PREFACE

Though his dramatic corpus is considerably voluminous, the scholarly appraisal and critical reception of Walcott’s poetry have outweighed his dramas. It was not until 1990s that his dramas began to elicit extensive reviews and critical expositions. By that time Walcott’s dramatic fame had reached the Broadway- a four-decade long dramatic career, and his manifold theatrical contributions were now gaining prominence from relative obscurity. Reading his plays, I felt that they are informed by an impulse of articulating alter/ “natives” in the thematic, structural and performative terms- in what may be called, in Harris’s terms, “new artichitecture of cultures”. (105). Instead of chronologically reading them or doing neat generic division, I would rather attempt to read how the legacies get translated to his artistic vision. Infused by transcultural energy, how they resist construal of Caribbean identity by colonialist and nativist discourses.

Chapter-1 of the present study discusses the three short St. Lucian plays which assert the indigenous theatrical style and imaginatively places the marginal locus at the centre of his work. It outlines the portrayal of the wretched and degraded lives which is illuminated by the vision of solidarity and rare zeal to assert selfhood beyond ethical restraints and dogmas. Thus they become subjects by “renouncing the type of individuality that was imposed on us over several centuries” (Foucault quoted in Guattari,76)

Chapter 2 is concerned with Walcott’s masterpiece, the signpost of his brilliant career- Dream on Monkey Mountain. It carries forward Walcott’s quest for artistic and cultural freedom to overcome the mechanism of inferiorization and static framework of identification within the prominent socio- historical and politico- economic context. It also surveys experimental dramaturgy , the dream structure and how its “illogical and contradictory” structure makes it straddle the alternate realms to disrupt a neat ending or assertive position.

Chapter-3 investigates Walcott’s two major rewrites of Homer and Defoe- how literary transposition and their transmutation infuse creole energy. As counter- performances, Pantomime and Odyssey- A Stage Version evoke proliferation of differences and deliberately step across the boundary of language and race to open up possibilities of alter/native dramatic art.
Chapter 4 instead of looking at particular text, discusses the art of forging an ("other") language negotiating the ends of creole spectrum-overlap of Englishes, French Creole and Standard English throughout his dramatic oeuvre. Walcott’s hybrid register dissolved the false dichotomy between particular and universal language and also resisting the hegemony of metropolitan language.

Ch-5 looks at two late plays, Remembrance and The Last Carnival—how their politically fraught narratives become Walcott’s response to the challenges of nation-making in the post-independence days. Set in volatile times, they attempt to articulate self-transformation and self-definition of the Caribbeans. Community as expression of shared culture and identity is problematised in these two plays.
of national and cultural identity. Readers were asked to send in their opinions. You decide to write a letter responding to the points raised and.

I am writing with reference to the article on the loss of national and cultural identity, published in one of your latest issues. I would like to express my disagreement regarding your opinion. I hope you will not take amiss what I am going to say. To begin with, you claimed that because of the modern amenities people all over the world become more and more alike. In other words, advances in technology and the opportunity of travelling easily and faster are responsible for the loss of national and cultural identities. I think it is dangerous to claim that it would be better if not everybody has cultural awareness, or cultural sensitivity, is being aware that cultural differences and similarities exist, while not judging people based on that. A non-judgemental mindset lets you observe cultural differences without labelling them as 'good' or 'bad', or 'right or wrong'. This doesn't mean that you have to be an expert in other cultures. It just means being willing to be open-minded and to ask questions to get more information, rather than having a knee-jerk reaction to anything you don’t agree with. Cultural identity can be marked by language, although language can be used to refer to other processes and developments, like when intentions are explained in the language by a specific speaker. A specific language refers to a particular cultural group. Values, basic assumptions, behavioral conventions, beliefs and attitudes shared by an ethnic group make up what we call culture. If it is the first language, the children are taught writing and reading, the correct ways to construct sentences and how to use formal grammar. However, the initial knowledge of the child about the essential structure and vocabulary of the first language was learned before the child went to school. Conversely, culture is transmitted in a large part, by language, through teaching. -Identity -Violence & Cruelty -Cultural Clash/Ethnic Conflict. ELEGY: Literary Elements. - The Liberator-- Simon Boliva attempted to merge previous colonies into Gran Columbia -Walcott’s response to the February Revolution -crossroads -freedom of oppression -sunbeams -hope -“under the barber’s hand” -vulnerability -“range” -mountains -Estenzia -exist -mango -fertility -Sonora -snakes, clandestine revolutionaries -dance -mock -List of Fighters -“loss of heredity” -loss of identity. THE LIBERATOR Themes & Motifs. -Color Motif, Nature (Jungle) Motif -Themes: Preserving Identity, Futility of Revolution. WINDING UP Literary Elements.