

The Poetry Of Derek Walcott 1948 2013

Sea GrapesThe ProdigalMarie LaVeau and SteelThe Arkansas TestamentDerek WalcottThe Fortunate TravellerDerek WalcottIn a Green NightConversations with Derek WalcottSelected PoemsTiepolo's HoundCritical Perspectives on Derek WalcottDerek WalcottSelected PoetryDream on Monkey Mountain and Other PlaysThe Flight of the VernacularDerek Walcott's PoetryA Study Guide for Derek Walcott's "Sea Canes"What the Twilight SaysThe Poetry of Derek Walcott 1948-2013The Joker of Seville and O Babylon!Selected PoetryThe BountyThe Art of Derek WalcottOmerosThe Star-Apple KingdomCollected Poems, 1948-1984Morning, ParaminThe Haitian TrilogyAmbition and AnxietyAnother LifeGulf and Other PoemsA Study Guide for Derek Walcott's "Midsummer, Tobago"White EgretsThe gulf : And other poemsDerek WalcottWalker and The Ghost DanceAbandoning Dead MetaphorsDerek WalcottMidsummer

Sea Grapes

This retrospective collection includes most of the poems from each of the poet's previous books, as selected by the poet, and the complete text of "Another Life," a long narrative poem

The Prodigal

Since Robert D. Hamner's first edition of this study of Derek Walcott appeared in 1981, the great West Indian dramatist and poet has published a new collection of plays and five additional poetry volumes - including the acclaimed book-length poem *Omeros* (1990). Winner of the Nobel Prize for Literature in 1992, Walcott has won international recognition during the past decade, showing himself to be, as Hamner demonstrates in these meticulous readings of all his major works, "provocative, stimulating, one of the most complete poets now writing in the English language." Hamner sets the geographical, cultural, and literary contexts for Walcott's achievement, establishing themes that flow throughout this chronological study as Walcott travels between the Caribbean and the U.S., crossing boundaries of race and region. Advancing the tradition of other Caribbean poets Saint-John Perse and Aime Cesaire, Hamner shows, Walcott has developed his native land's vast poetic resources to a level that transcends regional labels: he pursues the roots of his ancestry in all directions, masters classical high seriousness as well as the earthiest vernacular, defies racial and political allegiances, has developed a singular aesthetic style, and absorbs influence from poets ranging from Robert Lowell to Homer. Beginning with Walcott's apprenticeship years and continuing through his receipt of the 1992 Nobel Prize, Hamner traces the writer's development with intensive critical explorations of his poems and plays - their creation, content, style, themes, and critical reception. Highlights include discussion of Walcott's 1958 Rockefeller fellowship in New York; his founding of the Trinidad Theatre Workshop, which premiered his plays for over a decade; and analyses of *Dream on Monkey Mountain* (Obie 1971); the autobiographical poem *Another Life* (1973); *O Babylon* (1976), on Jamaica's Rastafarian culture; the verse collections *Sea Grapes* (1976) and *The Star-Apple Kingdom* (1979); *The Fortunate Traveller* (1981); *Collected poems, 1948-1984* (1986); and many other works. As

his readings culminate, Hamner illuminates the emergence of Walcott's mature style - his abandonment of his pervasive Crusoe heroes for the Odysseus hero that figures so prominently in Omeros - and his poetic use of the dynamic between the U.S. and the Caribbean. Throughout, Hamner integrates quotes from today's most important critics and evaluates their assessments of Walcott's work.

Marie LaVeau and Steel

When Derek Walcott was awarded the Nobel Prize, he was cited for "a poetic oeuvre of great luminosity, sustained by a historical vision, the outcome of a multicultural commitment." The lively interviews in this collection reveal Walcott's generous and brilliant intelligence as well as his strong, forthright opinions. He discusses the craft of poetry, the status of contemporary poetry and drama, his founding of the Trinidad Theatre Workshop, and his views on a number of influential writers, including Eliot, Auden, Brodsky, Heaney, and Naipaul. Boldly speaking his mind, Walcott takes many controversial positions on a wide range of subjects, such as Caribbean and U.S. politics, literary instruction in American universities, the proper role of sound in modern poetry, and the "ego" apparent in contemporary American poetry, and problems of race. Whatever the subject, Walcott responds fully and candidly.

The Arkansas Testament

In this book, Dante, Seamus Heaney and Derek Walcott engage in an eloquent and meaningful conversation. Dante's capacity for being faithful to the collective historical experience and true to the recognitions of the emerging self, the permanent immediacy of his poetry, the healthy state of his language, which is so close to the object that the two are identified, and his adamant refusal to get lost in the wide and open sea of abstraction - all these are shown to have affected, and to continue to affect, Heaney's and Walcott's work. *The Flight of the Vernacular*, however, is not only a record of what Dante means to the two contemporary poets but also a cogent study of Heaney's and Walcott's attitude towards language and of their views on the function of poetry in our time. Heaney's programmatic endeavour to be "adept at dialect" and Walcott's idiosyncratic redefinition of the vernacular in poetry as tone rather than as dialect - apart from having Dantean overtones - are presented as being associated with the belief that poetry is a social reality and that language is a living alphabet bound to the "opened ground" of the world.

Derek Walcott

Nobel Laureate Derek Walcott is one of the Caribbean's most famous writers. His unique voice in poetry, drama and criticism is shaped by his position at the crossroads between Caribbean, British and American culture and by his interest in hybrid identities and diaspora. Edward Baugh's *Derek Walcott* analyses and evaluates Walcott's entire career over the last fifty years. Baugh guides the reader through the continuities and differences of theme and style in Walcott's poems and plays. Walcott is an avowedly Caribbean writer, acutely conscious of his culture and colonial heritage, but he has also made a lasting contribution to the way we

read and value the western literary tradition. This comprehensive 2006 survey considers each of Walcott's published books, offering a guide for students, scholars and readers of Walcott. Students of Caribbean and postcolonial studies will find this a perfect introduction to this important writer.

The Fortunate Traveller

The poems in this sequence of fifty-four were written to encompass one year, from summer to summer. Their principal themes are the stasis, both stultifying and provocative, of midsummer in the tropics; the pull of the sea, family, and friendship on one whose circumstances lead to separation; the relationship of poetry to painting; and the place of a poet between two cultures. Walcott records, with his distinctive linguistic blend of soaring imagery and plainly stated facts, the experience of a mid-lief period--in reality and in memory or the imagination. As Louis Simpson wrote on the publication of Wacott's *The Fortunate Traveller*, "Walcott is a spellbinder. Of how many poets can it be said that their poems are compelling--not a mere stringing together of images and ideas but language that delights in itself, rhythms that seem spontaneous, scenes that are vividly there?The poet who can write like this is a master."

Derek Walcott

This anthology of poetry is selected to portray the various themes of the Caribbean.

In a Green Night

A selection of the poetry of Derek Walcott, winner of the 1992 Nobel Prize for Literature. The nature of memory and the creative imagination, the history, politics and landscape of the West Indies, Walcott's loves and marriages and his enduring awareness of time and death, are recurring themes.

Conversations with Derek Walcott

Do not diminish in my memory villages of absolutely no importance, Hoard, cherish your negligible existence, your unrecorded history of unambitious syntax, your clean pools of unpolluted light over close stones. *The Prodigal* is a journey through physical and mental landscapes, from Greenwich Village to the Alps, Pescara to Milan, Germany to Cartagena. But always in "the music of memory, water," abides St. Lucia, the author's birthplace, and the living sea. In his new work, Derek Walcott has created a sweeping yet intimate epic of an exhausted Europe studded with church spires and mountains, train stations and statuary, where the New World is an idea, a "wavering map," and where History subsumes the natural history of his "unimportantly beautiful" island home. Here, the wanderer fears that he has been tainted by his exile, that his life has become untranslatable, and that his craft itself is rooted in betrayal of the vivid archipelago to which, like Antaeus, he must return for the very sustenance of life.

Selected Poems

Since 1959, Derek Walcott has directed and written for the Trinidad Theatre Workshop. *The Joker of Seville*, a comedy based on Tirso de Molina's *El Burlador de Sevilla*, was commissioned by England's Royal Shakespeare Company. Walcott's sensitivity to the pacing, meter, and lyricism of the original makes his first attempt at adaptation an extraordinary accomplishment. *O Babylon!* brings life to the Rastafarian sect in Jamaica, which grew during Marcus Garvey's exile to that country and has recently been popularized through the lyrics of reggae music. Mr. Walcott's plays have been produced by the New York Shakespeare Festival, the Mark Taper Forum in Los Angeles, and the Negro Ensemble Company. *Dream on Monkey Mountain*, the title play of his earlier collection, won the Obie Award for a Distinguished Foreign Play when produced in New York in 1971. It was deemed "a masterpiece" by Edith Oliver in *The New Yorker*. "Dream on Monkey Mountain," she wrote, "is a poem in dramatic form or a drama in poetry, and poetry is rare in the modern theatre. Every line of it plays. There is a sound psychological basis for every action and emotion."

Tiepolo's Hound

In his longest and most ambitious poem, Derek Walcott reaches beyond an evocative portrayal of his native West Indies to create a moving elegy on himself and on man. The fascinating and complex matrix of the author's life is illuminated with our candor, verve, and strength. Over four thousand lines of verse are grouped into four parts. He evokes scenes of his divided childhood, in which children live in shacks while fine khaki-clothed Englishmen drink tea. He depicts the influence of three intimate friends, including his first love, Anna, on his emergence as a man and artist. He chronicles the mixed remorse and resolution of maturity. He recalls of his youth: "We were blessed with a virginal, unpainted world / with Adam's task of giving things their names" Yet in retrospect he acknowledges the irony of his artistic reliance on metaphor to transform reality--his search for "another life" When the author's most recent collection of poetry, *The Gulf*, was published, Selden Rodman wrote in *The New York Times Book Review*: "Now, with the publication of his fourth book of verse, Walcott's stature in the front rank of all contemporary poets using English should be apparent." Chad Walsh in *Book World* said: "I am convinced one of the half-dozen most important poets now writing in English. He may prove to be the best." *Another Life* helps to fulfill this prophecy.

Critical Perspectives on Derek Walcott

Most of the poems in this new collection follow the arc of the Caribbean archipelago from Trinidad to Jamaica. The reader is taken on an odyssey, beginning with "The Schooner Flight," in which a poor mulatto sailor abandons his life in Trinidad, sailing northward to meet his fate, and ending with "The Star-Apple Kingdom," a long poem whose axis is the crucial attempt to establish a new social order in Jamaica without sacrificing democracy. Other poems speak through various personae: "Koenig of the River" marks the end of a saga of nineteenth-century exploration and conquest through the Conradian image of a missionary-soldier whose comrades have been lost at sea; "The Saddhu of Couva" describes the lament of an Indian priest for a fading spirituality; "Egypt, Tobago" places Mark Antony on a beach in the glare of afternoon. Two poems are dedicated to fellow

poets--Joseph Brodsky and Robert Lowell. In *The Star-Apple Kingdom*, Walcott's precise and inventive imagery is enriched by frequent exploitation of the tonal aspects of dialect. He has absorbed into poetry the normal resources of fiction--to the point where fact crystallizes into metaphor. As John Thompson recently commented in *The New York Review of Books*: "Walcott writes now as a man who knows exactly what he is doing. His style is that of the best language of our period."

Derek Walcott

A DAZZLING NEW COLLECTION FROM ONE OF THE MOST IMPORTANT POETS OF THE TWENTIETH CENTURY In *White Egrets*, Derek Walcott treats the characteristic subjects of his career—the Caribbean's complex colonial legacy, his love of the Western literary tradition, the wisdom that comes through the passing of time, the always strange joys of new love, and the sometimes terrifying beauty of the natural world—with an intensity and drive that recall his greatest work. Through the mesmerizing repetition of theme and imagery, Walcott creates an almost surflike cadence, broadening the possibilities of rhyme and meter, poetic form and language. *White Egrets* is a moving new collection from one of the most important poets of the twentieth century—a celebration of the life and language of the West Indies. It is also a triumphant paean to beauty, love, art, and—perhaps most surprisingly—getting older.

Selected Poetry

Derek Walcott was aptly described by Laurence Liberman in *The Yale Review* as "one of the handful of brilliant historic mythologists of our day." *Sea Grapes* deepens with this major poet's search for true images of the post-Adamic "new world"--especially those of his native Caribbean culture. Walcott's rich and vital naming of the forms of island life is complemented by poems set in America and England, by inward-turning meditations, and by invocations of other poets--Osip Mandelstam, Walt Whitman, Frank O'Hara, James Wright, and Pablo Neruda. On the publication of *Selected Poems* in 1963, Robert Graves wrote, "Derek Walcott handles English with a closer understanding of its inner magic than most (if not any) of his English-born contemporaries." This collection of new poems in every way confirms Walcott's mastery. He is also the author of *The Gulf*, *Dream on Monkey Mountain* and *Other Plays*, and *Another Life*.

Dream on Monkey Mountain and Other Plays

"Kamau Brathwaite is arguably the most original poet yet to emerge from the Caribbean; in terms of his technical experimentation with form and language and the sheer scale and ambition of his work he is certainly the most adventurous. Author of over a dozen collections of poetry, several works of cultural criticism, plays for schools, and a standard volume of Caribbean history, and for many years editor of *Bim* and *Savacou*, his position in Caribbean culture is of enormous importance. As a leading apologist for the Caribbean Artists Movement he is recognized as an influential thinker on areas such as pan-Caribbean sensibility and alternatives to colonial/neo-colonial cultural models. *The Art of Kamau Brathwaite*

is the first full length study of Brathwaite's work and thinking. It addresses his poetry and other written work and explores the three inter-connected concerns which have shaped his consciousness: Africa, jazz and the use of West Indian language in poetry. The essayists are all specialists from the Caribbean, Britain, and North America, and Brathwaite himself provides both an interview and a major work in his "Metaphors of Underdevelopment: a Proem for Hernan Cortez."

The Flight of the Vernacular

Derek Walcott's Poetry

This text offers an interpretation of the life's work of acclaimed St. Lucian poet, Derek Walcott. It discusses his unique approach to myth, identity, and aesthetics. What emerges is the picture of an epic poet with remarkable gifts working to impart the distinctive wisdom of Caribbean culture.

A Study Guide for Derek Walcott's "Sea Canes"

Dazzling dramas on American themes from the Nobel laureate On a cold winter's day on the Dakota plains, Catherine Weldon receives a caller, Kicking Bear, bringing news of Indian rebellion. In the fort nearby, a tiny community splinters apart over how to react. In Ghost Dance, first performed in 1989, Walcott turns a story with a foregone conclusion -- Sitting Bull and his Sioux followers will die at the hands of the Army and Indian agents -- into a portrait of life at a crossroads of American history. In Walker, an opera first performed in 1992 and revised for its revival in 2001, Walcott shifts his attention east, taking for his subject David Walker, the nineteenth-century black abolitionist. In Walcott 's hands Walker becomes a classical hero for his people: a leader who is also a poet.

What the Twilight Says

Terada describes this approach as one of the most ancient and critical oppositions in Western culture. She considers the ways in which Walcott's poetry, written from this ambiguous vantage point, illuminates the relationship of American poetry to Old World culture, as well as the ways in which American languages relate to one another and to the material world. While mimetic theories of art hold that culture is a representation of something original (nature), Walcott's does not. Thus, he must re-examine the relationship between culture and nature. Beginning broadly with Walcott's mental map of the world, Terada demonstrates how his "geographic imagination" is played out in Omeros. She goes on to explore Walcott's unusual openness to his poetic precursors, among them Homer, Beaudelaire, John Donne, William Butler Yeats, and Robert Lowell, which for some critics is as problematic as his adoption of the creoles and dialects of the Caribbean.

The Poetry of Derek Walcott 1948-2013

Derek Walcott has for some time been recognized as one of the most accomplished and resourceful poets writing in English. The volume of his work in

The Fortunate Traveller, which contains such poems as "Olde New England" and "Piano Practice," cements this reputation.

The Joker of Seville and O Babylon!

On a Caribbean island, the morning after a full moon, Felix Hobain tears through the market in a drunken rage. Taken away to sober up in jail, all that night he is gripped by hallucinations: the impoverished hermit believes he has become a healer, walking from village to village, tending to the sick, waiting for a sign from God. In this dream, his one companion, Moustique, wants to exploit his power. Moustique decides to impersonate a prophet himself, ignoring a coffin-maker who warns him he will die and enraging the people of the island. Hobain, half-awake in his desolate jail cell, terrorized by the specter of his friend's corruption, clings to his visionary quest. He will try to transform himself; to heal Moustique, his jailer, and his jail-mates; and to be a leader for his people. Dream on Monkey Mountain was awarded the 1971 Obie Award for a Distinguished Foreign Play when it was first presented in New York, and Edith Oliver, writing in The New Yorker, called it "a masterpiece." Three of Derek's Walcott's most popular short plays are also included in this volume: Ti-Jean and His Brothers; Malcochon, or The Six in the Rain; and The Sea at Dauphin. In an expansive introductory essay, "What the Twilight Says," the playwright explains his founding of the seminal dramatic company where these works were first performed, the Trinidad Theatre Workshop. First published in 1970, Dream on Monkey Mountain and Other Plays is an essential part of Walcott's vast and important body of work.

Selected Poetry

Plays by the Nobel-laureate, brought together for the first time In the history plays that comprise The Haitian Trilogy--Henri Christophe, Drums and Colours and The Haytian Earth--Derek Walcott, recipient of the Nobel Prize in Literature, uses verse to tell the story of his native West Indies as a four-hundred-year cycle of war, conquest and rebellion. In Henri Christophe and The Haytian Earth, Walcott recasts the legacy of Haiti's violent revolutionaries--led by Toussaint L'Ouverture, Jean Jacques Dessalines and Henri Christophe--whose rebellion established the first black state in the Americas, but whose cruelty becomes a parable of racial pride and corruption. Drums and Colours, commissioned in 1958 to celebrate the first parliament in Trinidad, is a grand pageant linking the lives of complex, ambiguous heroes: Columbus and Raleigh; Toussaint; and George William Gordon, a martyr of the constitutional era. From Henri Christophe's high style to the bracing vernacular of The Haytian Earth, to the epic scale and scope of Drums and Colours, in these plays Walcott, one of our most celebrated poets, carved a place in the modern theater for the history of the West Indies, and a sounding room for his own maturing voice.

The Bounty

Derek Walcott's book The Bounty opens with the title poem, a memorable elegy to his mother. It also contains a haunting series of poems evoking the poet's native ground, the island of St. Lucia. The power and beauty of Walcott's lyric gift have

never been more fully in evidence.

The Art of Derek Walcott

Drawing from every stage of his career, Derek Walcott's *Selected Poems* brings together famous pieces from his early volumes, including "A Far Cry from Africa" and "A City's Death by Fire," with passages from the celebrated *Omeros* and selections from his latest major works, which extend his contributions to reenergizing the contemporary long poem. Here we find all of Walcott's essential themes, from grappling with the Caribbean's colonial legacy to his conflicted love of home and of Western literary tradition; from the wisdom-making pain of time and mortality to the strange wonder of love, the natural world, and what it means to be human. We see his lifelong labor at poetic crafts, his broadening of the possibilities of rhyme and meter, stanza forms, language, and metaphor. Edited and with an introduction by the Jamaican poet and critic Edward Baugh, this volume is a perfect representation of Walcott's breadth of work, spanning almost half a century.

Omeros

A collection spanning the whole of Derek Walcott's celebrated, inimitable, essential career "He gives us more than himself or 'a world'; he gives us a sense of infinity embodied in the language." Alongside Joseph Brodsky's words of praise one might mention the more concrete honors that the renowned poet Derek Walcott has received: a MacArthur Foundation Fellowship; the Queen's Gold Medal for Poetry; the Nobel Prize in Literature. *The Poetry of Derek Walcott 1948–2013* draws from every stage of the poet's storied career. Here are examples of his very earliest work, like "In My Eighteenth Year," published when the poet himself was still a teenager; his first widely celebrated verse, like "A Far Cry from Africa," which speaks of violence, of loyalties divided in one's very blood; his mature work, like "The Schooner Flight" from *The Star-Apple Kingdom*; and his late masterpieces, like the tender "Sixty Years After," from the 2010 collection *White Egrets*. Across sixty-five years, Walcott grapples with the themes that have defined his work as they have defined his life: the unsolvable riddle of identity; the painful legacy of colonialism on his native Caribbean island of St. Lucia; the mysteries of faith and love and the natural world; the Western canon, celebrated and problematic; the trauma of growing old, of losing friends, family, one's own memory. This collection, selected by Walcott's friend the English poet Glyn Maxwell, will prove as enduring as the questions, the passions, that have driven Walcott to write for more than half a century.

The Star-Apple Kingdom

Derek Walcott's *Omeros* is a poem in five books, of circular narrative design, titled with the Greek name for Homer, which simultaneously charts two currents of history: the visible history charted in events -- the tribal losses of the American Indian, the tragedy of African enslavement -- and the interior, unwritten epic fashioned from the suffering of the individual in exile.

Collected Poems, 1948-1984

Morning, Paramin

A collaboration between one of the world's most eminent poets, Nobel Prize-winner Derek Walcott, and one of its most coveted painters, Peter Doig. Through a long-standing friendship and creative affinity the two great artists have together produced a stunning full-colour book of fifty paintings and original poems.

The Haitian Trilogy

A Study Guide for Derek Walcott's "Midsummer, Tobago," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

Ambition and Anxiety

This is the first full-scale literary biography of Nobel Prize-winning poet and dramatist Derek Walcott. It traces the creative contradictions in his life from colonial St. Lucia, where he was part of a tiny English-speaking Protestant mulatto elite in an overwhelmingly French-Creole Roman Catholic black society, to 1999 when, a star of international literature and a symbol of cultural decolonization, he wanted to be Poet Laureate of England. The author had had access to letters, diaries, uncollected and unpublished writings, and conducted numerous interviews in the Caribbean, North America, and Europe. Walcott is seen as someone driven by the need to justify his life and fulfill his talents before an unknowable God, but who, in mastering the ways of the world often regards himself as an example of fallen humanity. Besides offering an approach to Walcott as a poet, dramatist, theater director, arts critic, and teacher, the book shows how his desire to be a painter influenced his vision and the way he works.

Another Life

Awarded the Nobel Prize for Literature in 1992, Derek Walcott is the most important West Indian poet writing in English today, and his success has inspired many aspiring Caribbean writers. He began his career divided between his driving commitment to the revolutionary cause of his native Caribbean and his strong ties to a Western literary tradition. In his works he has studied the conflict between the heritage of European and West Indian culture. *Abandoning Dead Metaphors* is a critical appreciation of the works produced in Walcott's Caribbean phase (1946-1981). The poetry of this phase contains most of the seminal ideas and values that underlie his total achievement. This study closely examines Walcott's definitive use of metaphor, through which he conducts a deeply philosophical discourse focusing on the juxtaposition of his concern with a regional history of negation and his immersion in the Western literary and cultural tradition of the colonizer. Studying the works of this period also allows for a full exposure of

Walcott's engagement with the landscape, culture and society of the region. Ismond's work is essential reading for students of Caribbean literature and scholars of Ne

Gulf and Other Poems

From the Nobel laureate, a book-length poem on two educations in painting, a century apart "Between me and Venice the thigh of a hound; my awe of the ordinary, because even as I write, paused on a step of this couplet, I have never found its image again, a hound in astounding light." Tiepolo's Hound joins the quests of two Caribbean men: Camille Pissarro--a Sephardic Jew born in 1830 who leaves his native St. Thomas to follow his vocation as a painter in Paris--and the poet himself, who longs to rediscover a detail--"a slash of pink on the inner thigh / of a white hound"--of a Venetian painting encountered on an early visit from St. Lucia to New York. Both journeys take us through a Europe of the mind's eye, in search of a connection between the lost, actual landscape of a childhood and the mythical landscape of empire. Published with twenty-five full-color reproductions of Derek Walcott's own paintings, the poem is at once the spiritual biography of a great artist in self-imposed exile, a history in verse of Impressionist painting, and a memoir of the poet's desire to catch the visual world in more than words.

A Study Guide for Derek Walcott's "Midsummer, Tobago"

As his title suggests, Derek Walcott's new poems--while making beautiful use of Caribbean imagery--are concerned with themes of isolation and the achievement of identity through loneliness. When it was published in England in 1969, *The Gulf* was awarded the Cholmondeley prize for poetry. As the *London Times* wrote, "His new collection is as noble and stern and grand as Milton. Walcott writes with a tropical glory of images; handles his huge pyrotechnic vocabulary with iron-discipline, verve and nerve. His glittering intelligence and luxurious command of sensation fuse in a mastery of images which burst in the brain like balls of phosphorescent fire." The subject of the title poem is the alienation and isolation of an America where filling-station signs proclaim the Gulf, an air, heavy with gas sickens the state, from Newark to New Orleans. The central figure in the Caribbean poems is a Robinson Crusoe-like castaway, who "learns again the self-creating peace of islands."

White Egrets

When black New Orleans madam and voodoo priestess Marie LaVeau attempts to wrest control of her brothel away from its white financier, she unleashes a racial and religious storm that threatens to consume the city. With his customary feel for character and language, Derek Walcott expertly navigates the territory between two very different sides of New Orleans--one Christian and the other animist. Using song and humour, Marie LaVeau brilliantly lays bare the absurdities upon which the Old South rested. In *Steel*, Walcott employs verse, song, and the vernacular to narrate the story of the Bandidos, a group of panband musicians in Trinidad, as they struggle among themselves, do battle with the police, and fight against the weight of their colonial history. Set to the rhythm of the steel drum, this is a paean

to the people of the West Indies—their hardships, their triumphs, and their sense of community; it is also a moving tribute to the political force and redemptive power of art. In these two plays, Walcott brings to bear the lyric force and dynamic intelligence that have made him one of the major poetic voices of our time.

The gulf : And other poems

Derek Walcott

This comparative study investigates the epic lineage that can be traced back from Derek Walcott's *Omeros* and Ezra Pound's *Cantos* through Dante's *Divina Commedia* to the epic poems of Virgil and Homer, and identifies and discusses in detail a number of recurrent key topoi. A fresh definition of the concept of genre is worked out and presented, based on readings of Homer. The study reads Pound's and Walcott's poetics in the light of Roman Jakobson's notions of metonymy and metaphor, placing their long poems at the respective opposite ends of their language poles. Although there has already been an intermittent critical focus on the 'classical' (and 'Dantean') antecedents of Walcott's poetry, the present study is the first to bring together the whole range of epic intertextualities underlying *Omeros*, and the first to read this Caribbean masterpiece in the context of Pound's achievement.

Walker and The Ghost Dance

Derek Walcott's eighth collection of poems, *The Arkansas Testament*, is divided into two parts—"Here," verse evoking the poet's native Caribbean, and "Elsewhere." It opens with six poems in quatrains whose memorable, compact lines further Walcott's continuous effort to crystallize images of the Caribbean landscape and people. For several years, Derek Walcott has lived mainly in the United States. "The Arkansas Testament," one of the book's long poems, is a powerful confrontation of changing allegiances. The poem's crisis is the taking on of an extra history, one that challenges unquestioning devotion.

Abandoning Dead Metaphors

"A long-overdue critical assessment of Walcott's varied and extensive oeuvre. Its insightful readings and detailed historical and cultural context make it a must-read for students of contemporary Caribbean literature and culture."-- Lizabeth Paravisini-Gebert, *Vassar College* Paula Burnett offers a new interpretation of the life's work of acclaimed St. Lucian poet, playwright, and Nobel Prize winner Derek Walcott. Often regarded as the radical voice of the Third World, his drama and poetry together form a coherent project designed to create a legacy for modern Caribbean society. Illuminating his ideology and the technique that informs his writing, Burnett discusses his unique approach to myth, identity, and aesthetics. In addition to his poetry, the book draws extensively on Walcott's essays, plays, broadcasts, private interviews, and public appearances, some previously unpublished or unrecorded. What emerges is the picture of an epic poet with remarkable gifts working to impart the distinctive wisdom of Caribbean culture--a

politically aware writer celebrating his people, place, and language. Burnett also reveals an artist with a message to the world: that a positive sense of identity can be built out of negative circumstances like injustice and exploitation, if only creativity is mobilized. The book serves as a critical study for more experienced scholars and as a solid introductory text for students of Walcott's work. Its readable and well-organized style also makes it appealing to anyone with a general interest in poetry.

Derek Walcott

The first collection of essays by the Nobel laureate. Derek Walcott has been publishing essays in *The New York Review of Books*, *The New Republic*, and elsewhere for more than twenty years. *What the Twilight Says* collects these pieces to form a volume of remarkable elegance, concision, and brilliance. It includes Walcott's moving and insightful examinations of the paradoxes of Caribbean culture, his Nobel lecture, and his reckoning of the work and significance of such poets as Robert Lowell, Joseph Brodsky, Robert Frost, Les Murray, and Ted Hughes, and of prose writers such as V. S. Naipaul and Patrick Chamoiseau. On every subject he takes up, Walcott the essayist brings to bear the lyric power and syncretic intelligence that have made him one of the major poetic voices of our time. Derek Walcott was born in St. Lucia in 1930. His recent works include *Omeros* (FSG, 1990) and *The Bounty* (FSG, 1997). He received the Nobel Prize in Literature in 1992. He lives in New York City and Castries, St. Lucia.

Midsummer

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