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# The Poetry Of Derek Walcott 1948 2013

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**Selected Poetry** Farrar, events -- the tribal  
Straus and Giroux losses of the American  
A poem of circular Indian, the tragedy of  
narrative design, African enslavement --  
titled with the Greek and the interior,  
name for Homer, which unwritten epic  
simultaneously charts fashioned from the  
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<p><u>Midsummer</u> Farrar, Straus and Giroux</p> <p>?An important contribution to the study of Walcott's poetry and plays.??Modernism/modernity ?Walcott, [Burnett] says, has assimilated western tradition to his own project, using it to create a new plural world of open-ended possibilities. . . . A book that should be of interest to any student of Walcott's literature.??Times Higher Education Supplement ?This ambitious book takes in the full corpus of Walcott's plays, essays,</p>	<p>interviews, etc., as well as the poetry?and argues the essential unity of his (humanistic) vision.??Wasafiri ?Burnett is very good on Walcott's aesthetic and technical strategies, particularly the mythopoeic framework of his thought, and the epic form which he frequently employs.??New West Indian Guide ?Convincingly suggests that Walcott's art radiates outward from St. Lucia to the West Indies, the Caribbean, Latin America, and the Americas, becoming an art that honors and enlarges the</p>	<p>English language and its multiple histories and usages.??World Literature Today</p> <p><u>The Imagery of Nature in Derek Walcott's Poetry</u> University of Chicago Press</p> <p>Drawing from every stage of his career, Derek Walcott's <i>Selected Poems</i> 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 <i>Omeros</i> and selections from his</p>
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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.

*Abandoning Dead*

*Metaphors* Faber & Faber

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

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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.

Derek Walcott's *Poetry* Lynne Rienner Pub

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.

*Another Life* Farrar, Straus and Giroux

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

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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.

### A Choice of Anglo-Saxon Verse Macmillan

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 "Walcott is a spellbinder. Of 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 Walcott'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." Collected Poems, 1948-1984 Farrar, Straus and Giroux This book investigates the potential purpose of recurrent communication images in the poetry of Derek Walcott. The recipient of the Nobel Prize for literature in 1992, Walcott is one

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of the most important postcolonial poets of the 20th century. His poetry delves into the dynamics of Caribbean marginalization and seeks to safeguard the paradigms characteristic of his island home. Several major studies have examined themes in his poetry but the images of communication in his poetics have not been explored. This book examines Walcott's poetry expressions that the poet brings into play in order to demonstrate the relevance of the Caribbean in the contemporary world--firstly through a study of communication imagery, and secondly through an examination of the conclusions he reaches through these means. The quantitative chart demonstrates

that Walcott is especially reliant upon images of communication from the 1980s. Extensive textual analysis indicates that the place and contextual meaning of communication imagery, for example, page mirrors the historical plight of the Caribbean region; likewise, line expresses an identity deficit. Finally, this book validates that Walcott's extensive use of communication imagery in his poetry contributes to a fluid notion of self that embraces multiculturalism while maintaining the imaginary intact. *The Castaway, and Other Poems* Farrar, Straus and Giroux 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

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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 Farrar, Straus

and Giroux  
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*.  
Conversations with Derek Walcott  
Macmillan Reference USA  
This anthology of poetry is

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selected to portray the various themes of the Caribbean.

Omeros Rodopi

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

What the Twilight Says Farrar, Straus and Giroux

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



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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.

*The Poetry of Derek Walcott*  
1948-2013 Farrar, Straus and Giroux

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,

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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 Poetry Farrar, Straus and Giroux

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.

Derek Walcott Farrar, Straus and Giroux

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.

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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."

Moon-Child Farrar, Straus and Giroux

The poetry of Derek Walcott is said to stand out from other contemporary American works because of its bold eloquence. This text provides literary criticism from some of the most respected authorities on his poetry. Examined works include "The Theatre of Our Lives."

Tiepolo's Hound Chelsea House

This first extended study of Derek Walcott's Tiepolo's

Hound (2000) defines the book as the culmination of the poetry and poetics of the Caribbean writer and Nobel Prize winner. In this long poem, Walcott achieves three goals pursued throughout his career: to develop an original Caribbean aesthetic; to meld the modes of poetry and prose; and to formulate the Bildung of the island-artist in terms of an 'autobiographical' narrative. The analysis provides an aesthetic and cultural evaluation of the poem, in terms both of the Western

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poetic tradition to which it refers through its rich intertextuality and of its significance as a postcolonial milestone. The commentary locates Walcott in an aesthetic tradition running from Emerson through the American Pragmatists to modernist poets; describes his experimental use of certain central narrative strategies in his semi-autobiographical long poems, which is compared to those of another, openly admired, bilingual writer, Vladimir Nabokov; explores Walcott's	revision of the epic mode and of the genre of autobiography; delineates his unfolding of a post-Romantic internalization of the poet's Arthurian quest; and discusses his complex treatment of the multi-layered metaphor of light as major evidence of the maturity of his style and poetic, with their conscious cross-fertilization between the literary cultures of Europe and the Caribbean. An appendix to this study contains the transcriptions of various 'Walcott events' that	took place in Italy in the summers of 2000 and 2001, including a creative writing seminar, a press conference, and readings. This extensive material opens a window onto Walcott's gifts as a teacher, to his stringent yet passionate commitment to the art of poetry, and to the ways in which he and his students grapple with the challenges of literary translation. Critical Perspectives on Derek Walcott Jonathan Cape Terada describes this approach as one of the most ancient and critical oppositions in Western
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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.

Sea Grapes Farrar, Straus and Giroux

This book provides a fresh and illuminating approach to the poetry of Derek Walcott by combining close analysis and interpretation with a perspective that is not restricted to current post-colonial or even Caribbean readings of Walcott's work. In this respect, our volume will be useful for those

readers who seek to become familiar with some of the underlying traditions and different types of poetic veins that interact in the poetry of the Caribbean Nobel Prize.