

# Derek Walcott Nobel Lecture 1992 (Text) : An Analysis

## The Antilles: Fragments of Epic Memory

In his Nobel Lecture, Derek Walcott described the experience of watching a *Ramleela* performance in a village in Trinidad, remarking: "... *Two different religions, two different continents, both filling the heart with the pain that is joy.*" The pain that fills Walcott's heart is the pain of a fragmented identity. This pain is also joy, the joy of a hybrid existence. Derek Walcott (b. 1930), a Caribbean poet and playwright who won the Nobel Prize in Literature in 1992, published his first collection of [poetry](#) at the age of fourteen, in which he described the beautiful and rich landscapes of the Caribbean Islands. As Walcott understood his surroundings, he realised that his identity was fraught with racial and colonial tensions. In his early poems, Walcott confronts the conflicts of his European and African ancestry. However, in these poems, the paradoxes of his identity remain largely unresolved. In Walcott's later poems, one observes a heightened historical and political awareness. This analysis discusses an early poem, "A Far Cry of Africa" (*In a Green Nigh: Poems, 1948-60*, 1962), and two later poems, "Names" (*Sea Grapes*, 1976) and "The Sea is History" (*The Star-Apple Kingdom*, 1979), in order to highlight the ways in which the poems present a search for a Caribbean history while exploring the racial, colonial, and cultural tensions inherent in Caribbean identity. Moreover, this analysis reveals Walcott's celebration of the hybridity and cosmopolitanism of Caribbean [culture](#).

**Walcott attempts to rewrite the history of the Caribbean people from a subaltern perspective. He celebrates the hybridity and cosmopolitanism of Caribbean culture, but he never loses sight of its colonial past and remains critical of the forces shaping its future.**

It is first important to understand the historical and political context in which Walcott wrote these poems. The Caribbean Islands, which served as Walcott's subject and inspiration, are a group of scattered islands between the North and South America that were occupied by the Caribs or the American-Indian tribe before the arrival of Columbus in 1492.

The different islands were colonised by the British, the French and the Dutch. The colonisers brought-in slaves from parts of Africa to work on the land. When [slavery](#) was abolished by the Emancipation Act of 1863, the colonisers began "importing" labour-force from [India](#) and [China](#).

An imaginative reconstruction of the situation of the first generation of people who were brought to the Islands is attempted by a number of Caribbean writers and poets. When Columbus "discovered" the Islands, he assumed that the native population did not exist. While the natives were denied human existence, the position of the slaves and the indentured labourers was hardly any better.

The Antilles: Fragments of Epic Memory

Felicity is a village in Trinidad on the edge of the Caroni plain, the wide central plain that still grows sugar and to which indentured cane cutters were brought after emancipation, so the small population of Felicity is East Indian, and on the afternoon that I visited it with friends from America, all the faces along its road were Indian, which, as I hope to show, was a moving, beautiful thing, because this Saturday afternoon *Ramleela*, the epic dramatization of the Hindu epic the *Ramayana*, was going to be performed, and the costumed actors from the village were assembling on a field strung with different-coloured flags, like a new gas station, and beautiful Indian boys in red and black were aiming arrows haphazardly into the afternoon light. Low blue mountains on the horizon, bright grass, clouds that would gather colour before the light went. Felicity! What a gentle Anglo-Saxon name for an epical memory.

Under an open shed on the edge of the field, there were two huge armatures of bamboo that looked like immense cages. They were parts of the body of a god, his calves or thighs, which, fitted and reared, would make a gigantic effigy. This effigy would be burnt as a conclusion to the epic. The cane structures flashed a predictable parallel: Shelley's sonnet on the fallen statue of Ozymandias and his empire, that "colossal wreck" in its empty desert.

Drummers had lit a fire in the shed and they eased the skins of their tables nearer the flames to tighten them. The saffron flames, the bright grass, and the hand-woven armatures of the fragmented god who would be burnt were not in any desert where imperial power had finally toppled but were part of a ritual, evergreen season that, like the cane-burning harvest, is annually repeated, the point of such sacrifice being its repetition, the point of the destruction being renewal through fire.

Deities were entering the field. What we generally call "Indian music" was blaring from the open platformed shed from which the epic would be narrated. Costumed actors were arriving. Princes and gods, I supposed. What an unfortunate confession! "Gods, I suppose" is the shrug that embodies our African and Asian diasporas. I had often thought of but never seen *Ramleela*, and had never seen this theatre, an open field, with village children as warriors, princes, and gods. I had no idea what the epic story was, who its hero was, what enemies he fought, yet I had recently adapted the *Odyssey* for a theatre in England, presuming that the audience knew the trials of Odysseus, hero of another Asia Minor epic, while nobody in Trinidad knew any more than I did about Rama, Kali, Shiva, Vishnu, apart from the Indians, a phrase I use pervertedly because that is the kind of remark you can still hear in Trinidad: "apart from the Indians".

It was as if, on the edge of the Central Plain, there was another plateau, a raft on which the *Ramayana* would be poorly performed in this ocean of cane, but that was my writer's view of things, and it is wrong. I was seeing the *Ramleela* at Felicity as theatre when it was faith.

Multiply that moment of self-conviction when an actor, made-up and costumed, nods to his mirror before stopping on stage in the belief that he is a reality entering an illusion and you would have what I presumed was happening to the actors of this epic. But they were not actors. They had been chosen; or they themselves had chosen their roles in this sacred story that would go on for nine afternoons over a two-hour period till the sun set. They were not amateurs but believers. There was no theatrical term to define them. They did not have to psych themselves up to play their roles. Their acting would probably be as buoyant and as natural as those bamboo arrows crisscrossing the afternoon pasture. They believed in what they were playing, in the sacredness of the text, the validity of India, while I, out of the writer's habit, searched for some sense of elegy, of loss, even of degenerative mimicry in the happy faces of the boy-warriors or the heraldic profiles of the village princes. I was polluting the afternoon with doubt and with the patronage of admiration. I misread the event through a visual echo of History - the cane fields, indenture, the evocation of vanished armies, temples, and trumpeting elephants - when all around me there was quite the opposite: elation, delight in the boys' screams, in the sweets-stalls, in more and more costumed characters appearing; a delight of conviction, not loss. The name Felicity made sense.

Consider the scale of Asia reduced to these fragments: the small white exclamations of minarets or the stone balls of temples in the cane fields, and one can understand the self-mockery and embarrassment of those who see these rites as parodic, even degenerate. These purists look on such ceremonies as grammarians look at a dialect, as cities look on provinces and empires on their colonies. Memory that yearns to join the centre, a limb remembering the body from which it has been severed, like those bamboo thighs of the god. In other words, the way that the Caribbean is still looked at, illegitimate, rootless, mongrelized. "No people there", to quote Froude, "in the true sense of the word". No people. Fragments and echoes of real people, unoriginal and broken.

The performance was like a dialect, a branch of its original language, an abridgement of it, but not a distortion or even a reduction of its epic scale. Here in Trinidad I had discovered that one of the greatest epics of the world was seasonally performed, not with that desperate resignation of preserving a culture, but with an openness of belief that was as steady as the wind bending the cane lances of the Caroni plain. We had to leave before the play began to go through the creeks of the Caroni Swamp, to catch the scarlet ibises coming home at dusk. In a performance as natural as those of the actors of the *Ramleela*, we watched the flocks come in as bright as the scarlet of the boy archers, as the red flags, and cover an islet until it turned into a flowering tree, an anchored immortelle. The sigh of History meant nothing here. These two visions, the *Ramleela* and the arrowing flocks of scarlet ibises, blent into a

single gasp of gratitude. Visual surprise is natural in the Caribbean; it comes with the landscape, and faced with its beauty, the sigh of History dissolves.

We make too much of that long groan which underlines the past. I felt privileged to discover the ibises as well as the scarlet archers of Felicity.

The sigh of History rises over ruins, not over landscapes, and in the Antilles there are few ruins to sigh over, apart from the ruins of sugar estates and abandoned forts. Looking around slowly, as a camera would, taking in the low blue hills over Port of Spain, the village road and houses, the warrior-archers, the god-actors and their handlers, and music already on the sound track, I wanted to make a film that would be a long-drawn sigh over Felicity. I was filtering the afternoon with evocations of a lost India, but why "evocations"? Why not "celebrations of a real presence"? Why should India be "lost" when none of these villagers ever really knew it, and why not "continuing", why not the perpetuation of joy in Felicity and in all the other nouns of the Central Plain: Couva, Chaguanas, Charley Village? Why was I not letting my pleasure open its windows wide? I was enticed like any Trinidadian to the ecstasies of their claim, because ecstasy was the pitch of the sinuous drumming in the loudspeakers. I was entitled to the feast of Husein, to the mirrors and crepe-paper temples of the Muslim epic, to the Chinese Dragon Dance, to the rites of that Sephardic Jewish synagogue that was once on Something Street. I am only one-eighth the writer I might have been had I contained all the fragmented languages of Trinidad.

Break a vase, and the love that reassembles the fragments is stronger than that love which took its symmetry for granted when it was whole. The glue that fits the pieces is the sealing of its original shape. It is such a love that reassembles our African and Asiatic fragments, the cracked heirlooms whose restoration shows its white scars. This gathering of broken pieces is the care and pain of the Antilles, and if the pieces are disparate, ill-fitting, they contain more pain than their original sculpture, those icons and sacred vessels taken for granted in their ancestral places. Antillean art is this restoration of our shattered histories, our shards of vocabulary, our archipelago becoming a synonym for pieces broken off from the original continent.

And this is the exact process of the making of poetry, or what should be called not its "making" but its remaking, the fragmented memory, the armature that frames the god, even the rite that surrenders it to a final pyre; the god assembled cane by cane, reed by weaving reed, line by plaited line, as the artisans of Felicity would erect his holy echo.

Poetry, which is perfection's sweat but which must seem as fresh as the raindrops on a statue's brow, combines the natural and the marmoreal; it conjugates both tenses simultaneously: the past and the present, if the past is the sculpture and the present the beads of dew or rain on the forehead of the past. There is the buried language and there is the individual vocabulary, and the process of poetry is one of excavation and of self-discovery. Tonally the individual voice is a dialect; it shapes its own accent, its own vocabulary and melody in defiance of an imperial concept of language, the language of Ozymandias, libraries and dictionaries, law courts and critics, and churches, universities, political dogma, the diction of institutions. Poetry is an island that breaks away from the main. The dialects of my archipelago seem as fresh to me as those raindrops on the statue's forehead, not the sweat made from the classic exertion of frowning marble, but the condensations of a refreshing element, rain and salt.

Deprived of their original language, the captured and indentured tribes create their own, accreting and secreting fragments of an old, an epic vocabulary, from Asia and from Africa, but to an ancestral, an ecstatic rhythm in the blood that cannot be subdued by slavery or indenture, while nouns are renamed and the given names of places accepted like Felicity village or Choiseul. The original language dissolves from the exhaustion of distance like fog trying to cross an ocean, but this process of renaming, of finding new metaphors, is the same process that the poet faces every morning of his working day, making his own tools like Crusoe, assembling nouns from necessity, from Felicity, even renaming himself. The stripped man is driven back to that self-astonishing, elemental force, his mind. That is the basis of the Antillean experience, this shipwreck of fragments, these echoes, these shards of a huge tribal

vocabulary, these partially remembered customs, and they are not decayed but strong. They survived the Middle Passage and the *Fate! Rozack*, the ship that carried the first indentured Indians from the port of Madras to the cane fields of Felicity, that carried the chained Cromwellian convict and the Sephardic Jew, the Chinese grocer and the Lebanese merchant selling cloth samples on his bicycle.

And here they are, all in a single Caribbean city, Port of Spain, the sum of history, Trollope's "non-people". A downtown babel of shop signs and streets, mongrelized, polyglot, a ferment without a history, like heaven. Because that is what such a city is, in the New World, a writer's heaven.

A culture, we all know, is made by its cities.

Another first morning home, impatient for the sunrise - a broken sleep. Darkness at five, and the drapes not worth opening; then, in the sudden light, a cream-walled, brown-roofed police station bordered with short royal palms, in the colonial style, back of it frothing trees and taller palms, a pigeon fluttering into the cover of an cave, a rain-stained block of once-modern apartments, the morning side road into the station without traffic. All part of a surprising peace. This quiet happens with every visit to a city that has deepened itself in me. The flowers and the hills are easy, affection for them predictable; it is the architecture that, for the first morning, disorients. A return from American seductions used to make the traveller feel that something was missing, something was trying to complete itself, like the stained concrete apartments. Pan left along the window and the excrescences rear - a city trying to soar, trying to be brutal, like an American city in silhouette, stamped from the same mould as Columbus or Des Moines. An assertion of power, its decor bland, its air conditioning pitched to the point where its secretarial and executive staff sport competing cardigans; the colder the offices the more important, an imitation of another climate. A longing, even an envy of feeling cold.

In serious cities, in grey, militant winter with its short afternoons, the days seem to pass by in buttoned overcoats, every building appears as a barracks with lights on in its windows, and when snow comes, one has the illusion of living in a Russian novel, in the nineteenth century, because of the literature of winter. So visitors to the Caribbean must feel that they are inhabiting a succession of postcards. Both climates are shaped by what we have read of them. For tourists, the sunshine cannot be serious. Winter adds depth and darkness to life as well as to literature, and in the unending summer of the tropics not even poverty or poetry (in the Antilles poverty is poetry with a V, *une vie*, a condition of life as well as of imagination) seems capable of being profound because the nature around it is so exultant, so resolutely ecstatic, like its music. A culture based on joy is bound to be shallow. Sadly, to sell itself, the Caribbean encourages the delights of mindlessness, of brilliant vacuity, as a place to flee not only winter but that seriousness that comes only out of culture with four seasons. So how can there be a people there, in the true sense of the word?

They know nothing about seasons in which leaves let go of the year, in which spires fade in blizzards and streets whiten, of the erasures of whole cities by fog, of reflection in fireplaces; instead, they inhabit a geography whose rhythm, like their music, is limited to two stresses: hot and wet, sun and rain, light and shadow, day and night, the limitations of an incomplete metre, and are therefore a people incapable of the subtleties of contradiction, of imaginative complexity. So be it. We cannot change contempt.

Ours are not cities in the accepted sense, but no one wants them to be. They dictate their own proportions, their own definitions in particular places and in a prose equal to that of their detractors, so that now it is not just St. James but the streets and yards that Naipaul commemorates, its lanes as short and brilliant as his sentences; not just the noise and jostle of Tunapuna but the origins of C.L.R. *James's Beyond a Boundary*, not just Felicity village on the Caroni plain, but Selvon Country, and that is the way it goes up the islands now: the old Dominica of Jean Rhys still very much the way she wrote of it; and the Martinique of the early Césaire; Perse's Guadeloupe, even without the pith helmets and the mules; and what delight and privilege there was in watching a literature - one literature in several imperial languages, French, English, Spanish - bud and open island after island in the early morning of a culture, not

timid, not derivative, any more than the hard white petals of the frangipani are derivative and timid. This is not a belligerent boast but a simple celebration of inevitability: that this flowering had to come.

On a heat-stoned afternoon in Port of Spain, some alley white with glare, with love vine spilling over a fence, palms and a hazed mountain appear around a corner to the evocation of Vaughn or Herbert's "that shady city of palm-trees", or to the memory of a Hammond organ from a wooden chapel in Castries, where the congregation sang "Jerusalem, the Golden". It is hard for me to see such emptiness as desolation. It is that patience that is the width of Antillean life, and the secret is not to ask the wrong thing of it, not to demand of it an ambition it has no interest in. The traveller reads this as lethargy, as torpor.

Here there are not enough books, one says, no theatres, no museums, simply not enough to do. Yet, deprived of books, a man must fall back on thought, and out of thought, if he can learn to order it, will come the urge to record, and in extremity, if he has no means of recording, recitation, the ordering of memory which leads to metre, to commemoration. There can be virtues in deprivation, and certainly one virtue is salvation from a cascade of high mediocrity, since books are now not so much created as remade. Cities create a culture, and all we have are these magnified market towns, so what are the proportions of the ideal Caribbean city? A surrounding, accessible countryside with leafy suburbs, and if the city is lucky, behind it, spacious plains. Behind it, fine mountains; before it, an indigo sea. Spires would pin its centre and around them would be leafy, shadowy parks. Pigeons would cross its sky in alphabetic patterns, carrying with them memories of a belief in augury, and at the heart of the city there would be horses, yes, horses, those animals last seen at the end of the nineteenth century drawing broughams and carriages with top-hatted citizens, horses that live in the present tense without elegiac echoes from their hooves, emerging from paddocks at the Queen's Park Savannah at sunrise, when mist is unthreading from the cool mountains above the roofs, and at the centre of the city seasonally there would be races, so that citizens could roar at the speed and grace of these nineteenth-century animals. Its docks, not obscured by smoke or deafened by too much machinery, and above all, it would be so racially various that the cultures of the world - the Asiatic, the Mediterranean, the European, the African - would be represented in it, its humane variety more exciting than Joyce's Dublin. Its citizens would intermarry as they chose, from instinct, not tradition, until their children find it increasingly futile to trace their genealogy. It would not have too many avenues difficult or dangerous for pedestrians, its mercantile area would be a cacophony of accents, fragments of the old language that would be silenced immediately at five o'clock, its docks resolutely vacant on Sundays.

This is Port of Spain to me, a city ideal in its commercial and human proportions, where a citizen is a walker and not a pedestrian, and this is how Athens may have been before it became a cultural echo.

The finest silhouettes of Port of Spain are idealizations of the craftsman's handiwork, not of concrete and glass, but of baroque woodwork, each fantasy looking more like an involved drawing of itself than the actual building. Behind the city is the Caroni plain, with its villages, Indian prayer flags, and fruit vendors' stalls along the highway over which ibises come like floating flags. Photogenic poverty! Postcard sadnesses! I am not re-creating Eden; I mean, by "the Antilles", the reality of light, of work, of survival. I mean a house on the side of a country road, I mean the Caribbean Sea, whose smell is the smell of refreshing possibility as well as survival. Survival is the triumph of stubbornness, and spiritual stubbornness, a sublime stupidity, is what makes the occupation of poetry endure, when there are so many things that should make it futile. Those things added together can go under one collective noun: "the world".

This is the visible poetry of the Antilles, then. Survival.

If you wish to understand that consoling pity with which the islands were regarded, look at the tinted engravings of Antillean forests, with their proper palm trees, ferns, and waterfalls. They have a civilizing decency, like Botanical Gardens, as if the sky were a glass ceiling under which a colonized vegetation is arranged for quiet walks and carriage rides. Those views are incised with a pathos that guides the engraver's tool and the topographer's pencil, and it is this pathos which, tenderly ironic, gave villages names like Felicity. A century looked at a landscape furious

with vegetation in the wrong light and with the wrong eye. It is such pictures that are saddening rather than the tropics itself. These delicate engravings of sugar mills and harbours, of native women in costume, are seen as a part of History, that History which looked over the shoulder of the engraver and, later, the photographer. History can alter the eye and the moving hand to conform a view of itself; it can rename places for the nostalgia in an echo; it can temper the glare of tropical light to elegiac monotony in prose, the tone of judgement in Conrad, in the travel journals of Trollope.

These travellers carried with them the infection of their own malaise, and their prose reduced even the landscape to melancholia and self-contempt. Every endeavor is belittled as imitation, from architecture to music. There was this conviction in Froude that since History is based on achievement, and since the history of the Antilles was so genetically corrupt, so depressing in its cycles of massacres, slavery, and indenture, a culture was inconceivable and nothing could ever be created in those ramshackle ports, those monotonously feudal sugar estates. Not only the light and salt of Antillean mountains defied this, but the demotic vigour and variety of their inhabitants. Stand close to a waterfall and you will stop hearing its roar. To be still in the nineteenth century, like horses, as [Brodsky](#) has written, may not be such a bad deal, and much of our life in the Antilles still seems to be in the rhythm of the last century, like the West Indian novel.

By writers even as refreshing as Graham Greene, the Caribbean is looked at with elegiac pathos, a prolonged sadness to which Levi-Strauss has supplied an epigraph: *Tristes Tropiques*. Their *tristesse* derives from an attitude to the Caribbean dusk, to rain, to uncontrollable vegetation, to the provincial ambition of Caribbean cities where brutal replicas of modern architecture dwarf the small houses and streets. The mood is understandable, the melancholy as contagious as the fever of a sunset, like the gold fronds of diseased coconut palms, but there is something alien and ultimately wrong in the way such a sadness, even a morbidity, is described by English, French, or some of our exiled writers. It relates to a misunderstanding of the light and the people on whom the light falls.

These writers describe the ambitions of our unfinished cities, their unrealized, homiletic conclusion, but the Caribbean city may conclude just at that point where it is satisfied with its own scale, just as Caribbean culture is not evolving but already shaped. Its proportions are not to be measured by the traveller or the exile, but by its own citizenry and architecture. To be told you are not yet a city or a culture requires this response. I am not your city or your culture. There might be less of *Tristes Tropiques* after that.

Here, on the raft of this dais, there is the sound of the applauding surf: our landscape, our history recognized, "at last". *At Last* is one of the first Caribbean books. It was written by the Victorian traveller Charles Kingsley. It is one of the early books to admit the Antillean landscape and its figures into English literature. I have never read it but gather that its tone is benign. The Antillean archipelago was there to be written about, not to write itself, by Trollope, by Patrick Leigh-Fermor, in the very tone in which I almost wrote about the village spectacle at Felicity, as a compassionate and beguiled outsider, distancing myself from Felicity village even while I was enjoying it. What is hidden cannot be loved. The traveller cannot love, since love is stasis and travel is motion. If he returns to what he loved in a landscape and stays there, he is no longer a traveller but in stasis and concentration, the lover of that particular part of earth, a native. So many people say they "love the Caribbean", meaning that someday they plan to return for a visit but could never live there, the usual benign insult of the traveller, the tourist. These travellers, at their kindest, were devoted to the same patronage, the islands passing in profile, their vegetal luxury, their backwardness and poverty. Victorian prose dignified them. They passed by in beautiful profiles and were forgotten, like a vacation.

Alexis Saint-Leger Leger, whose writer's name is [Saint-John Perse](#), was the first Antillean to win this prize for poetry. He was born in Guadeloupe and wrote in French, but before him, there was nothing as fresh and clear in feeling as those poems of his childhood, that of a privileged white child on an Antillean plantation, *Pour Feter une Enfance*, *Eloges*, and later *Images a Crusoe*. At last, the first breeze on the page, salt-edged and self-renewing as the trade winds, the sound of pages and palm trees turning as "the odour of coffee ascends the stairs".

Caribbean genius is condemned to contradict itself. To celebrate Perse, we might be told, is to celebrate the old plantation system, to celebrate the beque or plantation rider, verandahs and mulatto servants, a white French language in a white pith helmet, to celebrate a rhetoric of patronage and hauteur; and even if Perse denied his origins, great writers often have this folly of trying to smother their source, we cannot deny him any more than we can the African Aime Césaire. This is not accommodation, this is the ironic republic that is poetry, since, when I see cabbage palms moving their fronds at sunrise, I think they are reciting Perse.

The fragrant and privileged poetry that Perse composed to celebrate his white childhood and the recorded Indian music behind the brown young archers of Felicity, with the same cabbage palms against the same Antillean sky, pierce me equally. I feel the same poignancy of pride in the poems as in the faces. Why, given the history of the Antilles, should this be remarkable? The history of the world, by which of course we mean Europe, is a record of intertribal lacerations, of ethnic cleansings. At last, islands not written about but writing themselves! The palms and the Muslim minarets are Antillean exclamations. At last! the royal palms of Guadeloupe recite *Éloges* by heart.

Later, in "*Anabase*", Perse assembled fragments of an imaginary epic, with the clicking teeth of frontier gates, barren wadis with the froth of poisonous lakes, horsemen burnoosed in sandstorms, the opposite of cool Caribbean mornings, yet not necessarily a contrast any more than some young brown archer at Felicity, hearing the sacred text blared across the flagged field, with its battles and elephants and monkey-gods, in a contrast to the white child in Guadeloupe assembling fragments of his own epic from the lances of the cane fields, the estate carts and oxens, and the calligraphy of bamboo leaves from the ancient languages, Hindi, Chinese, and Arabic, on the Antillean sky. From the *Ramayana* to *Anabasis*, from Guadeloupe to Trinidad, all that archaeology of fragments lying around, from the broken African kingdoms, from the crevasses of Canton, from Syria and Lebanon, vibrating not under the earth but in our raucous, demotic streets.

A boy with weak eyes skims a flat stone across the flat water of an Aegean inlet, and that ordinary action with the scything elbow contains the skipping lines of the *Iliad* and the *Odyssey*, and another child aims a bamboo arrow at a village festival, another hears the rustling march of cabbage palms in a Caribbean sunrise, and from that sound, with its fragments of tribal myth, the compact expedition of Perse's epic is launched, centuries and archipelagoes apart. For every poet it is always morning in the world. History a forgotten, insomniac night; History and elemental awe are always our early beginning, because the fate of poetry is to fall in love with the world, in spite of History.

There is a force of exultation, a celebration of luck, when a writer finds himself a witness to the early morning of a culture that is defining itself, branch by branch, leaf by leaf, in that self-defining dawn, which is why, especially at the edge of the sea, it is good to make a ritual of the sunrise. Then the noun, the "Antilles" ripples like brightening water, and the sounds of leaves, palm fronds, and birds are the sounds of a fresh dialect, the native tongue. The personal vocabulary, the individual melody whose metre is one's biography, joins in that sound, with any luck, and the body moves like a walking, a waking island.

This is the benediction that is celebrated, a fresh language and a fresh people, and this is the frightening duty owed.

I stand here in their name, if not their image - but also in the name of the dialect they exchange like the leaves of the trees whose names are suppler, greener, more morning-stirred than English - *laurier canelles*, *bois-flot*, *bois-canot* - or the valleys the trees mention - *Fond St. Jacques*, *Matoonya*, *Forestier*, *Roseau*, *Mahaut* - or the empty beaches - *L'Anse Ivrogne*, *Case en Bas*, *Paradis* - all songs and histories in themselves, pronounced not in French - but in patois.

One rose hearing two languages, one of the trees, one of school children reciting in English:  
I am monarch of all I survey,  
My right there is none to dispute;  
From the centre all round to the sea

I am lord of the fowl and the brute.

Oh, solitude! where are the charms

That sages have seen in thy face?

Better dwell in the midst of alarms,

Than reign in this horrible place ...

While in the country to the same metre, but to organic instruments, handmade violin, chac-chac, and goatskin drum, a girl named Sensenne singing:

*Si mwen di 'ous ça fait mwen la peine*

*'Ous kai dire ça vrai.*

(If I told you that caused me pain

You'll say, "It's true".)

*Si mwen di 'ous ça pentetraït mwen*

*'Ous peut dire ça vrai*

(If I told you you pierced my heart

You'd say, "It's true".)

*Ces mamailles actuellement*

*Pas ka faire l'amour z'autres pour un rien.*

(Children nowadays

Don't make love for nothing.)

It is not that History is obliterated by this sunrise. It is there in Antillean geography, in the vegetation itself. The sea sighs with the drowned from the Middle Passage, the butchery of its aborigines, Carib and Aruac and Taino, bleeds in the scarlet of the immortelle, and even the actions of surf on sand cannot erase the African memory, or the lances of cane as a green prison where indentured Asians, the ancestors of Felicity, are still serving time.

That is what I have read around me from boyhood, from the beginnings of poetry, the grace of effort. In the hard mahogany of woodcutters: faces, resinous men, charcoal burners; in a man with a cutlass cradled across his forearm, who stands on the verge with the usual anonymous khaki dog; in the extra clothes he put on this morning, when it was cold when he rose in the thinning dark to go and make his garden in the heights - the heights, the garden, being miles away from his house, but that is where he has his land - not to mention the fishermen, the footmen on trucks, groaning up mornes, all fragments of Africa originally but shaped and hardened and rooted now in the island's life, illiterate in the way leaves are illiterate; they do not read, they are there to be read, and if they are properly read, they create their own literature.

But in our tourist brochures the Caribbean is a blue pool into which the republic dangles the extended foot of Florida as inflated rubber islands bob and drinks with umbrellas float towards her on a raft. This is how the islands from the shame of necessity sell themselves; this is the seasonal erosion of their identity, that high-pitched repetition of the same images of service that cannot distinguish one island from the other, with a future of polluted marinas, land deals negotiated by ministers, and all of this conducted to the music of Happy Hour and the rictus of a smile. What is the earthly paradise for our visitors? Two weeks without rain and a mahogany tan, and, at sunset, local troubadours in straw hats and floral shirts beating "Yellow Bird" and "Banana Boat Song" to death. There is a territory wider than this - wider than the limits made by the map of an island - which is the illimitable sea and what it remembers.

All of the Antilles, every island, is an effort of memory; every mind, every racial biography culminating in amnesia and fog. Pieces of sunlight through the fog and sudden rainbows, *arcs-en-ciel*. That is the effort, the labour of the Antillean imagination, rebuilding its gods from bamboo frames, phrase by phrase.

Decimation from the Aruac downwards is the blasted root of Antillean history, and the benign blight that is tourism can infect all of those island nations, not gradually, but with imperceptible speed, until each rock is whitened by the guano of white-winged hotels, the arc and descent of progress.



Before it is all gone, before only a few valleys are left, pockets of an older life, before development turns every artist into an anthropologist or folklorist, there are still cherishable places, little valleys that do not echo with ideas, a simplicity of rebeginnings, not yet corrupted by the dangers of change. Not nostalgic sites but occluded sanctities as common and simple as their sunlight. Places as threatened by this prose as a headland is by the bulldozer or a sea almond grove by the surveyor's string, or from blight, the mountain laurel.

One last epiphany: A basic stone church in a thick valley outside Soufrière, the hills almost shoving the houses around into a brown river, a sunlight that looks oily on the leaves, a backward place, unimportant, and one now being corrupted into significance by this prose. The idea is not to hallow or invest the place with anything, not even memory. African children in Sunday frocks come down the ordinary concrete steps into the church, banana leaves hang and glisten, a truck is parked in a yard, and old women totter towards the entrance. Here is where a real fresco should be painted, one without importance, but one with real faith, mapless, Historyless.

How quickly it could all disappear! And how it is beginning to drive us further into where we hope are impenetrable places, green secrets at the end of bad roads, headlands where the next view is not of a hotel but of some long beach without a figure and the hanging question of some fisherman's smoke at its far end. The Caribbean is not an idyll, not to its natives. They draw their working strength from it organically, like trees, like the sea almond or the spice laurel of the heights. Its peasantry and its fishermen are not there to be loved or even photographed; they are trees who sweat, and whose bark is filmed with salt, but every day on some island, rootless trees in suits are signing favourable tax breaks with entrepreneurs, poisoning the sea almond and the spice laurel of the mountains to their roots. A morning could come in which governments might ask what happened not merely to the forests and the bays but to a whole people.

They are here again, they recur, the faces, corruptible angels, smooth black skins and white eyes huge with an alarming joy, like those of the Asian children of Felicity at *Ramleela*; two different religions, two different continents, both filling the heart with the pain that is joy.

But what is joy without fear? The fear of selfishness that, here on this podium with the world paying attention not to them but to me, I should like to keep these simple joys inviolate, not because they are innocent, but because they are true. They are as true as when, in the grace of this gift, Perse heard the fragments of his own epic of Asia Minor in the rustling of cabbage palms, that inner Asia of the soul through which imagination wanders, if there is such a thing as imagination as opposed to the collective memory of our entire race, as true as the delight of that warrior-child who flew a bamboo arrow over the flags in the field at Felicity; and now as grateful a joy and a blessed fear as when a boy opened an exercise book and, within the discipline of its margins, framed stanzas that might contain the light of the hills on an island blest by obscurity, cherishing our insignificance.

eri-no-index

From *Nobel Lectures, Literature 1991-1995*, Editor Sture Allén, World Scientific Publishing Co., Singapore, 1997 /eri-no-index **Derek Alton Walcott**, OBE OCC (born 23 January 1930) is a [Saint Lucian- Trinidadian](#) poet and playwright. He received the 1992 [Nobel Prize in Literature](#).<sup>[1]</sup> He is currently Professor of Poetry at the [University of Essex](#). His works include the [Homeric epic poem \*Omeros\*](#) (1990), which many critics view "as Walcott's major achievement."<sup>[2][3]</sup> In addition to having won the Nobel, Walcott has won many literary awards over the course of his career, including an [Obie Award](#) in 1971 for his play *Dream on Monkey Mountain*, a [MacArthur Foundation](#) "genius" award, a [Royal Society of Literature](#) Award, the [Queen's Medal for Poetry](#), the inaugural [OCM Bocas Prize for Caribbean Literature](#)<sup>[4]</sup> and the 2011 [T. S. Eliot Prize](#) for his book of poetry *White Egrets*.<sup>[5]</sup>

They were displaced from their homeland, brought to an entirely unfamiliar environment, and forced to work. They could hardly communicate with one another. Over the years, the different Diasporas developed a [language](#) of communication (Pidgin and Creole), and the intermixing of cultures (Native American, African, Indian, French, British and Dutch) resulted in a hybrid culture.

The later generations inherited this hybrid culture. Though the later generations did not experience displacement or colonisation first-hand, the inheritance of an identity informed by such complexities resulted in a form of cultural

schizophrenia. Walcott's poem, "A Far Cry from Africa" explores this psychological condition. The central question asked in the poem is, "I who am poisoned with the blood of both / Where shall I turn, divided to the vein?" (26-27). Walcott evokes the Mau Mau rebellion of Kenya and holds both the Europeans and the Kenyans responsible for the bloodshed. He is critical of the colonial discourses based on statistics and laws that justify the killing of the Kenyan people.

However, he can neither turn away from his English identity, nor from his African ancestry. Frantz Fanon theorises this psychological [conflict](#) as Negrophobia in *Black Skin, White Masks*. According to Fanon, the black man "lives an ambiguity that is extraordinarily neurotic" (169). In the black man's "collective unconscious," being black means being "wicked, spineless, evil, and instinctual," the opposite of being white (169). In "A Far Cry from Africa," therefore, Walcott confronts this psychological conflict but the paradoxes in his identity remain unresolved because the central question is never answered.

In his later poems, such as "Names" and "The Sea is History," there is a more mature and historical understanding of the racial, colonial, and cultural tensions in the collective Caribbean identity. Both "Names" and "The Sea is History" trace the beginnings of the Caribbean "race" (referring to the social concept but also meaning journey). In the first part of "Names," Walcott describes how his race began with no nouns, no horizon, no memory, and no future. The shift from "my race" and "I began" to "our souls" and "our names" is significant as it marks the growth from an individual to a collective sensibility. Walcott writes that his race began as the sea began. The reference is to how African slaves were brought to the Caribbean Islands via the sea. They had to leave behind their homeland and the memory of their native culture was lost. Walcott uses the image of an osprey's cry to describe the condition of these people- "and my race began like the osprey / with that cry, / that terrible vowel, / that I!" (l. 24-27). This cry is the agonizing cry of the displaced people in an effort to define an identity (the "I").

While tracing the beginnings of the Caribbean race, Walcott is searching for a particular moment in history when "the mind was halved by a horizon" ("Names," l. 11). By this phrase, Walcott means the introduction and the internalisation of the binary opposition between the black and the white. Walcott is unable to find the moment when this opposition was placed into the mind because the history of the Caribbean Islands remains, largely, the history documented by the European colonisers. This history is governed by the discourse of orientalism. In *Orientalism*, Edward Said discusses the various institutional apparatuses that promoted certain statements about the 'orient': about its homogeneity, mystical appeal, and barbarity. These statements validated the "truth" about the 'orient' and formed the discourse of orientalism. The 'occident' had the agency to "gaze at" the 'orient'; the 'occident' assumed the knowledge of and [power](#) over the 'orient'. Through this discourse, a binary opposition was created between the 'occident' and the 'orient' where the former was empowered and the latter was increasingly disempowered and primitivised. Walcott's attempt to locate the historical moment when the world was halved fails because the history of the Caribbean people is informed by these European discourses.

The challenge for Walcott is to rewrite this history from a subaltern perspective. In this regard, a significant question to be addressed is- In which language is this history to be written? The debate surrounding language has been an important one in many postcolonial countries. In *Decolonising the Mind*, Ngũgĩ wa Thiong'o writes, "Language, any language, has a dual character: it is both a means of communication and a carrier of culture" (13). For Ngũgĩ, language carries the values of a community which are passed on from one generation to another (hence, the importance of memory). These values accumulate over time to form the culture of the community, and culture forms the basis of people's identities. However, the question of language for the Caribbean people is again a complex one. The African slaves and the Indian indentured labourers who were brought to the Caribbean Islands spoke different languages and dialects. They were forced to learn the colonisers' language (what may be called the adopt phase). As they attempted to learn the language, they altered it with pronunciations and mispronunciations (the adapt phase). Over time, they mastered the coloniser's language and began using it in a manner to write back to the empire (the adept phase).

Walcott explores these three phases in "Names." The second part of the poem describes how the colonisers named everything on the Caribbean Islands after places and structures in Europe. This naming process was important to the colonisers for both nomination and domination. The poem describes how the Africans first agreed to the names (adopt), repeated them (adapt) and then changed them (adept). Repetition of the names also suggests mimicry- repeating the words or actions of the coloniser in a comic manner in order to subvert them. However, as Walcott

writes in "What the Twilight Says: An Overture," "What would deliver [the New World Negro] from servitude was the forging of a language that went beyond mimicry... the writer's making creative use of his schizophrenia, an electric fusion of the old and the new" (17).

Therefore, in "Names," mimicry of the French words spoken by the teacher is not enough, the words must be spoken in "fresh green voices" (ll. 66) to forge a new language. The creation of a new lexicon is represented by the description of the stars in the last line of the poem- the student sees the stars as "fireflies caught in molasses" (ll. 82) as opposed to the constellations of Orion or Betelgeuse. The metaphor stands for the condition of the African slaves who are like fireflies capable of emanating light but caught in the coloniser's physical and ideological trap.

Walcott's task, as a poet, is to aid the forging of this new language. Historically, in the Caribbean Islands the fusion of the different languages produced Pidgin and Creole. However, Walcott writes mostly in English and sometimes in French. There remains a debate between the relative importance of Creole and English in encapsulating the diversity of Caribbean culture. What is important to note, in this regard, is that Walcott appropriates the coloniser's language to challenge the coloniser's dis

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