

I. Introduction

General Introduction

This research is a critical discussion of Derek Walcott's poetry in the light of the cultural dualism. His poetry is the creation of his twilight consciousness because of his mixed blood. Caribbean roots and cultures and the English literary traditions are the sources of his poetry. Walcott's native land envelopes the people of many cultures and communities because of the imperial occupation that produces hybrid culture.

Likewise, the Caribbean writers inherit the hybrid identity from their ancestors and profoundly feel the lack of their own cultural heritage. This sense of exile makes them unable to locate themselves in one place or culture. Walcott's poetic imagination is able to express his cultural dualism because his poetry incorporates cultural conflicts regarding the European and African cultural heritages. In *Encyclopaedia of Post-colonial Literature*, David Richards says that the West Indian communities represent "a wider global population within the confines of a small geographical areas, Americans, Africa, Indian, and European cultures have all contributed to the West Indian identity" (1199).

Walcott has expressed his cultural dualism which can neither accept him as a colonizer's nor a colonized's culture. His cultural dualism is defined in relation to the Caribbean culture and English tradition. His cultural conflict provides the records for different researchers, questers and dynamic persons. His journey from past to present, Caribbean to Europe, are always directed by contradictory sets of ideas, beliefs, feelings and experiences. Richard Collins says that "Walcott tries to create his identity out from the history of Caribbean culture and English traditions" (738). He further says that the identity constructing in the in-between space is "the postmodern idea of constructed identity" (738). Due to the cultural dualism, Walcott's poetic personae

fluctuate from one point to another. This cultural conflict allows him to broaden his experience and enables him to visualize the future.

This research critically analyzes how Walcott evokes his split consciousness due to his mixed blood and divided roots. Walcott's poetry is guided by neither the English nor the Caribbean culture but by something else. This phenomena of in-betweenness that figured in Walcott's poetry resembles Homi K. Bhabha's idea of "in-between space" (*Location of Culture* 219). According to Edward Bangh, Walcott's cultural dualism is associated with his history:

These center on his search for a Caribbean voice and poetics, and include his deep and at times problematic relationship to the western canon; his engagement with the ideological, "political" aspects of the question as to what constitutes Caribbean's, and more particularly the Europe/Africa divide and interface; his position and creative achievement in relation to the linguistic dynamics – Standard English vs. Creole of the Anglophone Caribbean; and, central to all the above, his 'quarrel with history'. (151)

The people of different cultures and societies amalgamated during the time of imperial occupation in the region produced generation of hybrid people who are the present day West Indians. Thus, the people of this region are historically hybrid. At this level, Walcott represents the generation of artists who inherit identity from their Caribbean ancestors and profoundly feel the lack of their own cultural heritage. This lack makes them unable to locate themselves in one place or culture. Hence, Walcott's imagination informed by the complex admixture of cultures transcends the frontiers of space and time. So, his poetry incorporates in-between images, symbols and metaphors drawn from European and African cultural heritages, Caribbean landscapes and

seascapes, myth, legends and nature. Walcott describes his in-between position of hybrid existence as a Caribbean and a European that present his cultural dualism.

The whole research focuses that Walcott's in-between space is not the burden of creating meaning of culture but the space of negotiating, interacting and creating tension that become the creative conflict for his poetry. Regarding the same issue, Ferguson, Salter and Stallworthy borrow the statement of W.B. Yeats that "out of our quarrel with ourselves we make poetry" (427). So, the in-between space is multicultural and multinational that could be called the global culture which provides a place for writers like Walcott to define their cultural dualism.

This research is particularly centered on examining the poet's cultural complexities in relation to his endeavour of identity formation. For this purpose, this research will unravel the metaphoric web that covers Walcott's poems, thereupon to show the correspondence between Walcott's hybrid identity and the cultural conflict that appear frequently in his poetry. After considering the diverse dimensions of such hybrid identity, this research will be focused on to reveal how Walcott's imagination depends on both the tangible and intangible "in-between" spaces in his attempt to resolve the conflict between his inner self that longs for cultural solidarity and his outer self that distances him and alienates him from his own place, culture and time.

The poetic imagination of Derek Walcott is guided by his cultural dualism who provides him with many geophysical as well as temporal spaces to articulate anguishes stretching from ambivalences to the liberation. His cultural dualism is the cause of his divided roots that resemble his state of being as the frontier of Caribbean and European cultures and traditions. Ferguson, Salter and Stallworthy say that "Derek Walcott's poetry has the theme of divided roots, isolation and the mixture of the English literary tradition and the history of his own native people" (427). Likewise, Homi K. Bhabha views about the spatial and temporal equivalent of the poet's own conscious and

divided self in in-between spaces that "the terrain for elaborating strategies of selfhood-singular and communal that initiate new signs of identity . . . (1). In this way, Walcott's in-between personae functions as a platform for him to dramatize his search for roots and cultural identity.

Walcott's dualism position concentrates on Caribbean people and culture as well as English traditions that articulate his confusing loyalties to the African and English inheritance. Even if he longs for the African culture, he criticizes the African savage who abuses the fertile spaces of their native land. He compares African violent act with the flies that "Batten upon the bloodstream of the veldt" (*Collected Poems* 17). Walcott again comments the authoritarian British or Colonizer figure with "worm" (17), a creature that depends on the other's blood for its existence. We can view that Walcott can't tolerate violence whether it is done by British colonizers or by his own native people: "The violence of beast on beast is read/As natural law, but upright man/ seeks his divinity by inflicting pain" (17). African people and culture and British traditions are equal for his poetic personae. His feeling about his Caribbean culture and English civilization appear ambiguous because he doesn't stick to either side and ignores the trap of each culture. Like Derek Walcott's poetry, many postcolonial writing bear the traces of hybrid experiences caused by cross-cultural encounter during colonial occupation is characterized by ambivalent expressions. Crow and Banfield view about Walcott's ambivalence attitude due to his cultural dualism because Walcott says "For whom do I write?" (8) These expressions steam from the realization of the lack of cultural root, cultural identity, and the spaces to locate the consciousness as well as from the profound desire in writers to articulate their afflictions. Ambivalence thus, is at the heart of post-colonial writing which is the cause of the cultural conflict of the writers. Benson and Conolly, the modern critics, consider the same vein that "Derek

Walcott tries to define his dualism in the relationship between Caribbean culture and English traditions" (1625).

Derek Walcott's cultural dualism is the realities of his divided roots. This space creates suffering and pain in postcolonial writers but the effect of pain and tension appear differently with Walcott because this pain of hybridity does not paralyze his poetic imagination. Walcott's hybridity, in-between position and divided roots are not an end in itself rather they mark a point of departure for his poetry. When he begins with his divided roots, he begins with his in-between position and brings images from Caribbean culture and adopts English literary traditions simultaneously

Derek Walcott and His Poetry

Derek Walcott was born in 1930 on the island of St. Lucia in the British West Indies. He was a twin, and both his grandfathers were whites and his grandmother were blacks. Receiving a sound colonial education in school and at the University of the West Indies in Jamaica, Walcott intended to become a painter but soon found himself drawn to literary work as a book reviewer, art critic, playwright, artistic director of a theatre workshop, and later professor of literature at Boston University. He has always been aware of his place in the tradition of British and American literature. Richard Collins argues that "he has never tried to hide his influences, which range from the Greek and Roman classics to such modern authors as Hardy, Yeats, Joyce and Robert Lowell; indeed, they often form one layer of his subject matter" (737). Walcott has written numerous plays, and his prose has been collected in *What the Twilight Says* (1998). Elected to the American Academy and Institute of Arts in 1979, he has received numerous awards, including the Welsh Arts Council's International Writers Prize (1980), the MacArthur fellowship (1981), and the Nobel Prize for literature (1992).

Walcott's writing establishes correlation between art, life and artist through the exploitation of in-between space with which he seems to be preoccupied from the early

days of his career. His in-between phenomena are identical with postcolonial mixed culture and its textual expressions and 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 dismantle. Colonialism, nearly four centuries long political as well as cultural and political sovereignty of people across the globe inflicting people with hybridization, displacement, exile and other possible maltreatments causing cultural fragmentation. 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. (548)

Walcott's poetry has received many critical responses from the early days of the publications. Some critics have observed the stylistic aspect of his poetry especially the shifts appeared both in metrical patterns and language whereas others have inspected thematic aspect paying special attention to Walcott's sense of home, time, space and history. His poetry is influenced by the Caribbean myth, legends culture and European literary traditions simultaneously. He followed the Standard English and the verse form developed and practiced by the writers like Edmund Spenser, John Milton, John Donne, Yeats, Joyce and Dylan Thomas. Regarding his writing style and the influence of the Caribbean culture and English traditions, Crow and Banfield say:

Walcott no doubt includes himself in the category of writer he calls 'the mulatto of style', whose efforts to purify the language of the tribe inevitably invite accusations of treachery, assimilation, pretentiousness and 'playing white'. The diversity of his writing, even if we consider only his work for the stage, indicates the numerous attempts to absorb both his inheritances, African and European (Ashanti and Warwickshire, to be exact) - to find a language, a style, a form that can authentically express West Indian reality without mimicry of either. (21)

Walcott's cultural dualism is directly associated with his writing style which is called "mulatto of style" because he has to celebrate his Caribbean culture, language and English tradition at the same time. It is especially his techniques, the choice of diction and metrical pattern that make his poetry remarkably distinct. While adopting the styles and techniques of European literary traditions, Walcott does not imitate them slavishly but tries to develop his own voice as well as cadence suitable to the West Indian themes.

The sense of in-between ness that Walcott consciously evokes in his poetic lines hints at a postcolonial poet's bent towards rejecting and resisting the European metaphysic's notion of fixity of meaning. More than this, Walcott's tendency of adaptation 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 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 in-between space, Caribbean culture, dialect, pidgin, Creole and English literary traditions from the early days of his poetic career. Rei Tereda provides graphic details about Walcott's in-between positions and includes him in the group of postcolonial writers who trained themselves to be the part of European tradition. He says:

He uses verse form 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 poem form a complex texture of colloquial North-America and Caribbean English, highly wrought figures of speech, theoretical declamation, humour and polemic. (271)

Walcott's poetry has experimented with the cultural hybridity because he appears more flexible in the matter of following the Caribbean culture and English literary traditions. But one of the interesting aspects of Walcott's cultural dualism is that he is always all inclusive; he is never indifferent to both cultures. Considering his in-between position, Richard Collins says, "to choose one culture over another is to betray both, yet not to choose is equally a double betrayal" (741). Walcott always tries to assimilate the Caribbean culture and English tradition but his efforts remain in the position of in-between because of his mixed blood which neither can leave nor can assimilate at the same time. Michael and Starkey view that Walcott in his poetry remains between the "juxtaposes the textual richness of language/race/geography with the discriminating opposites of black/white" (19). Thus, Walcott's personae remain between the binary opposition of standard language and native language and colonizer's culture and colonized culture.

The most important aspect of Walcott's poetry is the exposure of his in-between positions and ambivalent attitude toward the Caribbean land and culture which he loves and English traditions which he has to celebrates. Walcott's love and reverence to West Indian life is one of the two contradictory aspects of his attitude towards Caribbean; the other being his agony of historical fact of dispossession, the bitter reality and its memory that supplies turmoil of antagonism in his psyche.

In this sense, the cultural dispossession and the awareness of homelessness that alienates Walcott from his beloved Caribbean land. He feels isolation because his sense of dualism neither can accept him as a Caribbean nor the English. Louis James argues that the isolation of Walcott is the cause of his cultural dualism (1559). He celebrates isolation because it supplies stimuli to his creative act increasing the urgency to enunciate the anguish of the in-between position that enables him to fertile his poetic imagination. Sometimes, Walcott tries to create his identity in the heritage of English language and civilization because his 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. Postcolonial texts as Gandhi observes have the potentiality to cope with the bewilderment of colonial aftermath to fashion an improved ethno political culture. Gandhi states:

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 pre-eminent among the Romantics for his belief in the ameliorative agency of poetic imagination. (161)

Walcott's penchant 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. The gravity and strength of Walcott's poetry does not rest alone in his ability to handle language and the figures of speech. The equally worth noticing aspect of his writing is his tactfulness to make a correspondence between the changes of style and theme. The deviation and distortion on materiality and choice of diction go parallel with the deviation in his perception of reality caused by his

increasing awareness of cultural fragmentation and cultural identity. Richard Collins observes:

[. . .] 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 inheritance that provides him the medium to express himself forcefully about the injustices of British rule. Walcott's distinctive combination of literary English and West Indian dialect has led J.D. Mc Clatchy to suggest that Walcott "thinks in one language and moves in another" and Walcott to characterize himself as "the mulatto of style". (741)

To articulate this cultural dualism 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.

Walcott and In-between Space

Being a mixed blood and brought up in an atmosphere dominated by English culture, Walcott's personality itself is metaphoric as it is the yoke of western epistemology and the local Caribbean experiences. His writings 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, he follows neither the hard liner nationalists nor the hard-core anglophiles who slavishly imitate English traditions and ideologies. He is a poet of, what Homi K. Bhabha says, the "in-between space" (219) who treats his cultural dualism and hybridity as a source of imagination and creative force.

Walcott's creative world is founded on the tensions and contradictions as the poet himself who 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 English spoken word and literary form in Walcott's works. This originally expressed in the dichotomies of race, colour, culture, and heritage reflected in the texts. Arguing the same issue Eugene and Connolly have borrowed the ideas from Patrica Ismon that the Caribbean is the "inheritor of the world's major culture as it is made up of the amalgamation of the British, French, American and Indian" (1299). In this view, the Caribbean make palette of experiences and models for an artist like Derek Walcott to explore his in-between personae and divided roots.

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 most of the colonial countries but the colonial hangover kept on dazzling people. The nature of independence was so nebulous that, instead of healing the pain and cultural conflict, it rendered the formally colonized people in confusion, bewilderment and political instability nurtured by corruption. Likewise, Derek Walcott can not determine his position because neither he can strictly follow the colonizer's culture nor leave it. On the other hand, he can't only confine in his Caribbean roots. So, Walcott has to live in the in-between space which "negotiation the extremes of his divided cultural heritage" (Richard Collins 742). Walcott's poetic career encompasses the 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's of independence and the creative euphoria of self invention" (5). Thus, Walcott's in-between space illustrates his entanglement with the twists and turns that the postcolonial world saw both in politics and cultural practices.

Walcott, in his poetry, not only concern about the Caribbean culture and people but also produced host of Anglophiles whose disposition displays the influence of European culture and education in the native blood. His poetry carried forward mostly by such Anglophiles, is the manifestation of their love and hate relation towards the English traditions, which has often been exposed in ambivalent expressions. Sometimes he displays his love and respect towards the culture and literary traditions in which he grew and got education. He expresses his respect towards the English traditions in his "A Far Cry from Africa" as: "the English tongue I love?" (*Collected Poems* 18). At other times, his writings show hatred towards the culture of the colonizers and show his fantasizing the cultural root of his own blood. Walcott's poems swing between love and hatred toward the English culture. Thus, the articulations of such ambivalences have often been regarded as the different forms of resistance strategies due to his in-between position.

In fact, the in-between space becomes the fertile land which helps Walcott to articulate the deep sense of cultural anxiety, rootlessness, and agony of displacement, dislocation, exile as well as hybrid experiences. His poetry epitomizes the dispossessed people's nostalgia to the lost home, endeavour for the quest of identity, ambivalence towards imperialists as well as the counter discursive practices. Bill Ashcroft et al write:

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 to defy, erode and sometimes supplant the prodigious power of imperial cultural knowledge. (1)

Walcott's poetry encompasses 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. Considering Walcott's in-between space and his comments to the colonial policy, Richard Collins views:

[. . .] questions about his 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 cannot justify "the white child hacked in bed" through the abstractions of a resistance to colonial policy, but neither can he simply identify with the oppressor. (741)

The language Walcott uses and the poetic tradition in which his works are European and because of his engagement with the literary traditions, which are foreign to him, he is alienated from the local community which he could celebrate. Louis James says "many of his poems attempt to see both sides of his racial heritage" (1023).

II. Theoretical Tools

Ambivalence

The term ambivalence is developed in psychoanalysis schools that explain the split position of wanting one thing and achieving the opposite. Homi K. Bhabha adopted this term into the colonial discourse for characterizing the relationship between colonized and colonizer is ambivalence because a colonized people can't completely go against the colonizer's culture, language, civilization and the traditions. The colonized subject has the split relationship between the colonial subject. Ambivalence is also related to colonial discourse that presents the power relation between the westerners and the non-westerners. Bill Ashcroft et al say "it disturbs the simple relationship between colonizers and colonized. Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer" (*Key concept of post-colonial studies* 13). Sometimes the colonized people or writers try to adopt the assumptions, habits, values and literary traditions of the colonizers but sometimes they try to depend their own values and assumptions due to their ethnic consciousness. In this way ambivalent attitudes evoke the hybrid relationship between mimicry that is fundamentally unsettling to colonial dominance. Ambivalent position can't disempower the colonial subject but articulate the hybrid consciousness.

Ambivalent attitudes affect the colonial mentality of colonized as well as colonizers because it present the split colonial relationship. Bhabha argues that colonial discourse is compelled to be ambivalent because it never really wants colonial subjects to be exact replicas of the colonizers-this would be threatening (13). For instance, we can take the example of Derek Walcott's poetry that evokes the Western literary tradition and Caribbean culture. Walcott's solution is to adopt the Caribbean roots in the form of English traditions. The conflict between colonizer and colonized is inevitable and one has to create the in-between situation for evoking his cultural dualism. The

colonized who are regarded as uncivilized by the colonizers have to evoke the hybrid articulation. Regarding: Bhabha's concept of ambivalence and its relationship to the hybridity, Ashcroft et al. say:

But this is not a simple reversal of a binary, for Bhabha shows that both colonizing and colonized subjects are implicated in the ambivalence of colonial discourse. The concept is related to hybridity because, just as ambivalence 'decentres' authority from its position of power, so that authority may also become hybridized when placed in a colonial context in which it finds itself dealing with, and often inflected by, other cultures. In this respect, the very engagement of colonial discourse with those colonized cultures over which it has domination, inevitably leads to an ambivalence that disables its monolithic dominance. (14)

Walcott articulates the post-colonial conditions from the ambivalent position that is the legacy of cultural dualism inherent in him from his birth and brought up. For postcolonialist writers, the ambivalent attitude becomes the source of pain and suffering but for Walcott it is a source of poetic creations. The sense of ambivalence is the cause of his biological as well as cultural dimensions. Like hybridity, his ambivalent position is the cause of his parental and his twilight consciousness has been shaped by the split attitudes. Considering the issue of ambivalence Jeremy Hawthorn who borrows the ideas of Bhabha says:

For the colonial hybrid is the articulation of the ambivalent space where the rite of power is enacted on the site of desire, making its objects at once disciplinary and disseminatory-or, in my mind a mixed metaphor, a negative transparency. (159)

Ambivalence denotes the cultural conflict between the colonizer and the colonized.

This ambivalence situation unsettles the mimetic or narcissistic demands of colonial

power but reimplicates the identifications in strategies of subversion that turn the issue of the discriminated back upon the eye of power.

Hybridity

According to the biological understanding, the term hybridity emphasizes the cross breeding between two species and it emerges from the cross breeding of two spices and things. In postcolonial studies, it is recognized by the cultural dualism experienced by the writers who have been victimized by these cultural conflicts. This term also suggests the conflict between the colonized and the colonizer's culture and traditions. Hawthorn has quoted the views of Bhabha on hybridity as:

Hybridity is the sign of productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority).

Hybridity is the revaluation of the assumption of colonial identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. (159)

Bhabha's analysis of hybridity emphasis the colonial culture and the perspectives of the colonized and the colonizer. The postcoloniality of his work has raised the issues towards the agency of the colonized subject. The split articulation is a crucial component in designating certain formation that properly relates the postcolonial subject matters. For example, the discussion of Walcott's poetry evokes that postcoloniality means more than the traceable intermingling of Caribbean culture and English civilization. Walcott's poetry refers the postcolonial effects are produced by the hybridity of colonialism itself rather than the agency of the colonized. Jane M. Jacobs says "hybridity is not just a mixing together, it is a dialogic dynamic in which certain

elements of dominant cultures are appropriated by the colonized and rearticulated in subversive ways" (27-28). Jacobs further states:

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. Through hybridity a postcolonial effectiveness is returned to the colonized, who steer a subversive return to the colonial heart. (28)

The cultural hybridity refers the Westerners mission of colonizing to the non-westerners. They established their colony in the non-western world and imposed their rule and regulations. The contact between the colonized and the colonizers had multi-dimensional impacts on the non-western countries and the cultures. Moreover, the large number of labours move from non-western world to western world create the hybrid situation. Bill Ashcroft et al. say that 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 adopt to new social patterns (*The Postcolonial Reader* 183).

In post-colonial studies hybridity refers to the cultural exchange because the postcolonial writers feel and express the cultural dualism in diverse ways. Most of the post-colonial writers responded their own hybrid cultures and societies with anger and frustration. The main outcome of cultural hybridity are the sense of alienation, isolation, rootlessness and displacement. While the postcolonial writers try to articulate these issues in the writings, their purpose is to praise their cultural identity, roots and adjust the colonized and the colonizer's culture at the same time. Arguing the same issue, Bill Ashcroft et al. write:

Hybridity has frequently been used in post-colonial discourse the mean simply cross-cultural 'exchange'. This use of the term has been widely criticized since it usually implies negating and neglecting the imbalance and inequality of the power relations it references. By stressing the transformative cultural, linguistic and political impacts on both the colonized and the colonizer, it has been regarded as replicating assimilationist policies by masking or 'whitewashing' cultural differences. (119)

The post-colonial texts have to accept the existence of both the cultural patterns of the colonizers and the distinct cultures of the colonized. In post-colonial texts, hybridity is considered as a source of creative force that violates the binary categories of civilized and uncivilized. In *Post-colonial Reader*, Ashcroft et al. view, "the hybrid modality also challenge the assumption of the "pure" and the "authentic" concepts upon which the resistance to imperialism often stands" (9). The concept of hybridity breaks the hierarchy between colonizer's culture as pure and that of the colonized impure. It refers the creation of new and unique cultural forms within the contact zone produced by colonization. Hybridity not only takes place in the cultural form but also in the linguistic, political and racial. The linguist and the cultural theorist light the disruptive and transfiguring power of multivocal narratives and the idea of a polyphony of voices in society is implied in idea of the carnivalesque. Hawthorn has quoted Bakhtin's views on hybridity as:

What we are calling a hybrid construction is an utterance that belongs, by its grammatical (syntactic) and compositional markers, to a single speaker, but that actually contains mixed within it two utterances, two speech manners, two styles, two 'languages', two semantic and axiological belief systems. We repeat, there is no formal-compositional

and syntactic-boundary between these utterances, styles, languages, belief systems; the division of voices and languages takes place within the limits of a single syntactic whole, often within the limits of a simple sentence. (159)

Within the current discussion of the postcolonial much emphasis is given to the disruptive power of hybridity. In placing hybridity as a key signifier of postcoloniality the inevitable vulnerability of colonial structures of power and categorisation is properly exposed. The postcoloniality of the hybrid form is often too easy for agency and intentionality to be displaced. Understanding the postcolonial effects of this project required more than relishing its visual hybridity. The hybridity is not only the dissolution of difference, or even only about destabilising the construct of self or colonizer and the Other or the colonized, but about renegotiating the structures of power built on difference. The cultural weight of this hybrid space resides not simply in its surface form and its effects, but also in the intentional politics of its production. Hybrid existence lies between two edges that is colonizer and the colonized. Ashcroft et al., in *Key Concept of Post-Colonial Studies* quote Bhabha views on this issue as:

Cultural identity always emerges in this contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchical 'purity' of cultures untenable. For him, the recognition of this ambivalent space of cultural identity may help us to overcome the exoticism of cultural diversity in favour of the recognition of an empowering hybridity within which cultural difference may operate. (118)

In postcolonial writings hybridity encompasses the writer's awareness towards the cultural roots for finding the location of identification. It also exposes the awareness of past and the present. In *Post colonial Reader*, Wilson Harris says that by entering into a fruitful dialogue with the past one becomes able to revive the fossils that are buried

within oneself and are part of one's ancestors (185). It emphasizes that how past is useful for questing of root and ancestry.

In-between Space

The writing of post-colonial studies bears the traces of hybrid experiences caused by cross-cultural encounter during colonial occupation is characterized by in-between space. Such expression stems from the realization of the lack of cultural root, identity and the spaces to locate the consciousness as well as from the profound desire in poet to evoke their afflictions. Like Hybridity, in-between space also lies between past and the present. Bhabha says that hybridity and in-between space emerge in between the claims of the past and the needs of the present (*The Location of Culture* 219). The concept of hybridity represents not only the post colonial contest against the notions of fixity like "standard" and "pure" but it is also the cultural space for opening up new forms of identification. Walcott's poetry can be analyzed from the light of in-between space because his enduring entanglement with images of Caribbean landscape and seascape explains how intensely he depends on these primal spaces to invoke the ancestors in order to establish the continuity of his lost cultural root with Caribbean as well as to poeticize his identity.

Walcott's poetry provides a textual version of his tensions. For articulating the conflict within his self, he evokes his in-between position. His in-between position is not only come from cultural mixture but also from his ancestry because his grandfathers were whites and grandmothers were blacks. Walcott is always haunted by the images of the European culture and traditions. His hybrid articulation is divided both at the expressed and inexpressed, and the conscious and unconscious levels. His consciousness is neither guided by English nor the Caribbean culture but incorporates the entities of two different elements. Walcott's position resembles Bhabha's concept of in-between that means "neither the one nor the other but something else besides, in-

between" (*Location of Culture* 219). For him, the in-between position of hybrid existence is a "Third Place" that emerges in-between the traits of two mixed cultures. This space explains the complexities of the postcolonial realities. According to Bhabha, the in-between space or Third place becomes the fertile lands where the postcolonial writers evoke both colonial and postcolonial issues at the same time. According to Bhabha:

It is significant that the productive capacities of this third space have a colonial or postcolonial provenance. For a willingness to descent 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 in-between 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. (38)

This space represents the post-colonial culture that is of hybridized nature. It is the space of negotiation and interactions between two cultures. This culture is also called the global culture because it is fertile in the multinational and multicultural space that provides the location for the post-colonial writers to define their own divided roots, mixed blood and cultural dualism. Jacobs defines this space as:

I might invoke a postcolonial notion of some 'in-between space' as a way of legitimating my transgression. I might argue that postcolonial negotiations are 'spaces' that are conveniently not of the centre nor of the Other, an orphaned surplus of hybridity for which anyone might speak.

Such 'spaces' are produced in the politics of colonialism and postcolonialism. (8)

The in-between space functions as a stage for Walcott to evoke his search for root and angst for cultural identity. His in-between position governs his poetic career that provides him with many spatial as well as temporal locations to celebrate his cultural anguishes stretching from ambivalences to the liberation. His poetry fertilizes in the in-between space that expresses his twilight consciousness. This space provides him many ideas to experience his divided identity. He enters into the in-between location to heal the cultural complexities caused by colonial intervention and he exploits that space to locate his self, identity and roots.

III. Cultural Dualism in Walcott's Poetry

Two Waves of the Sea: Walcott's Cultural Complexity

Cultural complexities incorporate the diversity of population that is composed by immigrant and refugee communities with regard to languages, religious beliefs, social organization and life style. Its fundamental logic is constructed by the cultural conflict in which these discrete communities are not able to assimilate and enrich the two cultures and individual tries to create his own identity from the perspective of both. Likewise, Derek Walcott tries to create his own identity from the perspective of Caribbean culture and the English literary traditions but he can't assimilate them at the same time because of his cultural dualism. He expresses his cultural dualism in his "The School Flight" as:

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 cultural complexities a nebulous process from where he can fluctuate from one point to another because it allows him to broaden his experience and enables him to visualize his future. For him, Caribbean culture and English traditions are equal and his feelings regarding both cultures are ambiguous because he doesn't stick to either side and ignores the trap of each culture. Crow and Banfield view his poetry as ambivalent because he says "For whom do I write?" (8). This type of expression is the result of his divided roots, mixed blood and cultural dualism. Regarding the issue of cultural complexities and Walcott's poetry, Anne Baker says that by mingling European and African cultural references, Walcott emphasizes the hybridity of the Caribbean and presents the after effects of colonialism and slavery as a source of the region's

distinctive cultural identity (742). Walcott evokes his cultural complexities in his poem, "The Estranging Sea" as:

he reads
 the legend of Midas and the golden touch,
 from morning through the afternoon
 he feels compelled to read
 the enormous and fragile literature
 of breakdown. (*Collected Poems* 263)

Cultural complexities provide space for the dynamics of identity that is always changing over time and place. This flexibility of openness helps to establish the all encompassing strategy of cultural conflict. In Walcott's poetry, Caribbean culture and English experience go side by side like "the two waves of the sea" (*The Castaway, Collected Poems* 58). His *Crusoe's Island* evokes his sense of exile from his Caribbean root and his influence of the Christianity as the form of English traditions:

Upon this rock the bearded hermit built His Eden:
 Goats, corn crop, fort, parasol, garden,
 Bible for Sabbath, all the joys
 But one
 which sent him howling for a human voice
 Exiled by a flaming sun
 The rotting nut, bowled in the surf (*Collected Poems* 68)

Walcott's position is like the two waves of the sea because he can't assimilate the Caribbean cultures and English tradition which are associated to his roots and literary career simultaneously. His poetic imagination is directly associated with his cultural dualism because he creates the images like "the two waves of the sea" (*The Castaway, Collected Poems* 58) and "twilight" (*The Harbour, Selected Poems* 1) that claim his

position between the two cultures. The image of "two waves" and "twilight" represent the Caribbean culture and the English traditions. They evoke the idea of being between the two cultures and the poet's hybridity. In *Crusoe' Island*, Walcott arouses the reference of Eden and the concept of "Exile" that represents his cultural conflict, hybridity, divided roots and in-between identity. Ferguson, Salter and Stallworthy say that "Derek Walcott's poetry has the theme of divided roots, isolation, and the mixture of the English literary tradition and the history of his own native people" (427).

Walcott's mixed culture is found on the tensions and contradictions as the poet himself who inherits the dualistic impulses from his mixed blood was brought up in the European society. Many critics have observed the creative tension in Walcott's poetry which is related to his Caribbean roots and English civilization. Ferguson, Salter and Stallworthy argue in the same vein and quote the statement of W.B. Yeats that "out of our quarrel with ourselves we make poetry" (427). The cultural dualism is the cause of his hybridity that provides a place for him to define his identity:

I travel through such silence, making dark symbols with this pen's print
across snow, measuring winter's augury by words settling the branched
mind like migrating birds, and never question when they come or go.

(The Flock, Collected Poems 77)

These lines reflect the original expression about the dichotomies of race, culture and heritage of both cultures. The images like "across snow", "branched mind" and "migrating birds" evoke his cultural dualism that become the platform for Walcott to evoke his experience, history, divided roots and identity.

Similarly, in *The Gulf*, Walcott meditates on the gulf between the English tradition and the Caribbean culture. Being the mixed blood and brought up in an atmosphere dominated by English culture, Walcott's personality itself is the representation of the cultural dualism that creatively brings the issue of European

epistemology and local Caribbean experiences and life style. *The Gulf* is the articulation of his awareness of the irresolvable cultural gulf:

so to be aware
of the divine union of the soul detaches
itself from created things. "We're in the air",
the Texan near me grins. All things: these matches (*Collected Poems*
104)

The gulf is a kind of void that attempts to know his hybridity and his position between the two cultures. His in-between position neither strictly follows the western literary traditions and ideology nor his Caribbean culture and the people. According to Homi K. Bhabha, his position is the "in-between space" (219) which evokes his hybridity as a source of poetic imagination, creation and production. Richard Collins views about Walcott's poems and "The Gulf" as:

In this, 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 inheritance that provides him the medium to express himself forcefully about the injustices of British rule. Walcott's distinctive combination of literary English and West Indian dialect has led J.D. McClatchy to suggest that Walcott "thinks in one language and moves in another" and Walcott to characterize himself as "the mulatto of style." (741)

Walcott's poetry is related with his divided roots, life, society and family and his cultural complexity makes him a poet of ambivalence. His attempts to understand his own cultural identity and position through the poetic imagination make his poetry autobiographical.

Hybrid Articulation

Walcott's poetry is a testament to his maturity as an artist and it is a personal account of his life in the West Indies. It expresses the idea of how Walcott's poetic imagination is informed and awakened by his hybridity. Ymitri Jayasundera discusses the autobiographical elements in *Another Life* as:

The autobiographical elements reflect the themes of the clash of cultures between England and its backwater colony, the role of history, and the plight of the artist in West Indian society. As many friends have noted, 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. (740)

In the process of expressing his hybridity into the verse lines, Walcott advances the notion of mixed blood and divided identity and describes his deep feelings about his adult's world and recalls how he was influenced by the colonial experiences:

In every surface, I sought
The paradoxical flash of an instant
In which every face was cut
In a crystal of ambiguities (*Another Life, Selected Poetry* 200)

Walcott thinks about the primary poetic imagination, and its capacity to incorporate the cultural hybridity and the history. Walcott claims that his hybridity is associated with his life and writing. Thus, Walcott's poetic imagination provides him a fertile land to discuss the vision of cultural conflict and to raise question about his root. His confusion about his roots evokes from his unconscious desire to be a pure Caribbean that has hidden the identity of his ancestry. On the one hand, he is influenced by the ethnic consciousness of Carribbean and on the other hand he has to adopt the European

civilization, education and tradition where has brought up. Considering the same issue and Walcott's *Another Life*, Harlson borrows the concept of Ymitri Jayasundera as:

In *Another Life*, Walcott affirms the authenticity of Caribbean literary culture even as he melds it with the European tradition. The poet is the processor and transmitter of knowledge about his culture. The confessional genre in poetry made famous by Robert Lowell and Sylvia Plath becomes in Walcott's hands a unique amalgam of different styles as he makes it his own to incorporate Third World issues and values. His work as a whole includes a strong sense of the emerging Caribbean nationalism as it also legitimizes the multiplicity of African Caribbean art and culture. (740)

Walcott's *Another Life* expresses his hybrid experiences caused by cross-cultural encounter that is characterized by ambivalent expressions. These expressions come from the realization of the roots, identity and the spaces to locate the consciousness as well as from the profound desire to articulate. Walcott's *The Divided Child* provides a vehement textual space to talk about the limits to which hybridity makes sense in his writings. The semantic meaning of "Divided" of the title tells us about the situation of dividedness that denotes the experience of hybridity:

Holy be
the white head of a Negro
sacred be
the black flax of a black child. (*Collected Poems* 149)

Here, Walcott writes his divided identity by expressing the metaphor of "the white head of a Negro" (*Collected Poems* 149) that stands for his cultural conflict, and poetic imagination that he is nurtured by the twilight consciousness. Thus, his twilight consciousness represents his cultural dualism. Cultural dualism relies strongly on the

stylistic device and one of the strongest tools for his poetry. This dualism is ambiguous in that it refers to twilight representing the potentiality of two different cultures. Thus, the cultural dualism used in his poems establish a kind of connection between Caribbean culture and English traditions. When he begins his poetry, he begins with cultural dualism that provides him the channel of communication between his Caribbean roots and the English civilizations. His dualism is also reflected in choice of vocation as a writer. Richard Collins further considers the idea of Walcott's poetry as "continues this return to West Indian roots and its transformation and appropriation of the European literary tradition" (738). In some crucial lines of *Codical*, Walcott's in-between persona expresses his hybridity as:

Schizophrenic, wrenched by two styles,
 one a hack's hired prose, I earn my exile, I trudge this sickle, moonlit
 beach for miles,
 tan burn
 to slough off
 this love of ocean that's self-love. (*Collected Poems* 97)

Walcott's cultural schizophrenia is the result of the ambiguities of his roots and self that can't assimilate two cultures at the same time. He is strongly in need of a way of expressing himself more deeply and this can be supplied by poetry, especially through the poetic imagination as he tries to establish link between the two cultures. Hence, Walcott seems to put more stress on the cultural schizophrenia as a means to picture his position between the Caribbean culture and English traditions. According to Bruce Woodcock, Walcott's writing represents his predicament of his mixed blood and cultural schizophrenia that shapes his in-between position (548). He further says:

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 exploitation 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, for being a 'mulatto of style; a mongrel ... bastrad... 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 an old and the new. (548)

Walcott's cultural conflict is reflected in his poetry as a form of hybridity. The textual version of his position is concerned on his in-between position. Walcott's poetic personae whether they are named or not are linked with hybridity. The persona of *A Far Cry from Africa* is a close spokesperson for Walcott who describes his ambivalence attitudes due to his cultural conflict. He perceives his divided identity which is strongly associated with the Caribbean culture and the English civilization at the same time. His identification with both cultures implies that he has to create his own cultural identity among the heritage of English language and its traditions:

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? (*A Far Cry from Africa, Collected Poems* 18)

Walcott's poetic persona of *A Far Cry from Africa* evokes his cultural conflict regarding the Caribbean heritage and the English literary inheritance which becomes the medium to express the injustice of British colonizers. He is the navigators and

questers of this poem who is also the searcher of his identity and root and also the artist whose artistic excursion begins with the articulation of Walcott's profound sense of ambivalence. The persona is divided and constantly against the force that poisoned him with the blood of both-English and Caribbean cultures. That's why, he neither can support one or both nor can leave them. In this way, his strong stance of negation is not merely a negation in itself but it is aimed at his projection of new beginning. The persona is the searcher for his roots and identity but he is confused whether English or Caribbean culture is his root. Arguing the hybrid persona of Walcott, Collins states his views as:

Here again Walcott evokes a double meaning, an echo that transcends the historical and geographical to become personal and psychological, because Walcott recognizes that he is "poisoned with the blood of both" and is thus "divided to the vein". ... his 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 cannot justify "the white child hacked in bed" through the abstractions 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. (741)

It is the hybrid articulation that governs his creative world which provides him many opportunities to articulate anguishes stretching from ambivalences to the liberation. His in-between position dramatizes the process of liberation at the textual level. This position is the mixture of two different cultures that resemble his state of being as the poet at the frontier of African and European cultures and traditions. Collins has delivered his views as, "Walcott's verbal resourcefulness and lyrical complexity reflect

his cultural conflict" (741). Similarly, Bhabha views that poet's in-between space provides him the new sign of identity (1). Echoing the images of "worm" (*A Far Cry from Africa, Collected Poetry 18*) with the "colonial policy" (*A Far Cry from Africa, Collected Poetry 18*), Walcott evokes not only his cultural dualism but also the hegemony of the ideas hidden in language, just as the politics of colonizers:

Only the warm, colonel of carrion, cries:

"Waste no compassion on these separate dead!"

Statistics justify and scholar seize

The salients of colonial policy.

What is that to the white child hacked in bed?

To savages, expendable as Jews? (*Collected Poems 18*)

A Far Cry from Africa arouses the questions of the nature of Walcott's poetry early in its development, examining its motives and purpose, and evokes the cultural conflict. The colonialist worm has to suck the blood of the colonized for its survival. Similar comparison is offered by the Nazis for the European holocaust that Walcott alludes to by comparing the natives to Jews. This poem is not the powerful indictment of colonialist intervention in Africa but also the theme of the cultural dualism because the poetic persona expresses his pain as: "divided to the vein" (*Collected Poems 18*). That's why cultural dualism functions as a stage for Walcott to dramatize his search for root and cultural identity.

Walcott's use of images and metaphors are highly associated with his cultural dualism. "Dusk" and "twilight" are the most governing images of his poetry. In *Harbour*, we find these images that evoke his twilight consciousness due to his cultural conflict. Walcott analyzes a fisherman returning home in the dusk. "Dusk" is a time that lies between day and night which evokes the idea of intermediate condition of being between the Caribbean culture and English traditions. Moreover, Walcott is always in

in-between position of past and present. His desire for past is associated with his angst for identity, root and ancestors and the present is associated with the influence of European civilizations. According to Homi K. Bhabha:

Such assignations of social differences where difference is neither One nor the Other but something else besides, in-between - find their agency in a form of the 'future' where the past is not originary, where the present is not simply transitory. It is, if I may stretch a point, all interstitial future, that emerges in-between the claims of the past and the needs of the present. (219)

The hybrid personae of Walcott's poetry express his identity between cultural differences in the multicultural communities because he is always at the cross-road of two cultures and is haunted by the sense of roots. The poetic persona of *The Harbour* is observing a fisherman returning home from a harbour during the dusk. It also suggests that Walcott is searching his cultural identity during the dusk which evokes his position between two cultures like the in-between time of day and night. "Harbour" is the place between the land and sea like Walcott's space between the two cultures:

The fisherman 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 safe

Twilight which your hand gave. (*The Harbour, Selected Poetry 1*)

The above lines clearly resemble Walcott's Cultural hybridity in lyrical form and language and his engagement with problems of identity, roots and history. In *The Harbour*, Walcott attempts nothing but evokes his twilight conscious and he adopts elements from various foundational texts of Western literary tradition and seeks to establish his own subject matter like the Caribbean culture and the native people. The poetic persona observing the home yard-rowing fisherman declares his determination to

deny the "safe twilight" that glorifies the in-between and hybrid identity of Walcott. The setting of Caribbean harbour reminds the time when native people were unloaded there to serve colonial plantations. Walcott is able to invoke his tension regarding his African ancestors, young generation and culture and the imperialism of western traditions:

Now it was that as Eddie turned his back
 On our young crowd out feting, swilling liquor,
 And blew, eyes closed, one foot up, out to sea,
 His horn aimed at those cities of the Gulf,
 Mobile and Galveston and sweetly meted
 The horn of plenty through a bitter up,
 In lonely exaltation blaming me
 For all whom race and exile have defeated,
 For my own uncle in America,
 That living there I never could look up. (*The Glory Trumpeter*,
Creative Writing 287)

Walcott strongly analyzes the racial tension because he feels himself as a Caribbean in Western world. His tendency to invoke his exile, divided roots and in-between position has the historical signification as it implies the hybridity with the poet that is linguistic, literary, and racial all at the same time. Anne Baker claims that "Walcott had struggled with issues of literary influence and Caribbean history throughout his career" (743). Walcott's twilight conscious also hints his literary influence of English traditions and the influence of his Caribbean heritage. This consciousness hints at the transition between daylight and darkness. Evaluating the same idea, Gilles Macarie views that Walcott's poetry implies his cultural dualism by evoking the metaphor being a transition between two meaning (67).

Similarly, the image "beheaded coconuts" (*Nights in the Gardens of Port of Spain, Creative Writing* 286) also expresses his Cultural dualism because his identity is like the beheaded coconut which is divided like Walcott's divided roots. Walcott's cultural identity is also divided by the Caribbean culture and English tradition which can't be assimilated like the beheaded coconut. This image has the historical concern. If we analyze postcolonial situation, we find that we are politically independent but culturally dependent and the culture of colonized people are weakened by the colonial discourse of the colonizer's culture like the image of beheaded coconut that is illustrated in *Nights in the Garden of Port of Spain* as:

Blinded by headlamps, deaf to taxi Klaxons,
she lifts her face from the cheap, pitch oil flare
towards white stars, like cities, flashing neon,
burning to be the bitch she must become.

As daylight breaks the coolie turns his tumbril
of hacked, beheaded coconuts towards home. (*Creative Writings* 286)

As suggested by the above lines, Caribbean culture is weakened by the western cultural imperialism. The native people are being aware against the politics of exploitation but they can't avoid the colonial cultural impact. The political independence can't solve the problem of confusion, agony and cultural anarchy of colonized people. According to Bill Ashcroft et al, "all postcolonial societies are still subject in one way or the another to overt or subtle forms of neo-colonial political domination, and independence has not solved this problem" (2).

The era of political independent must have to change in cultural significant but the transformation only lies in power. After considering the power of western history, it becomes clear that the power with which Britain dominated the world history shifted to America. As a result, new ideology and colonial discourse are formulated to

hegemonize the world. After world war second, America establishes its hegemonic control over the economy, bureaucracy, and culture of the entire world:

Certain things here are quietly American-
 that chain-link fence dividing the absent roars
 of the beach from the empty ball park, its holes
 muttering the word umpire instead of empire;
 the gray, metal light where an early pelican
 coasts, with its engine off, over the pink fire
 of a sea whose surface is as cold as Maine's. (*Midsummer, Creative Writing 287*)

American imperialism not only disintegrates cultures of the African people but also produces host of Anglophiles whose disposition displays the influence of American culture and education in the native people's blood. Walcott's *Midsummer* explains the hegemony of America and he manifests his love-hate relationships towards the American culture and civilization that has been exposed in his ambivalent expressions:

The night left a rank smell under the casuarinas,
 the villas have fenced-off beaches where the natives walk,
 illegal immigrants from unlucky islands
 who envy the smallest polyp its right to work.
 Here the wetback crab and the molluse are citizens,
 and the leaves have green cards. (*Midsummer, Creative Writing 288*)

The poetic persona of Walcott displays his love and respect towards the culture in which he spends his whole life and gets education. On the other hand, he displays his hatred towards the culture of the colonizers and expresses his desire for root and cultural identity. Considering his articulation of ambivalence due to his cultural dualism, Leela Gandhi says that Walcott's poetry is a range of ambivalent cultural

moods which accompany the periods of transition and translations (5). Thus, Walcott's poetry concerns about his hybridity, exile, mixed blood, and cultural dualism. The entire world is affected by the American hegemony but considering the historical context, Caribbean region bore the evils of colonialism more intensely because it was colonized for fourteen times. Walcott's *Midsummer* evokes the dislocated history of Caribbean caused by the imperial ambition of establishing economic, cultural and political hegemony:

drizzle that falls now is American rain,
 stitching stars in the sand. My own corpuscles
 are changing as fast. I fear what the migrant envies:
 the starry pattern they make-the flag on the post office-
 the quality of the dirt, the fealty changing Linder my foot. (*Midsummer*,
Creative Writing 288)

Most of Walcott's poetry clearly explains the deep sense of cultural anxiety, divided roots, displacement, dislocation, and exile and hybrid experiences. According to Bill Ashcroft et al, the powerful imperial culture finds itself appropriates in process of counter colonial resistance which draws upon the many indigenous local and hybrid process of self determination to defy the prodigious power of imperial cultural knowledge.

In-between Position: A Space of Negotiation

Walcott tries to write his poetry by using the native and marginal language but he can not reject the English literary tradition which he loves. In this way, he has to remain between the two cultures and brings the issues of Caribbean heritage and comments the colonizer's activities while they are creating the colonial discourse of dominating and discriminating to the colonized. As a result his poems resist and subvert the colonial discourses, ideologies, hegemony and derogatory identity of the Caribbean

people and culture that represent a part of resistance literature. Moreover, he is haunted by the sense of exile because he feels rootlessness because of the lack of Caribbean land and people. On the other hand, he can not leave side of English civilization where he was brought up. He expresses his sense of exile, rootlessness and cultural complexities in his *poem Exile* as:

Wind-haired, muffled
 against dawn, you watched the herd
 of migrants sing the deck
 from steerage. Only the funnel
 bellowing, the gulls who peck
 waste from the ploughed channel
 knew that you had not come
 to England; you were home. (*Collected Poems 100*)

The images of "migrants sing" and "home" have referred the history of Caribbean people, identity and literature and language. Although his poetic our journey was begun from the point where there was no Caribbean literary tradition (home) and the time when poets had to follow English literary traditions, Walcott has been able to give a distinct status to Caribbean literature. However, he is not an exception among those writers who, having exposed to amorphous post colonial culture suffer from the deep sense of cultural dualism. But this sense of dualism can't paralyze his poetic imagination because Bruce Woodcock says that Walcott's history can't enslave his imagination (548). In the same issue, Tracy Chevalier edited the idea of James Louis that Walcott takes English art as the "means to redeem the inarticulate and unformed society to which lie was born" (1023).

Walcott's articulations about his mixed blood and cultural dualism are the most important issues that appear frequently in his poetry. But the moment he goes to talk

about his cultural dualism, he is captured by the cultural complexities and the ambivalence attitudes. However, his longing for the cultural identity is persists in all of his poems:

Whatever else we learned
 at school, like solemn Afro-Greeks eager for grades,
 of Helen and the shades
 of borrowed ancestors,
 there are no rites
 for those who have returned (*Homecoming: Anse La. Raye, Collected Poems* 127)

This poem shows the contrasting influences of Caribbean and European traditions on Walcott. It shows the transition between both cultures because the poetic persona of this poem remains between the transitional point of these two cultures and his expressions like "Afro-Greek" illustrates his cultural dualism. Walcott doesn't like to imitate the European culture and literary traditions but he tries to incorporate various stories, themes, images, identity and self-consciousness about Caribbean people, history, and landscape in the form of English traditions. Rei Terada argues that Walcott has the desire "to give classical status to West Indian subject matter" (271). *The Arkansas Testament* (1987) stands as brilliant examples in which Walcott tries to express his cultural dualism. For this purpose, he divides the poem in two halves "here" and "elsewhere" in order to indicate his cultural division. The poet uses the variety of language sets in multicultural location of Saint Lucia that shows his love and nostalgic feelings regarding his cultural roots and identity. Thinking the same issue, Richard Collins views as:

The Arkansas Testament (1987) contains his most accessible poems, perhaps because, after many years dividing, his time between Boston

and the West Indies, Walcott seems to have mastered the North American poetic idiom. The volume is again structured in such a way- Here/Elsewhere-as to emphasize his divided nature, "Here" containing poems that focus on his island "home," and "Elsewhere" focusing on his sojourns abroad. (738)

This poem illustrates Walcott's in-between position at the level of Caribbean roots and English civilizations. Moreover, it is also about the Caribbean people who fight for settle in the English communities which become the causes of his twilight consciousness. It also explains Walcott's musing on his own life and the nature of writing. This work reflects his position between "Here" and "Elsewhere" that concerns for his cultures, roots and life.

Walcott's cultural conflict compels him to rest on the in-between space from where he has to sing the song about his divided roots, mixed blood and cultural dualism. His biography itself refers to his position between the Europe and Africa. He is a Caribbean born poet, the region that shares both geography and cultures with English and Caribbean. Caribbean is a hybrid place because it is populated by tile people of different cultures and traditions:

The world is unwrapped
 in cotton and you would tread wool
 if you opened, quietly, whitely,
 this door, like an old Christmas card
 turned by a child's dark hand. (*Cold Spring Harbour, Collected Poems*131)

The remarkable issues in the above lines are the association of cultural dualism with the "Christian card" and "dark hand". In most of his poetry, the personae brood on the cultural issues and show the link between himself and the English and Caribbean

cultures. The in-between persona moves back in time and again goes to the precise spot the "door" which is the in-between space. Homi K. Bhabha puts this Issue and says that "to live in the unhomely world to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity..." (18). His ideas are very relevant in relation to Walcott's search for cultural identity. Walcott's position which is expressed by the image of "door" and his writing traditions both being in in-between location that incorporates both cultures. Due to the cultural dualism Walcott is "dispossessed inheritor of two cultures" (*Encyclopaedia of Postcolonial Literatures in English* 1504). Because of Walcott's own divided roots, which are racial, social and cultural at the same time, the "door" is a spatial equivalent of the poet's own split consciousness. The in-between images like "door" provide Walcott the textual space to translate his inward fragmented feelings. More than this, Walcott's use of the "home" and "root" are often associated with his search for cultural identity. *The Swamp* is one of his poems in which his profound desire for cultural identity can be observed:

Gnawing the highway's edges, its black mouth
 Hums quietly: "Home, come home . . ."
 Behind it viscous breath the very word "growth"
 Grows fungi, rot;
 White mottling its root. (*Collected Poems* 59)

The issue of "home" and "root" are continually referring to his poems. These themes recurrently come in his poems which mention his place in relation to the quest for cultural identity. The poetic personae of Walcott wonder in search for cultural identity and when their quest ends in failure they express the anguish of disappointment as:

Our hammock swung between Americans,
 we miss you, liberty. he's

bullet-riddled body falls,
 and those who cried, the Republic must first die
 to be reborn, are dead,
 the freedom citizen's ballot in the head.
 Still, everybody wants to go to bed
 with Miss America. And, if there's no bread,
 let them eat cherry pie. (*Elegy, Collected Poems* 109)

Walcott translates the common experiences of Caribbean people into his poems. *Elegy* not only expresses the cultural dualism of the Caribbean native people but also poeticizes the transition of Caribbean community from colonial to postcolonial era and the ambivalence attitudes of the native people. Bruce Woodcock claims that to give poetic dimension to the mundane story of St. Lucia, Walcott "asserts the actuality of the lived experiences of the island, outside the artificial confines of literature and art" (548). Every Caribbean people are attracted by "Miss America" because they can't resist against the American notion of authenticity and hegemony. By using these experiences of ordinary people, Walcott brings the postcolonial situations with the voice of the minority groups. He also maintains his in-between position by using the language that is neither pure Standard English nor the pure native. In this way, he evokes his ambivalence attitude even in terms of the use of language.

Walcott's poetic personae are migrated, exiled, and rootless people who get confused in their position of in-between space. They face the problem of adjustment and find themselves to be lost in the lack of their cultural identity. Furthermore, they don't find any cultural goal where they keep their consciousness and desire. Fanon gives the best expression about this problem of cultural dualism and complexities:

The black man has two dimensions. One with his fellows, the other with the white man. A Negro behaves differently with a white man and with

another Negro. That this self-division is a direct result of colonialist subjugation is beyond question. (17)

While analyzing Walcott's cultural dualism in relation to the history of his blood we find that his ancestors of father's line were French where as his mother's line was African. Thus, he inherits the cultural dualism from his ancestors. The causes of his twilight consciousness are the result of the mixture of colonized and the colonizer's cultures. His split consciousness further intensified by his constant exposure to English speaking community during his brought up and education. His cultural conflict is exposed in his literary writing, search for roots and cultural identity. The search for roots makes his anguish of search for identity as well as the location that reflects the psychic release of his mental trauma. Walcott's cultural dualism has been concretized by his poetic imagination that has been fertile in his in-between space.

IV. Conclusion

Derek Walcott's in-between position becomes a fertile land that enables him to express his hybrid existence. His hybridity and mixed blood are the causes of his cultural dualism. The pain of the cultural conflict appears differently in Walcott's poetry. The internal mechanism of his poetry is based on the relationships of interdependence between the Caribbean culture and English tradition. Thus Walcott's Cultural dualism is not an end in itself rather it compels him to stay in the in-between space. When he begins with cultural conflict, he begins with in-between space that becomes the fertile land for him to rest his cultural pain.

Many postcolonial societies bear the problem of cultural conflict and the hybridity. When the society becomes hybrid, it turns to be a transit point between the two cultures. This point provides the poet like Walcott with many issues corresponding to his own fragmented identity. Straut Hall views that Walcott's experience of cultural fragmentations are expressed by the images which arouse the issue of cultural dualism (112). Walcott's attempts to solve the issue of cultural conflict caused by colonial intervention represent the postcolonial issue of in-between space. Homi K. Bhabha claims this space as which has productive capacities (38). Walcott's in-between space can be called the fertile land. For Walcott, this in-between space becomes the space of negotiation because he has to negotiate for his existence. Straut Hall further says that the Caribbean pain of root begins to be healed when the forgotten connections of the past are set in place (112). As a result, Walcott's in-between space enables him to locate his divided roots, identity and cultural dualism.

Walcott's bitter haunt comes from the sense of exile regarding the Caribbean culture and the English traditions because his poetic conscious neither assimilate nor leave them. He poeticizes his cultural dualism and in-between position and then treats them as a reflection of his divided roots. According to Michael and Starkey, Walcott's

poetic personae are controlled by the burden of their race and origin and their consciousness always seems to be guided by the spaces which provide them the illusion of their cultural identity (121). By invoking the home or root, the personae give the honor of Caribbean culture that leads him to the poetic imagination. Thus, Walcott's poetry that lies between Caribbean culture and English traditions provides Walcott's personae a route to reach their destinations. More than this, his identity is interchangeable with both the cultures. Michael and Starkey further claim that Walcott's poetry is the transit point of Caribbean, Afro-American and European realities (210).

By giving poetic form to the Caribbean culture and marginalized people, Walcott poetically historicizes the lives of those who are rootless. For constructing identity in in-between space he writes his own cultural conflict in the form of English literary traditions. In fact, his constructed identity bears the traces of the culture of the colonizer and the colonized. Richard Collins strongly claims that Walcott tries to create his identity outside from the history of Caribbean culture and English traditions (738). This criticism remarks that Walcott has to create his identity in the in-between space because of his cultural dualism. Richard Collins further comments on the same view as the identity constructing in the in-between space is "the postmodern idea of constructed identity" (738).

Walcott's in-between position fertilizes his creativity and poetic imagination with the new light and his cultural dualism corresponds to his bio-cultural hybridity. In most of his poems, he attempts to identify himself with both cultures. Michael and Starkey say that "it is necessary for the artist to articulate his origins" (218). The identification of Caribbean culture provides him theme and the identification of English literary traditions provides form which enables him to create hybrid people like himself who are always aware of his cultural roots.

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