

## I. Walcott in the Caribbean Culture

Derek Walcott is a Caribbean born poet and dramatist. His poems depict a split consciousness formed and developed in the hybrid culture of the West Indian region. Therefore, Walcott's poems verbalize the diversity of the hybrid Caribbean experiences at different historical moments because of its encounter with African and European cultures, behavioral patterns, and ideologies. As David Richards opines the Caribbean culture reflects a "wider global population within the confines of a small geographical area, and Amerindians, African, Indian and, European cultures have all contributed to the West Indian identity" (*Encyclopedia of Post Colonial Literature* 158)

Present day West Indians have become hybrid because of the amalgamation of different cultures and societies during the time of imperial occupation. After the amalgamation, the hybrid generation continued, and it remains as one of the most prominent trait in the poems of Walcott. Hence, the people of the region are historically hybrid, and Walcott represents a generation of artists who inherit the hybrid identity from their Caribbean ancestors. And as general people with hybrid inheritance, Walcott profoundly feels the lack of his own cultural heritage. This lack makes him unable to locate himself in one place or culture. Hence, Walcott's imagination, informed by the complex admixture of cultures, transcends the frontiers of space and time. So, he draws images, symbols and metaphors from European and African cultural heritages, Caribbean landscapes and seascapes, myths and legends, and nature and the cosmos.

In such a context, this research is particularly centered on examining the bicultural tension in Walcott's poems that works as a creative force in most of his poems. These kinds of hybrid tropes in his poems depict a complex way of his

identity formation. For this purpose, the first attempt will be to unravel the metaphoric web that covers Walcott's poems. The unraveling of the metaphoric web, which is all the time, consisted of hybrid images and metaphors will show that Walcott's poems suffer from his own hybrid identity. After examining the diverse dimensions of such images and metaphors, this research will be focused on to reveal how Walcott's imagination depends on both the concrete and subtle in-between spaces to resolve tension brought about by the by cultural tension. His images and metaphors show the conflict between his essential Caribbean self and his outer hybrid self that distances and alienates him from his own place, culture and time. But this very attempt to resolve the conflict and the perpetual feeling of being inside and out of his culture at the same time creates a bi-cultural tension in his poems. And this very tension felt in most of his poems is the creative space that is an incentive to the poetic creativity of Walcott's poetic imagination. He presents all such diversities in a compressed manner and while compressing them together by force he brings compact metaphors compact with meaning.

Subsequent to these considerations, a remarkably wider space will be given to examine how Walcott establishes association between art, life and artist through the use of poetic tropes with which he seems to be preoccupied from the early days of his career. Finally, the question of belongingness that Walcott's poems conjure up will be a vital issue of this research. The "in-between" phenomenon that is identical with postcolonial mix of culture and its textual expressions, which recur in Walcott's poems in spatio-temporal images, will provide a textual platform for the analysis of above-mentioned issues.

By the time Walcott began his poetic career, the pillars of colonial power had already begun to shake. Colonialism, nearly four centuries long political as well as

cultural enterprise of Europe, at its most crippled the cultural and political independence of people across the world inflicting people with hybridization, displacement, exile and other possible maltreatments causing cultural fragmentation. It was an epidemic for the colonized world and its effects on humanity were cancerous. The entire world overtly felt the hazards of imperialism. However, considering the historical context, it could be said that Caribbean region bore the evils of colonialism more intensely and pervasively than any others. The testimony of the history of Saint Lucia, which was colonized for fourteen times, as well as the histories of other Caribbean states made up of the intriguing relations between European entrepreneurs, Indian indentured labors and African slaves show how a tragic history of the colonial Caribbean region was. Though the writers like Walcott did not witness directly the formative days of bloody and dislocated history of the Caribbean caused by empirical ambition of establishing economic and political hegemony of Europe, its disastrous effects were still haunting them, reminder of which are the texts produced in the region that articulate people's sense of nostalgia, xenophobia, schizophrenia and other problems of adjustment and identity.

Derek Walcott's poems have invited many critical responses from the early days of their publication. Critics have observed the stylistic and thematic aspects of his poetry with an especial focus on the shifts appeared in metrical patterns and language, and the thematic aspect paying special attention to Walcott's sense of time, space, home and history.

Walcott followed the Standard English and the verse form developed and practiced by writers like Edmund Spenser, John Donne. Walcott's ingenuity to manipulate English language has provoked Robert Graves to appreciate him as a great

craftsman of language who “handles English with closer understanding of its inner magic than most of (if not any) his English born cotemporaries” (*Selected Poetry 1*).

True to Grave’s postulation, Walcott’s poems are distinct from both his canonical and non-canonical contemporaries. It is especially his techniques, the choice of diction and metrical pattern that make Walcott’s poetry remarkably distinct. While adopting the styles and techniques of writers like Edmund Spenser, William Shakespeare, John Milton and John Donne, Walcott does not imitate them slavishly but develops his own voice as well as cadence suitable to the West Indian themes. One of the critics who have dictated his poems along this line is Wayne Brown, who surveys the shift in Walcott’s rhetoric for iambic pentameter to *verse libre* to more flexible and free verse.

Brown reveals how iambic pentameter, one of the master meters in English, gets modified in Walcott’s poems. According to Brown, the bulk of Walcott’s verse composed in iambic pentameter stands in opposition to the trend developed by its major architects like Shakespeare, Milton, Wordsworth, Tennyson and Yeats. Brown writes that his poems, written in the pentameter have intended in recent times to reflect the irony and epigrammatic mischief of its 18<sup>th</sup> century adherents. Brown further admits:

In his hands the line is deliberately slowed, heightened and left open, the paragraph displacing the couplet or end stopped lines as the unit of the thought. In Walcott’s poems often as not, the definite article is displaced by the demonstrative ‘that’, particularizing its object and slowing speech; and the sense of the indefinite is heightened (and dramatized) by its replacement by the throwaway ‘some’ which likewise slows the line. (*Selected Poetry 2*)

Walcott consciously and willfully distorts the iambic pentameter and experiments with the varieties of forms and meters, which make his poems “structurally uneasy and intricately discordant”. The sense of “indefiniteness” which Walcott consciously evokes in his poetic lines hints at a postcolonial poet’s bent towards rejecting (resisting) the European metaphysic’s notion of “definiteness” and “fixity” of meaning. More than this, Walcott’s tendency of imitation has witnessed a setback in his later poems by his desire to create a new hybrid style of enunciation, which helps to establish in his creative act like the link between his European education and Caribbean experience. In this process of creating an autonomous hybrid style, Walcott has been found to be working with dialect, pidgin and Creole from the early days of his poetic career. Lawrence A. Breiner in *An Introduction to West Indian Poetry* a comprehensive literary history of West Indian region provides graphic details of Caribbean writers, Breiner, like other critics, includes Walcott in the group of postcolonial writers who trained themselves to be the part of European tradition. But Walcott’s linguistic setting in St. Lucia, according to Breiner, “presents an extreme form of the general West Indian case” (Breiner 161). Exploring the diverse dimensions of Walcott’s inclination to local language he further writes:

Walcott’s earliest uses of dialect are two single instances of local color: a hint of calypso in “... fragment” and a bit of Jamaican dialect in Kingston Nocturne. By the late 1950s however there are indications that he is working toward generalized “west Indian” an accessible grapholect, hinging especially on syntactical features common to several islands. (161)

The awakening and awareness intensified by 1950s and 60s in the colonies against the politics of exploitation and expansionism culminated in the political independence of the most of the then colonial countries but the colonial hangover kept

on dazzling the people. The nature of independence was so nebulous that, instead of healing the agony and cultural chaos, it rendered the formally colonized world in confusion, bewilderment and political instability nurtured by corruption, and various malpractices. The aura of independence was too ephemeral to bring about significant changes. Considering the historical circumstances, it appears merely to be the transformation of power, the power with which Britain dominated the world history shifted to America and consequently new ideologies were formulated to hegemonize the world. The world politics after World War Second opened up a new corridor for America to establish hegemonic power over the economy, bureaucracy, and cultures of the whole world. For this reason, “all postcolonial societies are still subject in one way or the another to overt or subtle forms of neocolonial political dominations, and independence has not solved this problem”(Ashcroft et. al. 2). Walcott’s poetic career encompassed this era of great political and cultural upheavals which is marked according to Leela Gandhi “by a range of ambivalent cultural moods and formations,” which accompany the “periods of transition and translations and the rhetoric of independence and the creative euphoria of self invention” (5). Thus Walcott’s movement with both static and dynamic images of diverse field illustrates his entanglement with the twists and turns that the postcolonial world saw both in politics and discursive practices.

Colonialism, in its heydays, not only disintegrated cultures of the people under its control but also produced host of Anglophiles whose disposition displays the influence of European culture and education in the native blood. Postcolonial writing carried forward mostly by such Anglophiles, is the manifestation of their love and hate relation toward their master culture, which have often been exposed in ambivalent expressions. Sometimes the Anglophone writing displays writer’s love

and respect towards the culture in which he or she grew and got education. At other times, such writings show hatred towards the culture of the colonizers and show the writers fantasizing the cultural root of their own blood. Even Walcott's early poems swing between love and hatred toward the English culture. But in his postcolonial spaces, the articulations of such ambivalence have often been regarded as the different forms of resistance strategies.

In fact the era of political turmoil saw the emergence of a host of writers and critics who in their writings vividly articulated the deep sense of cultural anxiety, rootlessness, and agony of displacement, dislocation, exile as well as diasporic and hybrid experiences. Literatures of the time characterize the dispossessed people's nostalgia to the lost home, endeavors for the quest of identity, ambivalence and antagonism towards imperialists as well as their discursive practices:

The immensely prestigious and powerful imperial culture found itself appropriated in process of counter colonial resistance which drew upon the many indigenous local and hybrid process of self determination of defy, erode and sometimes supplant the prodigious power of imperial cultural knowledge. (Ashcroft et. al. 1)

In postcolonial writing, to resist is not to reject but to write back the colonialists from the position of the margin in the same language the colonizers used while creating the colonial discourse of domination and discrimination. The writings that have been produced from the beginning of colonialism resisting and subverting the colonial discourses, ideologies and derogatory identities of the so-called marginalized people represent a part or resistance literature, of which mimicry complicity, indigenization and assimilation are some of the outcomes.

In this context, the gestures of resistance as manifested in Walcott's poems begin from imitation and reaches unto the indigenization, hybridization, and assimilation. But in contrast to most of the post colonial writers who have tried to "resist or reject what they consider imperialist, colonialist, or alien, Walcott has incorporated 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" (*Post Colonial Reader* 112).

Walcott's poetic expression has opened up a new way to the history of Caribbean literature. Although his poetic journey was begun from the place where there was no literary tradition and the time when writers had to follow European canons to get a slightest degree of recognition, Walcott has been able to give a distinct stature to Caribbean literature. Here we can clearly see that how bicultural tension works as a creative force in his poetry. However, Walcott is not an exception among those writers who, having exposed to amorphous postcolonial culture suffer from the deep angst of cultural fragmentation. But this plain does not seem to depress him because "for Walcott, 'Muse of History' should enable, not enslave the writer's imagination" (Woodcock; 548). Implied in the statement is Walcott's conviction that historical movements are always circular but not progressive. In the fact of creation he envisions the possibility of regeneration. He is a great humanitarian poet, who, like Salman Rushdie sees the facts of "boring across the cultures" in positive light and believes in creative renewal of what has been considered to be old and obsolete.

Having born in the family that was Methodist and brought up in an atmosphere dominated by English culture, Walcott's personality itself is metaphoric as it is the yoke of the western epistemology and the local Caribbean experiences. Walcott's poems and dramas are the articulation of his awareness of the unfathomable cultural gulf, the void filling of which is the sole objective of most of the postcolonial

writers. Adjacent to this is the attempts to understand his own hybridity. But in such attempts, Walcott follows neither the hard linear nationalists nor the hard-core anglophiles who slavishly imitate the western ideologies. He is a poet of, what Homi K. Bhabha writes, the “in-between space” who treats his hybridity as a source of imagination and creation. Thus Walcott is the critic of his own position.

Walcott’s poems encompass multifarious themes and issues. Firstly, his poems are related with his contemplation on his own life, society, and family and the role played by these factors to make him a poet. His attempts to understand his own life and position through poetry make his poems autobiographical. Moreover, he is very critical of the corrupt political practices and racial hatred, which have invited anarchy in the Caribbean region. Subsequent to this, his poems record his relationship to time, death and God. Apart from the poems about family, friends and love, his poems are also about his estrangement from the black patois-speaking French culture of Saint Lucia in the West Indies. Walcott seems to conceive European art, particularly poetry, as “means to redeem the inarticulate and unformed society to which he was born” (*Contemporary Poets* 1023). But the language he uses and the poetic tradition in which he works are European and because of his engagement with the literary traditions, which are foreign to him, he is alienated from the local community he would celebrate. However, in Louis James’s observation, “many of his early poems attempt to see both sides of his racial heritage” (*Contemporary Poets* 1023).

Walcott’s poetic stand in the Caribbea and beyond appears to have germinated from the humanitarian principles. Critics concede that the poems from *Sea Grapes* onward demonstrate his opposition to the Black Nationalist demand for a folk culture and the militant left’s identification with the urban, proletarian masses. Walcott severely criticizes these advocates of hard line politics. He charges the black

nationalists as “reactionary trying to create the artificial national culture and he criticizes the black power advocates for imparting foreign ideologies into the Caribbean” (Bruce King 1023). The central character “Shabine” in *The Schooner Flight* travels throughout the Caribbean to escape both local black power politicians and his women. The poem laments on the short lived West Indian Federation (1958-1962) committed to Caribbean union that was destroyed by local politicians to rise themselves to local power. Several poems collected in *The Fortunate Traveler* (1982) imitate American styles and themes about which Walcott expresses the feeling of ambivalence. As the critical observation suggests, Walcott shows the correspondence between the Diasporas of Jews and blacks and identifies himself with the Jews. Walcott’s reflections on his own culture and life are the most important themes, which appear frequently in his writings. But the moment he goes to talk about his culture and the cultural past, he gets the feeling of estrangement and the textual expression of which is the gestures of ambivalence. However, his longing for the past persists in all of his poems. In *Midsummer* (1984), a powerfully linked sequence of fifty-four poems in his long “Virgilian lines,” Walcott broods on the island, compares his memories with his present situation and longs for reconciliation with the past (*Contemporary Poets* 1595).

As critics’ views suggest, his later poems show the contrasting influences of Caribbean and European cultures on the poet. *The Arkansas Testament*, (1987) stands as a perfect example in which such influences can be scrutinized. The poet divides the poem in two halves “here” and “elsewhere” in order to indicate the division in his self. The poems written in Saint Lucia make use of a wide variety of language. Such poems set in a multicultural locations show how the “loved landscapes of his nostalgia,” that is, the cultural root has changed and how he has failed to be the poet

of his “home” and the people. But in the poems created specially in America, Walcott uses “rhythm, tight form and displays public manner” (*Contemporary Poets* 1600).

The transition both in form and content of Walcott’s poems got further momentum and his famous epic poem *Omeros* (1990). *Omeros* is not merely an imitation of Homeric epic but a long fragmented modern epic incorporating various stories, themes, images and a self-conscious structure. It is about Saint Lucia (the Helen of West Indies), its history, people and landscape. It is a story of the black Saint Lucians who have Homeric names and whose life bears some resemblance to their archetypes. Moreover, the epic is also about the English who fought for and settled on the island; and about the twilight and passing of the British Empire. It is Walcott’s musing on his own life and the nature of writing. It is a post modern text that subverts the English convention of epic writing by breaking the plot sequence, by introducing multiple narratives instead of single dominant narrative, and by exploiting the Homeric characters to build a story of the marginalized people like Saint Lucian. Although its stories use varieties of English, *Omeros* is a grander epic that speaks of Walcott’s desire “to give classical status to West Indian subject matter” (Rei Terada, *Encyclopedia Americana* 271). The work also reflects Walcott’s increasing concern with homecoming. Walcott’s concerns for life, death, love and home persist in his latest books of his poems entitled “The Bounty” and “Tiepolo’s Hound”. Moreover, those books unfurl Walcott’s indulgence to the triangular relation between art, life and the artist.

Walcott’s poems do not necessarily stick to one single symbol or image. Neither the poet has his own symbolic system like that of William Blake and W.B. Yeats. He moves from terrestrial to extra terrestrial, marine to land, present to past, and vice versa. This movement is closely enter-twined with his manhood that wonders

in the realization of the absence of any anchor to hook his identity. Therefore, my textual analysis, as an analysis of the bicultural tension in Walcott's poetry, forms the basis of his creativity. Though I may take certain images and tropes to discuss his bicultural tension as creativity, the proposed subject matter will not totally rely on the formalistic study of his poems. Rather the research will solely be based upon the readings of his poems from postcolonial cultural perspectives. So, it is a study on the poems of a postcolonial writer brought up in a particular hybrid location. That is why the ideas of postcolonial cultural critics and theorists like Homi K. Bhabha, Elleke Boehmer, Lella Gandhi, Wilson Harris, and Edward Said will be taken into consideration in accordance with their application. Most importantly the texts (poems) and their exploration in relation to history, culture, society, and poet's life will be the fundamental base for this study. This delimitation is aimed at making the research manageable as well as at avoiding the risk of getting disconnected with the main issue. The cautiousness in selection of poems for analysis is hoped to illuminate the ways to show how Walcott has creative relationship as well as a kind of symbiotic relationship with his hybrid position or in-between space, and how he finds liberating elements in the creative space solely designed by his bi-cultural or hybrid identity or split cultural self in the poetic world.

## II. Bi-cultural Tension, Creativity and Walcott

Walcott expresses the post-colonial state of being in poetic form from a hybrid location. Hybridity is his cultural legacy inherent in him from his birth. Hybrid condition for most of the postcolonial people has become a source of anxiety for it has caused the loss of cultural root. Yet for Walcott hybridity has contributed a lot as a source of poetic creativity. In most of his poems he poeticizes his state, mingles both the cultures, and brings out precise images to describe the situation in a hybrid space.

Hybridity is one of the widely used, yet most disputed, term in the post colonial discourse, which commonly refers to the creation of new transcultural forms within the contact zone produced by colonization. As used in Horticulture, the term refers to the cross breeding of two species by grafting or cross-pollination to form a third hybrid species. And in the context of postcolonial literature and discourse, it suggests the cultural as well as biological hybridity caused by the contact and cross co-habitation between cultures and people have the colonized and colonizers.

However it would be wrong to think that hybrid cultures emerged just because of colonial evasion on the colonized cultures. Hybridity was always there in the world either in Greek period or in the Renaissance. During renaissance, different cultures came into contact with one another. Greeks who were in the .....came in contact to other cultures around them. The realization that there are many other cultures around them, which have different cultures and their cultural beliefs, are not the absolute one led them for the search of truth of this phenomenal world. It was the result of all these efforts that made the later Greek era so fertile in their creativity. In the similar way renaissance culture on which all the later colonization depends has already become hybrid as soon as there were the inventions of compass, gun powder and others which helped them to for expeditions and by the same token to come in

contact with different cultures across the world either Indian or African or American. All such contacts with different cultures has made renaissance culture hybrid. Yet, one must accept the fact that hybridist in the different cultures of the world was intensified during the colonial and postcolonial world.

The history of cultural hybridity or cultural mixing and its textual expressions go back to the era of colonial occupation when the European colonizers intruded in the militarily less powerful countries and established their rule. The contact between aboriginals of the colonized and the European colonizers has multifaceted impact on the land and culture of the native people. Not only this, the large movements of labors and slaves from Asia and Africa to Europe and the Caribbean region brought together the people of different cultures and traditions. All such movements namely migration, exile and supply of indentured labors gave rise to hybrid culture across the colonized world. As Bill Ashcroft et. al. write:

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 dispossess indigenous people and force them to assimilate to new social patterns. (*The Postcolonial Reader* 183)

In the acceptance or rejection of new cultural forms there is always a power relation between the cultures. The culture that is in the dominant social position always makes the dominated culture accept the powerful culture's norms and rules. In this process of copying another culture's beliefs the dominated or colonial cultures become hybrid as the colonized people leave their culture and go to adapt a new one. at the same time the mimicry becomes creative for it makes a rebellion against the colonized cutlery. When the colonial discourse encourages the colonized subject to `mimic` the

colonizer, by adopting the colonizers cultural habits, assumption, institutions and values, the result is never a simple reproduction of those traits. Rather the result is always a blurred copy of the colonizer that can be quite threatening. That is because the mimicry is never far from mockery, for it can appear to parody what is mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its colonial dominance, an uncertainty in its control of the behavior of the colonized. Mimicry has become a medium for the colonizers to implement their rules and dominance, as they wanted to impart the European dominance by imposing their education, language and culture. Because of the implementations of their education and language in the colonized territory, they have made the colonial culture hybrid. And yet they became unsuccessful to make colonized people mimic exactly the same behaviors of the colonizers as the mimicry was "almost the same but not quite" (Bhabha, 86).

Yet, again it is not quite right to think that only the colonized people, their cultures, values and behaviors became hybrid during the time of colonial period. Along with the hybridization of the colonized people, their cultures, and behaviors, the colonizer' identity itself became hybrid. Identity, as Jacques Lacan, defines is created in relation to the "Other". For identity is created when a "subject" confronts the other, and defines itself in relation to the other, it is never pure or absolute as the colonizers used to think of. In relation to there identity of the colonizers and colonized, colonizers' identities were hybrid as they has to define themselves time and again in relation to the status and cultural behaviors of the colonized. Therefore, identify of the colonizers where also hybrid. Time and again there were many responses from the Europeans about the behaviors of their children who used to mimic their Indian or African or Caribbean counterparts, which suggest that as there

were anxieties with the colonized people about the hybridity of their culture same was the case with colonizers who always feared with the colonized people's culture, which their children might mimic.

The *neither the one nor the other state* of his consciousness seems to guide the poet towards the spaces which incorporate the entities of two different elements that are "something besides" the both. This phenomenon of inbetweenness that figure in Walcott's poem bear a resemblance to Homi K. Bhabha's language is "inbetween space" which means "neither one nor the other but something else beside, In between" (*Location of Culture* 219).

Bhabha describes the inbetween position of hybrid existence as the "Third Space" which emerges inbetween the traits of two mixed cultures. It is the space that very aptly incorporates the complexities of postcolonial realities. Bhabha describes this space as a creative space because it enables us to address both colonial and postcolonial issues at the same time:

It is significant that the productive capacities of this tired space have a colonial or postcolonial provenance. For a willingness to descend into the alien territory may reveal that the theoretical recognition of the split space of enunciation may open the way to conceptualizing and international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. To that end, we should remember that it is the "inter"- cutting edge of translation and negotiation, the inbetween space-that carries the burden of the meaning of culture [...]. And by exploring this "Third Space," we may elude the politics of polarity and emerge as the other of ourselves. (*Location of Culture* 38)

The "Third Space" culture that Bhabha advocates is the postcolonial culture that is of hybridized nature. This space is the space of negotiation and connections between cultures. So, it is a multicultural and multinational space, which could be called the universal culture. This space, which is neither the one nor the other, "inbetween," provides a terrain for postcolonial hybrid writers to define their own selves.

There are different responses to the hybrid states of being at different times. The individual and communal response of the people of hybrid cultures and societies toward their own situation has often taken the form of anger and frustration. In postcolonial writing such effects of hybridity have been felt and expressed in diverse ways. The most pervasively inferred consequences of cultural hybridity are the sense of alienation, isolation, rootlessness and displacement. While such ideas get transplanted into literary writings, the underlying motif always remains to be the demand for cultural root and reconciliation with the sterilized form of cultural past. So, the most of the postcolonial writings

Has concerned itself with the hybridized nature of postcolonial culture as strength rather than weakness. Such writings focus on that the transaction of the post colonial world is not a one-way process in which oppression obliterates the oppressed or the colonizer silences the colonized in absolute terms. In practice, it rather stresses in mutuality of process. (*Post Colonial Reader* 183)

Though the power relation between the cultures determines which one culture is effected much, as Homi K. Bhabha describes, there is no one-way relation between these cultures. A kind of ambivalence operates in their relationship. Homi K. Bhabha's analysis stresses their interdependence and mutual constriction of their subjectivities. "Bhabha contends that all cultural statements and systems are

constructed in a space that he calls that third space of enunciation. Cultural Identity always emerges in this contradictory and ambivalent space, which for Bhabha makes the hierarchical purity untenable. For him, the recognition of this ambivalent space of cultural identity may help us to overcome the exoticism of cultural diversity in favor of the recognition of an empowering hybridity within which cultural difference may operate. Therefore, nothing in the domain of culture and identity is pure; rather these things are hybrid all the time.

However, people who are hybrid in their blood and culture, like V.S. Naipaul, Derek Walcott and others... express their hybrid state of being as an anxiety, frustration, and alienation form the root. Yet, hybridist for all of them functions as a source of creativity. As hybridity or inbetween space in which a person possesses double identity and double location to stand, it also enlarges the mental horizon, which makes it possible to think in both the ways. Such kind of state through which the hybrid people have to undergo makes them creative rather than the alienated human beings. As Gloria Anzaldua contends

Cradled in one culture, sandwiched between two cultures, Straddling all three cultures and their value system *la mestiza* undergo a struggle of flesh, a struggle of borders, and an inner war. Like all people, we perceive the version of reality that our culture communicates. Like others having or living in more than one culture, we get multiple and often opposing messages. The coming together of two self-consistent but habitually incomparable frames of reference causes...a cultural collision. (2212)

Though there is a cultural combat between the opposite cultures in the mind of the hybrid colonized, s/he has to leave the opposite bank, the split between the two mortal

combatants somehow healed so the s/he is on both shores at once and, at once, see through serpent and eagle eyes. The numerous possibilities leave the hybrid people floundering in uncharted seas. In perceiving conflicting information and points of view, they are subjected to widen their psychological borders. They know that can not hold concepts and ideas in the rigid boundaries. They also know that "rigidity means death" (Anzaldua 2213). They learn to juggle cultures. They have plural personality, and they operate in pluralistic mode-"nothing of both the cultures thrust out, the good the, the bad and the ugly, nothing rejected, nothing abandoned. "Not only they sustain contradictions, they turn the ambivalence into something else, the creativity, in which they bring all the contradictions in on place.

Though he seems honest in his inspection of the weakness of the African and the British, his mission of identity as well as his divided self does not find any resolution in the final stanza when he questions: "How choose/ between this African and the English tongue I love?" (427). These lines reveal the cause of his ambivalence. He is partly African because his distant ancestors were African and he loves them whereas he cannot betray the English language and culture, which is associated with his life, education, and literary career. For Walcott, the influences of African and British cultures on him are equally important. So, the final lines hint at the poet's inability to resolve the conflict within his self: "How can I face such slaughter or be cool? / how can I turn from Africa or live?" (427).

Written in 1962, *Far Cry from Africa* provides a textual version of the poet's mental contestation. To articulate the clash within the self, the poet evokes the verbal image of "blood" which is "divided to the vein". His hybridity, thus, does not come alone from the cultural mixture or encounter but it is related to the history of his ancestry at the same time; Walcott's grand fathers were white and grand mothers were

black (*Encyclopedia of Post Colonial Literature* 1625). So, his hybridity is also biological. In his poetic career, he is constantly haunted by the images of the European white culture and traditions. For this reason, Walcott's split consciousness is divided both at the expressed and unexpressed, and the conscious and unconscious levels. The *neither the one nor the other state* of his consciousness seems to guide the poet towards the spaces which incorporate the entities of two different elements that are "something besides" the both. These phenomenons of in-between's that figure in Walcott's poem bear a resemblance to Homi K. Bhabha's notion of "inbetween space".

According to Bhabha, postcolonial writing is always at the crossroads of two or more cultures and traditions. This cross road in Bhabha's language is "inbetween space" which means "neither one nor the other but something else besides, In between" (*Location of Culture* 219).

Bhabha describes the inbetween position of hybrid existence as the "Third Space" which emerges inbetween the traits of two mixed cultures. It is the space that very aptly incorporates the complexities of postcolonial realities. Bhabha describes this space as a creative space because it enables us to address both colonial and postcolonial issues at the same time:

It is significant that the productive capacities of this third space have a colonial or postcolonial provenance. For a willingness to descend into the alien territory may reveal that the theoretical recognition of the split space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. To that end, we should remember that it is the

“inter”-cutting edge of translation and negotiation, the inbetween space- that carries the burden of the meaning of culture [. . .]. And by exploring this “Third Space,” we may elude the politics of polarity and emerge as the other of ourselves. (*Location of Culture* 38)

The “Third Space” culture that Bhabha advocates is the postcolonial culture that is of hybridized nature. This space is the space of negotiation and connections between cultures. So, it is a multicultural and multinational space, which could be called the universal culture. This space, which is neither the one nor the other, “inbetween,” provides a terrain for postcolonial hybrid writers to define their own selves.

Walcott’s poems demonstrate the articulations of the “split space of enunciation” as the “Third Space,” the inbetween space, governs his poems. The inbetween spaces provide the poet with many images corresponding to his own fragmented self. “Such images offer a way of imposing an imaginary coherence on the experience of dispersal and fragmentation” (*Contemporary Post Colonial Theory*, Straut Hall, 112). The poet’s play with such images represents a postcolonial Caribbean poet’s attempts to cure the cultural wound created by the colonial intrusion through his creative world. Hall further writes that the Caribbean ache of “loss of identity” begins to be healed when these forgotten relations (of the past) are set in place (112). At this juncture, the inbetween imagery, more than being locations to locate his self, enable Walcott to “set in place the forgotten connections” of his identity, creativity, culture and cultural root.

It is this bicultural tension that governs Walcott’s poetic world. It has provided the poet with many geophysical as well as spatio-temporal spaces to articulate anguishes stretching from ambivalence to the liberation. Walcott works with both tangible and intangible spaces and dramatizes the act of liberation at the textual level.

Such inbetween spaces as they are the mixture of two different spaces resemble the poet's state of being as the poet is at the frontier of African and European cultures and traditions. More than being merely the spatial and temporal equivalent of the poet's own consciousness these spaces provide him "the terrain for elaborating strategies of selfhood- singular and communal that initiate new signs of identity [. . .]" (*Location of Culture* 1). That's why, these spaces function as a stage for the poets to dramatize his search for root, his angst for identity formation and the liberation.

### III. In-between Images and Walcott's Celebration of Liberation

Walcott's imageries portray a picture of in-between space in which Walcott finds himself after the liberation of generations' long colonialism. "Beach" and "twilight", the governing images in his poetry, hint towards a hybrid condition of Caribbean citizens. He has employed "twilight" as imagery from early to later phase of his poetic career. We encounter "twilight" and "dusk" imagery in "Harbour", a poem from Walcott's first published anthology *In a Green Night*. In this poem Walcott observes a fisherman returning home in the dusk. "Dusk" is a time between "day" and "night". Its name is twilight. It evokes the idea of intermediate condition of being between two points. A hybrid poet, who is always at the frontier of two cultures and is haunted by the sense of "home" and lack of it, is observing a fisherman returning home from a harbor during the dusk. At one level, the fisherman's return to his home suggests the poet's own symbolic journey towards his beloved Africa, his origin.

Another aspect of the poem is that it is set in harbor that is sea and in Walcott's context, the Caribbean Sea:

The fishermen rowing home yard in the dusk  
 Do not consider the stillness through which they move  
 So' I since feeling drown should no more ask for the safe  
 Twilight, which your calm hand gave [...] (The Harbour, *Selected Poetry*; 1)

The poet observing the home ward-rowing fisherman declares his determination to get the "safe twilight". Since in-between locus of twilight corresponds the hybrid, in between identity of Walcott, the poet, here, seems to abandon the colonial influence.

Abandoning all the impacts of colonialism, he desires to return to his own uncontaminated origin. In fact, by setting his poem on Caribbean harbor, the space which reminds the time when African laborers were unloaded there to serve colonial plantations, Walcott has already been able to invoke his African ancestors. He has partially fulfilled his yearning to “sing our Caribbean Sea” which he fully fulfilled in “Omeros”. Walcott’s tendency to invoke home, Africa, and the past from his present location has a historical significance as it implies linguistic, literary, and racial hybridity of the poet and his desire for his origin. As Twilight literally means the transition between daylight and darkness, here in the poem, it shows a transition of a poet from his origin to a contaminated hybrid culture of Caribbean region after the demise of colonialism.

The importance of twilight to Walcott is very significant as he begins his autobiographical poem *Another Life* with the same image:

I begin here [. . .]

.....

Begin with twilight . . . (*Another Life, Selected Poetry*; 42)

To begin a poem with twilight, which generally suggests the end of a period, sounds ambiguous, but Walcott’s vision of it is clear as a historical metaphor. If we analyze postcolonial condition, immediately after the transfer of power from the colonial rulers to the native elites, the image seems apt. The condition, in which there is no direct rule of the colonizers but there is still the influence of colonial shades in most of the cultural, social, and governmental sectors, is no different from twilight, a mixture of light and darkness. This image evokes a marked change in this society, which was then ruled by a colonial power. It also evokes a changeless condition in the sectors where there is still a great influence of colonial system. Walcott’s own hybrid

condition is compressed in this image. The opening lines of *Another Life* describe such a transformation:

Begin with twilight, when a glare  
Which held a cry of bulges lowered  
The coconut lances of the Inlet  
as a sun, tried of empire, declined [. . .] (*Selected Poetry* 42)

The decade of 70s was the time when the Caribbean countries were being independent. As suggested by above lines, an epoch has come to an end and another has begun. It is the time when we literally watch the twilight of the Empire, its demise and the beginning of a new postcolonial era. Therefore, Walcott's use of this image seems apt in this poem also.

However, this is not the only instant where Walcott uses this image to mark the change. In the epic of 1990s entitled *Omeros* Walcott uses nearly the same image:

[. . .] The sun went out, and the horizon  
enclosed the schooners, the canoes and  
an empire faded with one last,  
spastic green flash [. . .] (*Omeros* 119)

The “spastic green flash” is the light of the liberation that Walcott envisions in the poem. Walcott uses the image to talk about the transition in the political sphere of the Caribbean world from pre-colonial to the post colonial. “Ruins of a Great House” a poem collected in *In the Green Night* is preceded by an epitaph which underlines the importance of twilight:

Though our longest sun sets at right  
declensions and makes but winter  
arches, it cannot be long before we

lie down in darkness, and have our  
light in arches [. . .] (*Selected Poetry* 7)

To use twilight to talk about the great house is remarkably meaningful. The first line of the poem clearly states the ruins of majesty of the great house. The large house is no longer there; what remain are the stones and the “disjecta membra,” the broken components of the house. The “Great House” has lost its structure, its beauty, and glory. It is dejected and has turned to a fertile place for lizards. The gates are stained and the axle and coach wheels are thrown with the cattle droppings. The dejected and destroyed “Great House” has begun to smell the dead limes. The image of stained and odorous remnants of the “Great House” reminds the declining state of Empire.

The image of “Great House” conjures up the hose of the colonial master. “The Great House” thus has metonymic relationship with the colonial power and is associated in the beginning of the poem with twilight. Since Walcott here talks about the ruin of a ‘Great House,’ Twilight hints at the end of the period. More than this Walcott draws on many historical references. The reference to “marble as Greece” reminds the architecture and scripture of Grecian empire which now are ruined. The formation of all such images is the results of Walcott’s creativity, which is itself a product of inherent bicultural tension.

Similarly, the “Faulkner’s South” refers to southern American storyteller William Faulkner who in his novels “explored the phenomenon of personal and social disintegration, charted the persistence of the past into the present” (*Selected Poetry* 96). The poet through these references hints at the fact that integration and disintegration, rise and fall are the natural phenomenon and are two sides of a coin. Through the lines “That Albion (England) was once/ a colony like ours” (*Selected Poetry* 5), the poet implies that history, as understood traditionally, is not progressive

but the development of human history and civilization is merely an outcome of its cyclic movements instead. Although Walcott advocates circular movement of history, he does not seem liberated from the influences of the advocates of the progressive history. He invokes the same Greek, American and European artist to talk about the ruin of “The Great House”. This condition of hybridity where he retains the original concept of circular history and also adapts the notion of linear history, a gift presented by colonialism for its postcolonial citizens. Therefore, though he has retained the notion of circular history; he sees the possibilities of the emergence of new potentialities and new realities from the threshold of Twilight similar as the linear European history tends to believe, as he writes: “the rivers flow/ obliterating hurts” (*Selected Poetry* 4). At this moment, the twilight in poet’s creative world bears traces of both ruins and regeneration. The atmosphere of setting sun that he sets in the epitaph of the poem indicates that the poet is envisioning a bright day to come that obliterates the “hurts” caused by the empire. These images come as reconciliation in the poet’s mind between his origin and deep impacts of colonialism. Walcott’s own hybrid condition, his own bicultural tension, manifests itself in the creation of all such hybrid images and notions. Therefore, Walcott’s creativity emerges from his own tension of being a hybrid man.

Walcott’s bent towards local dialects or French Creole suggests not only his attempts to fashion his own style but also related to the interest of the people who have love and respect with poetry written in their own national language than the borrowed (SE) one. So, gradually as Breiner writes, “with the appearance of *The Castaway* (1965) dialect is superseded by a new colloquial voice for the poet himself, this is flexible in satirical contexts and recognizably Trinidadian” (161). In their attempt to give voice to the Caribbean experience, the writers have developed their

own idiom of expression, which is best represented by the notion of “nation language” advocated mainly by Caribbean poet and critic Edward Barthwaite. Nation language according to Barthwaite represents “the African aspect of experience in the Caribbean” (*Postcolonial Reader* 311). Walcott’s penchant to create “a new colloquial voice” that suits to the interest of the Caribbean people at a macro level suggests Caribbean poets’ attempt to produce their own idiom of expression.

But Breiner’s observation does not necessarily encompass all aspects of Walcott’s oeuvre. Equally pre-eminent among Walcott’s critic is Rei Terada, who provides a bird’s eye view on the poet’s style and some often recurring themes; particularly he finds vivacity, Intellectual energy and sensuous word play in his poems. He observes:

He uses verse from as strict as rhymed couplet and as loose as free verse and his poems treat such subjects as the philosophical implication of origin and exile, the nature of language and the connection between Caribbean cultures and other cultures, past and present. At their best Walcott’s poems form a complex texture of colloquial North American and Caribbean English, highly wrought figures of speech, theoretical declamation, humor and polemic. (*The Encyclopedia Americana* 271)

Walcott has experimented with the varieties of verse forms in his poems. He appears more flexible in the manner of following the traditional English verse forms and styles. But one of the interesting aspects of Walcott’s choice of techniques is that he is always all inclusive; he is never indifferent to both old and new stylistic trends ever developed. Walcott’s poems heavily depend on figures of speech. His poems can be distinguished “by a combination of virtuosity with control; by a sure sense of toe

nuance; and by delight in the sensuous and dramatic vitality of word” (Louis James 1094). Walcott always tries to create the sense of appropriateness between the subject matter and form of his poetry. Walcott, in both poetry and drama, “juxtaposes the textual richness of language/ race/ geography with the discriminating opposites of Black/White” (*A Case Study* 19). Thus, Walcott’s poems and dramas exhibit a yoke of binary oppositions: strict form and loose form; pure language and hybrid language; black and white and Caribbean culture and other cultures.

Walcott’s Caribbean based poems, which are mostly about landscape, seascape and the nature; represent a part of his search of “fresh metaphors”. But, comparatively more important aspect of these poems is their exposure of Walcott’s ambivalent attitude towards the land he loves and the culture he celebrates. Walcott’s love and reverence to west Indian life is one of the two contradictory aspects of his attitude towards Caribbea; the other being his agony of historical fact of dispossession, the bitter reality and its memory that supplies turmoil of antagonism in his psyche:

Walcott’s principal subject is the extravagant natural beauty of the Caribbean which because of the moral ‘contagions of colonialism, is for him always ‘a fierce background to sorrow’. Beyond and a part of this is his sense of himself as the dispossessed inheritor of two cultures. (*Encyclopedia of Post Colonial Literatures* 1504)

It is this sense of cultural dispossession and the awareness of homelessness that alienates Walcott from his beloved Caribbean space:

The personal isolation one sensed in his first poems has continued to be a theme through the later poems collected in the “Castaway”. The tone of estrangement persists from early to later phase of his poems

but the poet's attitude to isolation is never negative. [. . .] It has become increasingly the basis for a many sided exploration of isolation— physically, culturally, and in ways that Walcott sees as quintessential to the human being and the artist above all. The quest makes its own discovery in the creation of the poem. (James 1559)

Walcott celebrates isolation because it supplies stimuli to his creative act increasing the urgency to enunciate the anguish of the chronic cultural wound caused by imperialism. Moreover, Walcott believes in what Leela Gandhi calls the “transformative power of imagination”. Walcott's vision of poetic imagination is often compared with that of English Romantic poets. Gandhi passes a very balanced comment on the postcolonial bent of Walcott's romantic imagination. Post colonial texts as Gandhi observes have the potentiality to cope with the bewilderment of colonial aftermath and to fashion an improved ethno political culture. In similar gesture, according to Gandhi:

Walcott's commitment to poetic composition becomes an act of ongoing political commitment in its own right . . . a creative antidote to counter ever-prevailing individual and societal tendency to decompose. White discerns in a writer like Walcott, echoes of Blake preeminent among the Romantics for his belief in the ameliorative agency of poetic imagination. (*The Post colonial Theory* 161)

Walcott's oeuvre represents his predicament of the historical fact of cultural dispossession. In other words his writings are the articulation and in a way the act of annihilation of cultural schizophrenia that has shaped his personality. According to Bruce Woodcock:

In both poem and drama Walcott shows what West Indians do have to celebrate: a sense of newness, strength and poverty. One of the ways in which he celebrates this is by exploiting and translating (almost in an alchemical sense) his cultural schizophrenia, rather than merely suffering from it. He recognizes his capacity for what he calls ‘cunning assimilation (Walcott 1998, p. 43), for being a ‘mulatto of style; a mongrel . . . bastard . . . hybrid’ who exploits the cultural diversity from which he comes. He visualizes the foraging of a language that went beyond mimicry by writers making creative use of his schizophrenia, an electric fusion of old and the new. (*A Companion to 20th Century Poetry* 548)

Along with working as a healer of his schizophrenia, Walcott’s poems epitomize his intense predilection for home, reminder of which are the homecoming poems that end in different levels of ambivalent expressions. But Walcott’s invocation of home is not merely artistic daydreaming but it “involves beheading the illusions of belonging offered by authoritarian models, it involves the invocation of the sleeping spirit that lay within the actual and metaphorical archipelagic landscape of the West Indies” (*A Case Study* 228).

Walcott’s desire for cultural root and his antagonism towards the invaders culture persist in all of his writings. All these critical reviews in one way or the other reveal different facets of Walcott’s poetic personality, thus, identify his poetry in the rubric of postcolonial poetics. Unlike these critics Elaine Savory analyses Walcott’s poetry from feminist point of view. She charges Walcott of being male-chauvinistic. According to Savory:

Walcott's creative world is predominantly male one in which man has close and important understanding of one another. He also deals with racism, colonialism and the situation of the poor masses with intelligence, anger, and originality. But his treatment of women is full of clichés, stereotypes and negativity. (Savory 246)

The gravity and strength of Walcott's poems do not rest alone in his ability to handle language and the figures of speech, rather the poems of Walcott draw their strength from the location in which Walcott himself stands. This very location is none other than a in between space which compels him to draw compact images and metaphors to express his feelings of the loss of identity. The equally worth noticing aspect of his writing is his tactfulness to make a correspondence between the changes of styles and theme. These changes in his style and themes are also informed by the changes and diversities of his cultural location. The deviation and distortion on materiality and choice of diction go parallel with the deviation (even fluctuation) in his perception of reality caused by his increasing awareness of cultural fragmentation and cultural identity. To articulate this, Walcott experiments with different aspect of language, which goes simultaneously with the experimentation with new subject matter and issues that are identical with poet's spatial temporal condition.

In *Omeros*, an epic of the 90s, we find the poet brooding on the possible decline of the empire:

Once, after the war, he'd made plans to embark on  
 a masochistic odyssey through the empire  
 to watch it go in the dusk, [. . .] (*Omeros* 90).

These lines are the last lines of book two of Walcott's epic, *Omeros*, which suggests Achilles' dream to embark on a journey towards Africa. Immediately after this

determination of Achilles, Walcott deals with Achilles' dream journey (masochistic Odyssey) towards Africa. What is important here is the association of dusk with empire? The poet's delineation that the speaker watches "it" (empire) goes in the "dusk" is an expression of the decline of the empire. Furthermore, Walcott's frequent association to setting sun with empire reminds the well-known phrase that the sun never sets in the British Empire. The image was and is still deeply printed in people's mind, which thus, sums up the worldwide domination of British Empire. On the contrary, by emphasizing the importance of "Twilight," "dusk," and the "setting sun" the poet falsifies the so-called adjective given to British Empire through ages and implicitly stresses that a remarkable change has taken place:

Their sun that would not set was going down

On their flushed faces, brick work like a kiln [. . .]

("The Bright Field", *Selected Poetry* 75)

Through these lines too Walcott hints at the political transformation from colonial (Their sun) to post colonial (was going down). Here, Walcott implies the fact that colonialism was not unavoidable, and suggests that change can occur. By poeticizing the end of British *Raj* through the patterns of the images of the setting sun the poet hints at the fact that the sun that was supposed to shine for ever was just an invention, a construct of power which received a severe blow in the anti-colonial struggles and more rigorously in the post counter discursive practices. By implying a possibility of change, the poet suggests that a new period is impending. Thus, by referring the temporal image of in-between location the poet exhibits his dependence on these images to dramatize a period of historical change, a postcolonial condition.

More than describing the transformation of colonial world to postcolonial, twilight, a temporal image of in-between space, also tells about Walcott's

imagination, his creative act and his conception of poetry and which, in turn, is related with the liberation of poet's mental anxiety in to the magnificent verse lines that concretizes his crude feelings. As Macarie opines, there is a "correspondence between Walcott's creative act and the twilight. Indeed creative act is coterminous with twilight" (81). It can be argued that writing poetry, the creation of metaphors and twilight are linked. As twilight occurs during the period of transition between daylight and the darkness, similarly, creative act takes place between "the period of consciousness and the period when unconscious contents of psyche are released" (*The Literary Criterion* 81). The creative art is the product of the interaction in an artist's mind between conscious and unconscious as well past and the present. As Wilson Harris argues dialogue between past (unconscious, dark) and present (conscious, light) is a necessary step of creative act (*Post Colonial Reader* 189). This phenomenon finds its best expression in the following lines of Walcott's poem:

Darkness climbed their knees until their heads were dark  
 The wind, wave-muscled, kept its steady mowing  
 He followed, that was all,  
 His mind, one step behind  
 Pacing the poem, going where it was going. (*Selected Poetry* 116)

With the climbing darkness the persona presupposes that the light is fading, thus this movement from light to darkness enables the speaker to translate his thoughts into the poetic lines. Similar association can be found in the recent poem, "The Bounty":

The lion  
 Of the headland darkness like St. Mark's metaphors,  
 Breed and flit in the caves of the mind (*The Bounty, Collected Poems*  
 69)

Metaphors that appear in this pivotal point of the day, and the nexus between brightness and darkness are thus related to the act of writing poetry. Poetry is undoubtedly associated with twilight at a deeper level because its “modus operandi” is metaphor, namely a transport of meaning, which can also be stated as transition, intermediary condition or a partial illumination. Walcott refers this in his poem entitled “Nearing Forty” thinking that his creative powers are fading. He yearns for an extra energy to retain his creative power:

I may judge my work  
 By the bleak modesty of middle age  
 As a false dawn, fireless and average,  
 Which would be just, because your life bled for  
 The household truth, the style past metaphor  
 That finds its parallel however wretched  
 In simple, shining lines, in pages stretched  
 Plain as a bleachy bed sheet under a gutter  
 Of occasional insight (Nearing Forty, Selected Poetry 38).

Walcott, here, invokes the same recurring image “dawn” to talk about his fading imagination, which is “near weak vision”. Though Walcott qualifies dawn as “false dawn” it is a time when first light appears on the earth. That’s why, the “dawn” which precedes Walcott’s yearning for “occasional insight” implies that dawn or twilight is related to partial illumination of his creative world.

Walcott’s creative world is founded on the tensions and contradictions as the poet himself inherits the contradictory impulses from his birth and brought up in the hybrid society of St. Lucia. Critics have observed a sort of creative tension between the local and universal, between the varieties of English, and between the spoken

words and literary form in Walcott's works. This is originally expressed in the dichotomies of race, color culture, and heritage reflected in the texts. In fact the Caribbean is the "inheritor of the world's major culture as it is made up of the amalgamation of the British, French, American, African and Indian" (*Encyclopedia of Post Colonial Literatures* 1299). In this view the Caribbean make a palette of experiences and models for an artist like Walcott to explore the history, art and the people of the region.

Each anthology of Walcott's poems has titles, which corresponds to the shifts those appeared both in style and themes of his poems. Such titles seem to grow one from another. The first anthology *In a Green Night* (1965) records the poet's profound love of West Indian landscape and his intense longing for his cultural root. But the poems anthologized in *The Castaway* (1965) note Walcott's sense of alienation from his society. According to Bruce King: "his volumes after *The Castaway* record [. . .] his increasing alienation from the actual society of St. Lucia while presenting him as a part of Caribbean history" (*Contemporary Poets* 1023). In the subsequent volume *The Gulf* (1969), Walcott meditates on the gulf between America and the Caribbea. Poems of the anthology show "the gulf between exile and the native, the poet and the masses and his youthful hopes and his middle ages" (1023).

Critics have observed a marked change in Walcott's style from the mid 70s onwards. Walcott's highly complex and what Bruce King calls the "incantatory style" underwent change coming closer to plain speech. One of the prime examples of the poems in which the shift can be seen is the autobiographical poem *Another Life* (1973). This long verse poem is remarked as the study of poet's growth from childhood to youth and for that matter, it is compared with Wordsworth's "Prelude". The poem is a meditation on the politics of his nation. Abandoning the obscure style

of his shorter poems, Walcott displays a great virtuoso in the simple verse lines of the poem. It is also critiqued as a Caribbean “Portrait of Brown Artist as a Young Man”. Walcott wrote about a local political issue in *Sea Grapes* (1976) but the book is more remarkable for its new style. Walcott has also tried to violate the notion of pure and authentic language by writing poems in dialect and pidgin. Commenting on *Sea Grapes* Luis James writes: “there is no longer the sense of tension felt in much earliest work, between his Caribbean environment and the European literary culture in which his poetry has found an accepted place” (*Contemporary Poets* 1159).

Walcott’s autobiographical poem *Another Life* provides a special case of how Walcott’s imagination is informed and influenced by temporal images of in-between location. Among the central concerns of the poem are “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). In the process of translating contents of his consciousness into the verse lines, the poet advances the notion of identity, describes his crucial experience on the adult’s life and recalls how he was attracted by the “ordered, colonial world”. Finally the poet argues about the primacy of the creative imagination, and its capacity to incorporate and surpass the events of history. The poet declares that *Another Life* began for him when he fell in love with art: “that he fell in love with art/and life began” (*Another Life*; 49). Thus, the poetic world provides the poet a platform to discourse on the blurred vision of his pedigree and to raise question about the “true light” that lights the dim vision of his pedigree:

But which was the true light

Blare noon or twilight [...] (*Another Life*; 48)

The poet's confusion about "true light" stems from his unconscious desire to be a pure African, the locality that has hidden the "light" of his ancestry. On the other hand it comes out from his brought up in white culture and tradition, which gives him the 'light' of English culture. This confusion caused by the poet's exposure to two distinct kinds of situations, finds its resolution when the poet takes refuge to poetry, the written twilight of conscious and unconscious desires and longings:

Teetering and tough in unabashed unhope

As twilight like amnesia blues the slope

When over the untroubled ocean, the moon

Will always swing its lantern [...] (*Selected Poetry, Another Life*; 67).

Here, twilight is driving the moon. The poet compares twilight with swinging moon. Moon here stands for creative power (*Selected Poetry*), and imagination that in Walcott is nurtured by the twilight. Thus the twilight has a metonymic relationship with poet's creative world.

In all the above discussed poems the images of twilight, dawn, dusk, setting sun, the fisher man's returning home ward, spastic green flash, and many others are directly or indirectly related to the colonialism, liberation, and the poet's hybrid condition. Among his poems it is "Far Cry from Africa" which depicts poet's agony for his mixed identity more vividly than others. The title of the poem involves an idiom, "a far cry", which means an impossible thing, the return to his unspoiled African identity. But the poet seems to use the words in other senses also; the title suggests in one sense that the poet is writing about an African subject from a distance dislocated from his/her own original land and identity. Writing from the island of St. Lucia, he feels that he is at a vast distance-both literally and metaphorically from

Africa. However, it also suggests that there is a deep and long lasting association between his current location and his origin.

That very association is the association of culture and blood. He is in one sense devoid of his original culture and blood, for he is already a bi-cultural man with a mixed blood. He demands his own uncontaminated culture, but his demand is has no meaning, for that culture (true African culture) can not be found as it is already impure by the mixture of white colonial cultural juice and by other natives' culture living in the West Indies. Therefore, his call for true African identity and culture is nothing but a far cry, an agony and frustration that Walcott has for the loss of his origin. The first stanza shows his anger for the torture and murders that the whites from Europe did in his own land. All the historical and statistical data are manipulated and are made to support the colonial policy of an altruistic cause of civilizing the brutes and savages. His agony for the brutality in Africa itself is seen when he writes, "Corpses are scattered through a paradise." However, it is all the history and it is difficult now for a man, who is bicultural, to reach that paradise. It is just a dream for him, therefore, a far cry. His own land has been changed and altered by all that violence, which left all the corpses, scattered through the paradise. It is his sadness that is expressed in the first stanza, but a much sadder tone ends this poem. "I who am poisoned with the blood of both, where shall I turn, divided to the vein?" This sad ending illustrates a consequence of displacement and isolation. Walcott feels foreign in both cultures due to his mixed blood. An individual sense of identity arises from cultural influences, which defines one's character according to a particular society's standards; the poet's hybrid heritage prevents him from identifying directly with one culture. Thus creates a feeling of the vanquished and the conqueror, although he portrays the cruel imperialistic exploits of the British without creating sympathy for

the African tribesmen. This, objectively, allows Walcott to contemplate the faults of each culture without reverting to the bias created by attention to moral considerations.

However, Walcott contradicts the savior image of the British through an unfavorable description in the ensuing lines. “Only the worm, colonel of carrion cries/ ‘waste no compassion on there separated dead’.” 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’s divided loyalties engender a sense of guilt, as he wants to adopt the “civilized” culture of the British but cannot excuse their immoral treatment of the Africans. The poem reveals the extent of Walcott’s dismay in his inability to resolve the paradox of his hybrid inheritance. Therefore, Walcott takes shelter under literary creation where he can fully depict his loyalty to both the culture. Thus, all of his literary tropes are the creation of his hybrid mentality, which can compress all his agonies, and frustrations of a mixed blood.

#### IV. Conclusion

It is almost impossible to arrive at a conclusion in any literary work in general and especially with widely acclaimed poet Derek Walcott. Caribbean poet and dramatist Derek Walcott's poems provide an interesting and megalomaniac look to acknowledge the recent expressions of hybrid existence in the postcolonial world. Walcott suffers from hybridity exactly in the way it is with other postcolonial writers but the resulting effects of the pain appear differently with Walcott. The history of hybridity does not paralyze the poet's imagination as Bruce Woodcock postulates, "for Walcott, 'Muse of History' should enable the writer's imagination" (548). Thus Walcott's hybridity is not an end in itself rather it marks a point of departure for the poet. When he begins with hybridity he begins with in-between images of around the Caribbean Sea, and beyond the spatial to the temporal. Walcott's consciousness, that could be called the twilight consciousness because of its affinity with hybrid-like dual positions and its poetic manifestations, epitomize the postcolonial claims of identification. And this claim finds its theoretical base in the discourses of "inbetween space" especially that of Homi K Bhabha. This space, which Bhabha calls the "Third Space", is the space of contestation and negotiation. It is a space of contest because it provides the writers (postcolonial) with a new situation and reality to write back, sometimes biting back, the colonists. It is the space of negotiation because the people of Postcolonial World have no negotiation to adjust in the postcolonial mosaic culture.

Since most of the Postcolonial cultures bear the legacy of hybridity, it is the fundamental reality of the space and its inhabitants. When a culture gets hybridized it turns to be a contact zone as well as a space inbetween two cultures.

In this sense the in-between spaces and the hybrid cultures of the postcolonial world are the realities of the space.

This creative hybridity, however, provided Walcott an Ariel view of his own culture (Caribbean culture of St. Lucia), and the culture that he is condemned to accept with ambivalence. This cultural displacement had a negative impact that laden other writers in English with a cultural pang. Walcott, exceptionally, developed a mechanism of resistance to come over the crisis of identity. This identity formation posited a creative force in Walcott as W. B. Yeats succinctly surmised, "Out of quarrel we make poetry". As poetry itself is the consequence of struggle in-between poet's personal self and his embellishment (political and cultural), Walcott has postulated a third world dilemma that is more than what other postcolonial writers had ever been able to do.

Postcolonial imagination could hardly be accepted as an aesthetic effort in bringing object as beautiful. Bicultural identity would have been pervasive if Walcott had not embroidered it with romantic sensibility. Walcott has proved himself a genius in literary architecture in projecting his identity above the postcolonial pang. His suspension of both identities has not taken him aloof from his identity either. This bicultural tension plays a role of anodyne, a relief, to create an artistic force that enabled Walcott with a potential of creating poesy in *Omeros*. To put this process of identity formation in Walcott is to accept the poststructuralist notion of identity formation that was forehanded by Lacan, identity is not a stable force but undergoes a change according to situations. The bicultural displacement has formed, not painful but a mosaic experience and a different artistic identity in Walcott.

Walcott's consciousness remains 'critical', that is, neither 'engaged'-immanent, nor transcendental, in his images. His poeticization with the images of in-between

location firstly finds in them the "liberating alternatives" and then treats them as a reflection of own self. He is able to ride upon the "hypnotic trance" far beyond the bicultural pangs. Walcott's creativity and imagination is bifurcated with a new vision- a vision of creating an artistic universe far above cultural conflicts, it is as if conflict has been a ladder to artistic abstraction. In Walcott's poetry bicultural tension evades the artistic lingering and limitations, thus, contributed as a creative force.

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