt when he scribes “Action breeds frenzy. I lie,/ Sailing the ribbed shadow of a polar,/ Afraid lest my own footprints multiply” (57). His outrage is explored when he further remarks “The ripe brain rotting like a yellow nut”, he as well abandons “Dead metaphors” unable to resolve his split state of being during cultural clash and conflict between his inherited bloods. His poem reveals the extent of consternation and anger as a result of his inability to resolve the paradox of his hybrid inheritance “That green wine bottle’s gospel chocked with sand/ Labelled, a wrecked ship/ clenched sea-wood nailed and white as a man’s hand” (58).

The visionary mirroring engenders and awareness of the irrationality, the madness of art. As a reconsideration of his poetic purpose, Walcott sees the act of

language as focusing outside the frame of visual art, striving for the ungraspable, in attempting to form a vision that is original, beyond the anxiety of reflections and influences. This poem as a whole is homage to the gift of his life quest but there is an ironic acceptance of the limitations of originality.

Walcott's consciousness and identity adrift, his journey is aimed not only towards a discovery of self necessarily, but a discovery of its relation to poetic lines. The schizophrenic complexity of his narrative voice privileges a discourse not only of reaction but of creation – the poetic creation of his animosity towards the evils of both his inherited cultural influences. The images and lessons of history are often dark and disturbing while poetic language provides some restoration of faith in its ability to alleviate grief through fresh, original perspectives. Like the sea and the surf, his poetic lines is natural, continuous and formidable in its shifting of consciousness. In “The Castaway” this voice seeks to “abandon dead metaphors” (58) in order to igniting a poetic universe exploding his animosity from the bonfire of his conflicting origins. “Walcott's Castaway is a poet who creates and gives meaning to nothingness” (*Brown* 38).

“Exile”

“Exile” Walcott's poem collected in *The Gulf* (1969) depicts his experience and feeling while dwelling between two inherited cultures and unable to stick to either. Poets behave like conquistadors wherever they roam, picking up a new verse form, a lover, some inventive cursing, a disease. Walcott has crossed so many borders, his poems read like a much-thumbed Baedeker. To a poet born on St. Lucia, the rhythms and intonations English verse were a passport to elsewhere, but they came with a burden – the language of the colonial masters was not the one caught in his ear at home.

Walcott's poem begins with disturbing self-confidence-amused, self-mocking, mildly self hating; his youthful works are filled with language that eases itself off the tongue. A powerful maker of phrases from the beginning, he adopted English of an empire that having once painted the map red, was slowly being dismantled "wind-haired, muffled/ against dawn, you watchod the herd of/ of migrants ring the deck/ from steerage" (*Collected Poems* 100).

Most poets compromise between the diction of the poems they love and the language they hear in the streets, but for the exile, language is a daily form of betrayal. Walcott has remained a figure divided loyalties and a double tongue. Caught between two races and two worlds, he has sometimes succumbed to pride or self-pity, or to that pride indistinguishable from self-pity.

The colonized, decolonized island, victims of the leprosy of empire, that Walcott explores, have been taken up by scholars in subaltern studies, postcolonial studies and studies whose very names are subject to rancorous argument. In condensed form, Walcott believes that the British Empire was bad, except where it was good, and English literature good, except where it was bad. His islands are ravishing but painterly, observed with a detachment that leaves him more a tourist than a fortunate traveler, not a man who got away but one who was never quite there "Never to go home again,/ for this was home!" (100). The poetry of exile is full of affliction and Walcott unable to cope with either culture due to conflicting loyalties expresses his outrage against the evils of colonization. Commenting on Walcott as a poet of exile William Logan remarks "for more than half a century he has served as our poet of exile – a man almost without a country, unless the country lies wherever he has landed, in flight from himself" (*Sunday Book Review* 13).

“Gulf”

The title poem included in *The Gulf and Other Poems* (1969) puts forward his feeling of artistic isolation and alienation from both his inherited cultures. Writing from hybrid position and ambivalent state of being, Walcott finds no way out whether to praise or condemn either of the cultures as he states his “racked nerves fuelled with liquor” (*Collected Poems* 104).

Walcott meditates on the gulf between the English and the Caribbean culture. Being mixed blood and brought up in an atmosphere dominated by English culture, Walcott never finds his ways whether to stick to one or the other side. His irresolvable cultural gulf is articulated in this poem as:

Its flight and friends diminish. So, to be aware
of the divine union the soul detaches
itself from created things. “we’re in the air”,
the Texan near me grins. All things: these matches. (104)

Walcott’s outrage is against the injustice of the colonizer as well against the ill treatment of Whites by the colonized. He becomes friendless expressing his affliction to live in air. In perpetual state of conflict between his both inherited cultures. Walcott expresses his anger from his hybrid position where he postulates:

Clutter and choke the heart, and that I shall
Watch love reclaim its things as I lie dying
My very flesh and blood! Each seems a petal
Shriveling from its core. I watch them burn,
by the nerve’s flare I catch their skelated
Candour! Best never to be born. (105)

Walcott finds cultural gulf widening when he notes “The Gulf, your gulf, is daily widening” (107). He further complicates his affliction, with the widening of the gulf, unable to land save when “each blood-red rose warns of that coming night/ when there’s no lock cleft to go hidin’in/ and all the rocks catch fire” (107).

The indication “circling like us; no comfort for their loves!” and “these detached, divided states, whose slaughter/ darkens each summer now” (106) represents his ambivalent state of being caused by his hybrid existence in postcolonial situation raising to the height of animosity. Regarding Walcott’s poetics in postcolonial situation Richard Collins postulates:

In [The Gulf], his best known early poem, Derek Walcott sets out his essential conflict between two cultures: The lived Caribbean heritage with its roots in faraway Africa and the English linguistic and literary inheritances that provides him the Medium to express himself forcefully about the injustices of British rule. (*Encyclopedia of American Poetry: Twentieth Century* 741)

From the beginning Walcott explored this sense of gulf, seeking an identity not with his national or regional community but within an Adamic tradition of poet-as-exile. The poet seeks to create new language to express a new faith. Like many of his earlier poems, this poem too articulates key questions and issues for the artist wrestling from conception in a foreign medium, forever conscious of his own strangeness. Rather than protesting this positioning, Walcott’s poems articulate an initial embracing of isolation and animosity with an expressed faith in this emptiness as leading towards a greater artistic truth.

“Another Life”

“Another Life” describes, celebrates, and reevaluates Walcott’s life, art, love, hatred, landscape, language, history, Caribbean, and spiritual resilience. He examines the standard view of Caribbean History and sees that colonization has left a distorted history, one filled with numerous gaps heightening to animosity. In Caribbean history Walcott finds the absence of facts rends the history as hollow as a coconut shell.

Walcott opens his book-length autobiographical poem “Another Life” with the fragmented lives of his postcolonial self:

Verandas, where the pages of the sea
are a book left open by an absent master
in the middle of another life-
I begin here again,
begin until this ocean’s
a shut book, and like a bulb
the White moon’s filaments wane. (*Collected Poems* 145)

Walcott’s poetic eye focused toward the immense, ageless, organic Caribbean sea so as to indicate himself and his island home created by dual identities. Walcott envisions the sea as a recurrent metaphor in multiple, complex forms: a ceaseless, natural agent of change: a dark, impenetrable mirror; a fruitful, nurturing lover; an open, inviting blank texture. In each of these images, Walcott evokes the sea as a universal metaphor for his own poetic consciousness and vision, forever striving for a voice as complex, natural, and powerful as this mysterious ocean.

The necessity for a poetic voice as formidable and mythic as the sea may indeed arise from the multiple fragmentations of Walcott’s postcolonial self.

However, his prophetic vision of the poetic act is shaped by the distorted history. He

casts journey as a poet and quest for a new language and a new voice, beyond a simple reversal of history or reordering of his heritage. His New World vision seeks another life, to make a bonfire of his own history, as he seeks to create a self unconfined by his conflicting heritages of British, African, and West Indian influence. Thus, he seeks a poetic practice which is an ongoing attempt to explore that instability of consciousness, rather than to define a stable identity – be it termed “West Indian”, “Caribbean”, or “New World”. Walcott’s poetic vision is a quest, then, not simply to articulate a lamentation of his own anachronistic and displaced self, but to oppose and erase the sense of evils with waves of new language lapping against the infinitely shifting shores of the self. As the crashing waves he views from the promontory of his verandah on the sea daily wash away the memory of yesterday’s coastline, continually changing the shape of his island, his poetic lines ebb and flow against the dynamic boundaries of his identity. Though Walcott does not seek nor recognize definitive boundaries for his postcolonial persona, he accepts his historical position as a place to begin, a “Verandah” from where to view his life and his world. Rather than using poetry as an artistic means to voice his identity problems, Walcott makes use of the identity problems as a metaphoric means of articulating his poetics. Walcott’s concern in the poem is about “West Indian history and the poet’s own cultural ambivalence; the nature of imagination; the author’s apprenticeship as a painter; and a landscape waiting verification” (*Selected Poetry* 122). Versifying his consciousness, the poet advances the notion of identity and recalls how he was attracted by the colonial world. His plight in the Caribbean society and the influence of colonial experience is noted in Ymitri Jayasundera’s words as:

The autobiographical elements reflect the themes of the clash of cultures Between English and its backwater colony, the role of history,

and the plight of the artist in West Indian society . . . Walcott's references to his life are not always accurate, but his purpose is not accuracy as memory and the exigencies of the narrative transform the quotidian into a personal and cultural odyssey. (*Encyclopedia of American Poetry: Twentieth Century* 740)

Walcott's "Another Life" expresses his hybrid experiences "the White head of a Negro" (149) caused by cross-cultural encounter characterized by ambivalent expressions as he notes:

And once that begins, how shall I tell them,
 While the tired filaments of another moon,
 One that was younger,
 Fade, with the elate extinction of a bulb? (151)

The ache of the wound created by the conflicting loyalties triggers Walcott to side with animosity and initiate his quest for another life where he detects his anguishes, experiences, love and hatred to be inbetween two cultural trends.

Having explored his poetic landscapes in the earlier works, he strives in this poem for a more structurally unified statement on the self – an exploration of fragmented identity. In following the chronology of his life and quest, Walcott also reconsiders the impact of Western culture on the fragmentation of his poetic voice. Like the Cruise liver on the horizon, America and the West loom over his world like unreal cities. In his multiple attempts to criss-cross the estranging sea, both geographically and psychologically, he voices an almost reluctant acceptance of race and power and his postcolonial positioning. The cataloguing of his origins, his landscapes becomes then not homage or movement to history but an effort to come to terms with his ironic life. The work that began again in an effort to construct a vision

beyond this fragmented world ends with another shifting in consciousness. Though the journey towards his poetic home may be ongoing, Walcott appears to recognize that this home lies forever on the infinitely distant horizon and he is bound to live in ambivalent state of being evoking animosity.

“Names”

Walcott’s animosity towards the evils of colonization where he condemns both his inherited bloods for the evil impacts is explored in this poem “Names”. His poem further illustrates his outrage resulting from his hybrid existence and ambivalent state of being in postcolonial situation. The title “Names” is apt mentioning his origination of his race and its aftermath influences.

The opening lines details the appropriateness of his origin and influence by both his inherited blood and cultures in postcolonial situation:

My race began as the sea began,
 With no nouns, and with no horizon.
 With pebbles under my tongue.
 With a different fix on the Stars. (*Collected Poems* 305)

Walcott compares origin of his race with the sea – mixture of bloods, without any definite names. His hybrid existence has dismantled the demarcation of his “Pure” blood. His living with pebbles under his tongue– the affliction caused as an impact of colonial legacy. The poet’s hybrid heritage hinders him from identifying directly with one culture and creates a feeling of isolation:

I began with no memory,
 I began with no future,
 But I looked for that moment
 When the mind was halved by a horizon. (305)

Contemplating on his hybrid muse Walcott highlights his dilemma unreconciled. He has lived in the quarrel of two languages, the patois of his Caribbean birthplace and the drenched tone of British literature, a harbor of memory and a heritage of guilt and betrayal, as well as gratitude. Born with mixed blood Walcott states:

I have never found that moment
 When the mind was halved by a horizon –
 . . .

Leaving our souls behind? (305-06)

His animosity initiates from origination which he realizes during conflict and begins contemplating on his origin where he remarks:

A sea – eagle screams from the rock.
 and my race began like Osprey
 with that Cry.
 That terrible vowel. (306)

Walcott's quest for his identity to resolve his conflicted state of being never finds its resolution leading to the state of confusion which he exposes while scribing the lines:

With nothing in our hands
 but this stick
 to trace our names on the sand
 which the sea erased again, to our indifference. (306)

Walcott further questions the identity he inherited from White culture as he cannot deny his Caribbean influence; this dichotomy between two self-images may have been unavoidable. He argues his White influence as self mocking and questions the Whit influence:

And when they named these bays

bays,

was it nostalgia or irony?

...

except in their mockery (306).

Expressing his outrage towards the evils of colonizers, Walcott then turns towards Africa and exposes their innocence as well revolt against the Whites “The African acquiesced, repeated, and changed them” (307).

Walcott’s outrage not only is with the evils of colonizers but the same with the colonized. His animosity towards the colonized can be felt when his humanistic anger reaches its peak remarking “tell me, What do they look like?/Answer, you damned little Arabs!/Sir, fireflies caught in molasses” (308).

“The Schooner Flight”

“The Schooner Flight”, a poem included in “The Star-Apple Kingdom” was written partly as a tribute to Piers Plowmen, a work produced at a point in English history when written literature was moving into the ascending but still depended largely on its oral traditions. Walcott’s poem combines elements of Trinidadian Calypso and English ballad form, which are both based in oral cultures. Walcott’s poetry is born of a culture that grew from a colonial structure whose disparate elements were, in turn, drawn from various parts of Europe and uprooted from Africa. This West Indian culture destroyed and replaced almost entirely the original Caribbean culture and Walcott’s own ancestry reflects this mixed heritage. West Indian writers have, therefore, an unrecoverable colonial history that is at best fragmentary and is best represented in vernacular language and popular oral culture. The intense imperial struggle distorted the “pure” history and culture of St. Lucia

which David Richards best illustrates as “the intensity of struggle between the imperial powers for possession of the island is best illustrated by the example of St. Lucia which changed colonial ownership fourteen times during its history” (*Encyclopedia of Literature and Criticism* 1198).

Walcott tries to create his own identity from the perspective of Caribbean culture and the English influences but can’t assimilate due to his mixed cultural heritage especially during the conflict between his inherited roots. He is both Caribbean and English at the same time:

I’m just a red nigger who love the sea,
I had a sound colonial education
I have Dutch, Nigger, and English in me.
and either I’m nobody, or I’m a nation (*Collected Poems* 346).

Walcott’s affliction living in the two worlds and being neglected as well his nationless and ambivalent state of being leads to his animosity where he states:

I had no nation now but the imagination
After the Whiteman, the niggers didn’t want me
When the power swing to their side.
The first chain my hands and apologize, “History”,
The next said I wasn’t black enough for their pride. (350)

As an exploration of artistic philosophy, this poem covers a transformation of Walcott’s poetic vision from initial idealism in the poem as creative act to an acceptance of its limitations as a healing force for the exiled artist. In one of Walcott’s major figurative mode is, the Crusoe in his narrative creates an Eden, then despairs to share it. As such, the poetic engenders a reflection of that initial isolation, a mirroring which does not resolve exile so much as give it a voice. Though there are strong

expressions of faith early on, Walcott must reconsider art's ability to save him from his own displacement. In his poetry, art doesn't save; it cries out when searching for history but history didn't recognize him "I met History once, but he ain't recognize me" (350). Influenced by the mixed cultural trends Walcott finds it difficult to give an order to his quest for identity.

Consciousness forms the basis of poetics which then seeks to transcend isolation through meditation on the practice of the reflective act of art when he scribes "but we live like our names and you would have/ to be colonial to know the differences,/ to know the pain of history words contain" (353-54). Through the articulation of this quest, Walcott sees the possibilities of looking behind the conflicting mask of the exile and locating the image of the poet. The fictional Crusoe with whom he identifies is not so much the narrating Crusoe as the narrated Crusoe in the journal, the simulation of that narrator in language. This linguistic reflection recognizes the gulf between object and image, actively seeking and exploring that detachment. Ultimately, Walcott seeks to create an artistic space to reflect his divided cultural heritage and rage his animosity towards the evils of colonization incorporated in his poetry exposed for readers:

and he turn more white
 than he thought he was. I suppose among men
 you need that sort of thing. It ain't right
 but that's how it is. There wasn't much pain,
 just plenty blood, and Vincie and me best friend,
 but none of them go fuck with my poetry again. (355)

Walcott critiques the evil turned mission of the colonizers, the mission to civilize turned into terrorist bloodshed where many innocents lost their lives.

Walcott's outrage is towards those ill treatments of the Whites when:

They kill them by millions, some in war,
 some by forced labour dying in the mines
 looking for silver, after that niggers; more
 progress. (355-56)

Walcott pays his dumb ear to “progress in history’s dirty Joke” as the evils of colonization hindered the progress of the Caribbeans. Walcott not only condemns the evils of the colonizers but also warns the colonized to “Be Jesus, I never see sea got so rough/ so fast! That wind comes from God back pocket!” (358). To say Walcott’s animosity never leaves apart either the colonizer or the colonized to maintain his humanistic concern.

“The Sea Is History”

Walcott’s poem “The Sea Is History” included in his book *The Star-Apple Kingdom* (1979) speaks about an alternative history for a world on the margins of an actual English-speaking society, the Caribbean. The fact that Walcott was brought up within mixed cultural tradition and education within the British colonial system defined the watercourse of his creativity. The sea is a metaphor continuously used by poets – a powerful symbol of life with its passions, fears and tranquility. Walcott here yokes sea symbol with his symbiotic mixed cultural heritage raising to the height of animosity. He states that the Caribbean society which history defined in terms of fragmentation and amnesia can remain a kind of plank for comparison. In “The Sea Is History” allusions to the past and biblical sources are juxtaposed to add diversity and

nature above and below the sea to get vividness in a way that questions the importance of the historic past if not only as a material for alluding to.

Walcott turns to the Bible, probably because the events described were familiar to missionaries and colonizers. In “The Sea Is History”, “Genesis”, “Exodus”, “The Ark of Covenant”, “The Song of Solomon”, “Jonah”, “benediction” (*Collected Poems* 364-64) – to mention a few, are all biblical allusions reflecting colonizers mission to civilize the colonized and Walcott here questions the civilizing mission. Numerous questions and the address forms “Sir” or “Sirs” suggest that the poem actually is a dialogue between representatives of two cultures. Obviously, the one British “Sirs” while the other the indigenous people of the islands but it remains unclear if he identifies himself with either of the cultures as a result of his hybrid existence and ambivalent state of being. Walcott here questions the legacy of colonialism “but Where is your Renaissance?” moreover his outrage can be felt in the repetition of the phrase “that was not History”, instead “just Lamentations”, “only faith” (366-67).

Walcott, using sea analogy compares his history of mixed heritage with sea where his search for “pure” identity ends up in lamentation and faith. Unable to resolve his conflicting state of being, Walcott expresses his animosity towards the evils of colonization by referring to the mission of colonization that turned cancerous.

Walcott’s recognition of the power of his awkward muse of displaced identity arises from his modernistic sense of necessary poetic ambivalence. Though the span of his work, this instability and ambivalence continually calls into question the functions of language and place in the formation of identity. For West Indian writer, the Caribbean sea functions as a vast, complex metaphor for identity “The Sea Is History” (364). Its unfathomable depth masqueraded by its continually shifting,

reflective surface. Walcott makes great use of the philosophical concepts of simulation, assimilation, and reflection, inscribed within the extended metaphors of light, glass, and mirroring. The immense visual aspect of Walcott's poem suggests the dual urge between the allure of the surface and the desire to penetrate or interpret that surface. Walcott seeks to compare on the surface of the page a new language, a new beginning "of History, really beginning" (367). While accepting the contradiction that this history is inevitable illusory, hiding vast depth of history, experience, and conflicts. The Caribbean sea has taught him, though, that beginnings are illusionary and secondary. As the crashing waves continually alter the shore line, Walcott turns his simultaneously destructive and creative natural force into a cycle of language, each wave, each line, churning with the undertow of his desperate ancestral tongues to express his rage against the inhumane dealings of both the colonizer and the colonized. Regarding his shifting consciousness being culturally divided poet, Walcott remarks his consciousness as:

To me there are always images of erasure in the Caribbean – in the surf which continually wipes the sand clean, in the fact that those huge clouds change so quickly. There is a continued sense of motion in the Caribbean- caused by the sea and the feeling that one is almost traveling through water and not stationary. (*Critical Perspectives on Derek Walcott* 74)

Walcott's poetic life revolves around his identity issues but most of his poems ends up exposing the impossibility of such a recovery during conflict between his inherited roots and as a result, his animosity explodes out.

“The Star-Apple Kingdom”

Walcott in his poem “The Star-Apple Kingdom” (1979) uses a tenser, more economical style to examine the deep cultural divisions of language and race in the Caribbean and English world. His mocking voice to mirror his animosity is advocated in this poem. His outrage languishes when he remarks “Strange, that the rancour of hatred hid in that dream/ of slow rivers and lily-like paralols, in snaps/ of fine old colonial families” (*Collected Poems* 348).

Walcott’s “The Star-Apple Kingdom” often has focused on the inner conflict felt because of an apparent clash of cultural influences on his personal life and in his public work. In addition to the competing control of differing languages in both areas of his existence, Walcott has repeatedly shown a growing unease with his sense of place geographically and emotionally. Walcott sometimes displays concern, perhaps even guilt, developed over long stretches of separation from his beloved native island, as well as away from its inhabitants, for which he has maintained great affection and to whom he continued to display devotion in his work:

the good Negroes down in the village,
 their mouths in the locked jaw of a silent scream.
 A scream which would open the doors to swing wildly-
 all night, that was bringing in heavier clouds. (384)

At times, Walcott also exhibits a split allegiance between the home where he was born and his position as a public figure in Western culture – a great writer in English, a celebrated speaker associated with modern Western culture. This dichotomy between two self-images may have been unavoidable since both of his grandfathers were White Europeans, while his grandmothers were islanders of African descent. Walcott, being mixed blood, inheriting the White and Caribbean culture cannot afford

the victory of the White as reasonable “he would have ordered/ the sky to sleep, saying, I’m tired/ save the starlight for victories, we can’t afford it” (385).

Biologically divided into the vein, Walcott’s outrage is towards his wounded history which the Caribbean did not commit:

the Caribbean was borne like an elliptical basin
in the hands of acolytes, and a people were absolved
of a history which they did not commit;
the slave pardoned his whip, and the disposed
said the rosary of islands for three hundred years. (387)

Walcott further shifts his contemplation on the affliction caused by colonial legacy upon the Caribbean world, the exploitation and inhumane treatment of blacks by the Whites. His animosity is towards these evils of colonization where he notes the miracle of White turned ulcerous and left the Black’s wearing the shawl of Whites:

And while they prayed for an economic miracle,
Ulcers formed on the municipal portraits,
the hotels went up, and the casinos and brothels,
and the empires of tobacco, sugar, and bananas,
until a black woman, shawled like buzzard. (387)

His quest for identity in the White society prolongs due to his mixed cultural heritage. However in search of a kingdom to land he urges through revolution to secure his identity “Let me in, I’m finished with praying, I’m the Revolution./ I am the darker, the older America” (388). But the rape of the Caribbean kingdom by the Whites did not leave Walcott remain unnoticed, as a result his animosity towards the evils explodes:

She was a black umbrella blown inside out

by the wind of revolution, La Madre Dalorosa,
 a black rose of sorrow, a black mine of silence,
 raped wife, empty mother, Aztec Virgin
 transfixed by arrows from a thousand guitars,
 a stone full of silence, which, if it gave tongues
 to the tortures done in the name of the father. (388)

With the fragments of his distorted history Walcott resembles to create a kingdom searching the African and Asiatic fragments but found White scars as remainders of White influence which he cannot deny:

The love that resembles the fragments is stronger than that love which took its symmetry for granted when it was whole. The glue that fits the pieces is the sealing of its original shape. It is such a love that reassembles our African and Asiatic fragments, the cracked heirlooms whose restoration shows its White scars. This gathering of broken pieces is the care and pain of the Antilles, and if the pieces are desperate, ill-fitting, they contain more pain than their original sculpture, those icons and sacred vessels taken for granted in their ancestral places. (*Nobel Lecture* 1992)

Walcott expresses his “anger of love” that “bent back” “his star-apple kingdom” (394). His affliction is further complicated when the fragmented history created further is fragmented during the conflict between his inherited cultures.

Having proclaimed a sense of love and belonging, a connectivity with the island and the sea, the coast as well as the surf, he attempts to redefine that love. He loves his home as the drowned sailor loves the sea. The lights that guided him, the stars and the moon, now figure as absences. Though he asserts that he has no nation, but the imagination, Walcott continues to identify with the sea and with the necessary exile of his

life as an artist, but reminds us in “Forest of Europe”, his homage to Joseph Brodsky, that “there is no harder prison than writing verse” (377). The maturity Walcott faces here, perhaps paradoxically, leads him to a Wordsworthian sense of lost purity in his vision. But amidst the invasion of American influence, failed revolutions, broken loves, and bitter betrayals, there still exist traces of faith “shards of ancient pastoral”, which allow him to continue his journey, “to crack the day open and begin his egg” (383) in order to make aware about the evil consequences of colonial legacy.

“The Fortunate Traveller”

Humanity has forever struggled to define reality. They have tried to find, in a way that suits them, an accurate way to approach it. Though individuals approach reality in different ways – the ways the colonizer and colonized approaches it still looms its existence. Just because a fact is ignored does not mean it does not exist. The title poem collected in “The Fortunate Traveller” (1981) approaches reality in a blunt and straightforward way. He gives an accurate portrayal of the real condition of the colonizer and the colonized and the way in which our society sees it or rather, how do we see it – the mission of colonization that turned evil. The title is an ironic mockery of the man’s place in society. The reality of the man and the reality of the condition of the entire human race are intervened through the descriptive thoughts on things he perceives. Walcott here sheds light on the relationship between the colonizer and the colonized - mainly the real ill effects and the terrorist culture developed during the colonial legacy.

“The Fortunate Traveller” takes an already displaced person on more complex journeys through art and images, evoking questions of loyalty and responsibility to language and place. His place in Northern America and his response to the culture and perspective of the USA also calls into question his sense of culture and rendering with voice not within a nationalistic sense of Caribbeanness, but with a humanistic tradition of cultural satire as he postulates:

I sat on a cold bench
 Under some Skeletal lindens.
 Two other gentleman, black sins gone grey
 as their identical, belted overcoats,
 crossed the White river (*Collected Poems* 456).

Walcott then shifts his concerns to the hybrid existence of the Caribbean world caused as a result of colonial legacy. The colonial impact has left the West Indian hybrid where Walcott questions the mimetic culture of White stating:

“I gave my word”.
 “May my country ask you Why you are doing
 this, Sir?”
 Silence.
 “You know if you betray us, you cannot hide?”
 A tug. Smoke trailing its dark Cry. (457)

Debating from humanistic concern as well his personal outrage, Walcott exposes his torture and can't stand either the colonizer or the colonized afflicted with the evils of colonial legacy, he cannot “bear to watch the nations Cry” (458). He further not only portrays negative light to the colonizer's action but also sheds negative light to the acts of the colonized “We savages dyed our pale dead with Ochre” (459).

By positioning his work as a whole, organic expression of the self, Walcott bears the tragic roles of historian and ethnographer like a yoke. Searching from the beginning of his work for the possibilities of making a new world through language, he tests his own faith in the poetic art as the supreme savior, but in the act of recording his origin and identity there is already a melancholy, a recognition of limitations, animosity and fragmentations of that self and identity.

Chapter IV. Conclusion

Derek Walcott's poems incorporate the poetics of opposition, anger, and hatred towards the evils of colonization. His humanistic anger, rather paying deaf ear, explores the situation of mixed blood writer in postcolonial world. His journey towards the poetics of exploring his identity and situation fortifies his outrage. With a view of exploring his origin and identity, Walcott delves deep gathering fragments of his distorted history in order to give a sense and adjust in the postcolonial mosaic culture where he juxtaposes the textual richness of language/race/geography with the discriminating opposites of black/white. His animosity explodes when he finds no way to adjust, the collected fragments further are fragmented when conflict arises between his inherited bloods. Born inheriting the blood of both the cultures, it is tough time for him whether to praise or condemn either bloods flowing through the vein of his body. His sense to give order to his fragmented history restructuring, dismantling the demarcation of his inherited both cultural lines goes in vain. He is pulled away when came to the state of conflict between his bloods further fragmenting the restructured fragments. This situation becomes unbearable resulting the explosion of animosity towards both the colonizer and the colonized.

Walcott himself postulates, "if the pieces are disparate, ill-fitting, they contain more pain." His effort to weaken the pain further is strengthened hindered by the cultural and political conflict heightening to terrorist bloodshed. His humanistic concern denies either favoring or condemning the terrorist activities leading to the suffering of innocents.

Most of the postcolonial writers face the situation to cope with mosaic culture but in case of Walcott it is quite different. Many postcolonial writers' assembling fragmented pieces assumes their history but for Walcott, the journey collecting

fragments is too fragmented and he experiences double fragmentation. His hybrid existence and ambivalent state of being in postcolonial situation as a result of bio-culturally divided roots inflicts Walcott with affliction. But this affliction paves way creating a work of art too, with a view to share his grief with the readers.

Though Walcott finds his traces of history and origin erased, as stated in most of his poems, and his journey exploring origins is too fragmented during cultural conflict, Walcott falls in confusion but the irony is that Walcott while scribing his poetics is creating his own double fragmented history, distinct than he thought to explore.

In order to deal with his split consciousness, divided loyalties, affliction, and animosity; Walcott catches up references and allusions of Caribbean landscape and English literary traditions. He identifies with Caribbean culture and White influences representing hybrid culture. This hybrid identity is the situation of postcolonial world establishing ambivalent relationship between the colonizer and the colonized. Walcott unable to deny this reality incorporates within his verse line the poetics of animosity in postcolonial situation.

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