

ISSN: 0976-8165

The Criterion

An International Journal in English

Vol. 7, Issue-5 (October 2016)

The Criterion 

7th Year of Open Access

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ISSN 2278-9529

Galaxy: International Multidisciplinary Research Journal

www.galaxyimrj.com

Derek Walcott's *Omeros*: A Festering Wound of Miscegenation: Biological Genocide

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Abstract:

The very title of paper may send a chill down the spine of readers as it is not only shocking but appalling, unnerving & potent enough to jingle the bell rather alarm of curiosity, analysis and of course, a deep probe. How blood becomes a festering wound will be tried and tested with the progression of paper. Derek Walcott, a Caribbean writer has two obsessions in his entire work – one unflinching loyalty, like and love for his country, other his illegitimate origin, a corruption, exploitation and colonial tyranny running in his blood as a festering wound, constantly reminding him with his skin tone, raking up shameful past when his race was subjugated beyond measures, deeply, beyond repairs in blood annihilating his own rather whole existence. An impurity added to him by colonizers in innermost recesses of his being, not only his but his entire countrymen rather Island and upto such an extent that they, under spell of European grandeur and splendour, oblivious of their cultural heritage and glorious past of Island have accepted their mixed breed as a reality. This pain at the irrevokable injury to Island and its inhabitant torments the psyche of Walcott, so his poetry becomes a vehicle to convey and communicate what impression this colonial regime has inscribed on him. Walcott's poetry has passed the step of self-questioning self exposure, self healing to become a common resource.

Keywords: Iconography, Metonymy Synecdochic figure, Trophe, Prototype, Antillean, Euro centrism, genocide.

Throughout the paper, my effort would be to highlight the pain, regret felt by writer and also how beautifully he has translated his pain not into more or less, a melodramatic lyric to arouse sympathy of reader but into sacred lines to reveal before world that the triumph, history told by European historian and all also annals sung in praise of colonizers are documented with a pen fill with Caribbean blood for ink, on white paper bleached as the bleached beach of Island to support trade especially, slave trade.

With a special reference to and mention of lines from *Omeros*, I would show how the tale told by Walcott, precipitates into a kind of genocide – annihilation of a race, its culture not, from invasion but from biological tyranny and exploitation as the new race on Island is with features obscured and 'thinned' has lost the identity.

My paper will concentrate on the theme of affliction in Walcott's poetry, especially his magnumopus, *Omeros*. In *Omeros*, the character, philoctete reflects upon the festering wound of West Indies, especially biological manifested in the skin tone, features and eye

colour of inhabitants of Island. In her new antillean transformation, as one sees it unfolds in and out of *Omeros*, *Helen* symbolizes as well as personifies the Island itself which is likewise called Helen.

In all the lines of *Omeros* the resentment of Walcott against British establishment is visible *Omeros* registers all the pain, guilt, venom of Walcott for the Colonizers; Choice of character in *Omeros* highlights great artistry and presentation of Walcott. The best of Walcott lies in spontaneous oozing out of blood from festering wound and release of stench accumulated in centuries by colonial rule. [Walcott steady ironies and his cultivated detachment in the midst of a personal plight make him, on observation, be reckoned with ... man of great sensibility ... pitched by sensibility, talent and education into an isolation that deepens with every word he writes (Vender, Helen, p. 31-32)].

Derek Walcott developed a fondness for Irish literature with great similarity of theme, pain, struggle of emancipation from British Empire. Walcott shared with Irish writers – Joyce, Yeats and Synge a conflicted response to the cultural inheritances of Great Britain – her literature, religion and language, Walcott affinity lies with Irish writers as ‘*they were niggers of Britain*’¹. Walcott appreciation for Stephen Dedalus lies in the fact that that like Stephen, Walcott is also a ‘knot of paradoxes’. He himself quotes somewhere in his poems when and how, in initial years of life he started, “*learning to hate England but worshipped her language*”.²

To further argument, we find in his poem ‘A Far Cry from Africa (1956)’, taking a leaf from ‘Easter 1916’ from Yeats as he shows ambivalent mood toward imperial and anti imperial bloodshed. Yeats used a series of counter balanced questions to dramatize his inner divisions after the ‘Easter Rising’. The same division rather divided self is the charm, main attraction of Walcott’s poems. Walcott’s acquiring ‘Yeats tone’ to respond to ‘Mau Mau rebellion’ with volley of questions that counter checked each other with even stronger torque is visible here :

*I who am poisoned with the
blood of both,
Where shall I turn, divided to the vein?
... how choose
Between this Africa & the English
tongue I love?
Betray them both or give back what they give?*

(Page 175, Ramzani Jahan)

The same tone or tenor he has maintained in his *Omeros* (1990), in this magnum opus he finds himself in a dilemma of loving English language and hating English imperialism.

Walcott through his poems, travels to Ireland, literatizing his revisitation of Joyce & Yeats as precursors, he is struck afresh by the shared & common post colonial problems of linguistic and literary inheritance. He found Ireland a 'nation split' by a glottal scream.

Walcott's *Omeros*, also split by a glottal scream, elaborates how this Caribbean poet, in aftermath of colonial rule, grieves over the agonizing harm of British colonialism as well as celebrate British literary bequest. Walcott's pervasive figure of personal wound sustained in his biology, help us understand this paradox as it serves as figurative site where concern with imperial injury, literary archetype and linguistic heritage most graphically intersect.

Conflating wound and suture Walcott suggests that odd surgery of poetry may have to disfigure a character with wounds to repair historical injuries. '*He has to be wounded' continues them poet defensively.*' (Page 176, Jahan Ramzani).

"This wound I have stitched into Plunkett's character."

So ventures the poet, early in *Omeros*. (V ii28 *Omeros*)

White colonial impression continues as 'affliction is one theme' of Walcott poetry, what he himself proclaimed of Afro-Caribbean literature.

Wound trope is central to *Omeros* making preconception of postcolonial writings as either 'victim's literature' or 'resistance literature' or 'resilience literature' true. Walcott treatment of 'seemingly unsurprising motif' for instance, use of figure i.e. Plunkett white Colonial (When he refers to wounds of Caribbeans) turns strange and diverge unpredictably, bestowing uniqueness on Walcott as a poet. This strangeness sprouts with his intentional embrace with the motif to project the 'denounced suffering' of third world for ages. If we examine 'wound motif' in *Omeros*, a kind of complex genealogy is traced in Philoctetes who becomes a mouth piece for the Caribbean people suffering under colonial regime. This character alongwith all wounds contains other literary prototypes of old and new world.

What landmark Walcott makes here? – he creates an astonishing hybridity of black victim exemplifying the cross cultural fabric of post colonial poetry and contravenes the wide spread misconception that Caribbean literature assume its shape by sloughing off Euro centrism for indigeneity. Weaving aesthetics of affliction, Walcott turns the wound into a resonant site of interethnic connection with *Omeros* vivifying the Caribbean inheritance of colonial tyranny and consequent injury, paradoxically deconstructing the uniqueness of suffering. Walcott's radiant metaphor of wound – hybrid and unpredictable shines as most vibrant genre of post colonial writing. This 'wound' of Walcott festers not only for the past suffering but also for '*masochistic veneration of chains*', *his fellow artist*

revere 'the festering roses made from their father's manacles'³

He casts into the volcanic pit of his *Antillean* hell "The syntactical analogies of the third world"

*Those who peel from their own
leprous flesh, their names
who chafe and nurture the scars of rusted chains.*

(*Another Life*, year 1973, Page 178, Ramzani Jahan).

Acquiring a wilful and intemperate tone, Walcott ascribes the scars and sore not to the slavery system but to *masochistic* indulgences of his Islanders. Poetics of affliction becomes Walcott's choice as his intention is to anatomize the wounded body of Caribbean past through Philoctete injured by a rusted anchor :

*.... he carried was not only the anchor's
but that of his race
as the pigs that rooted in its burning garbage. (Omeros, 19)*

They were hooked on the anchors of the *abattoir with all oblique references* to colonialism, comparing his wound to the puffed blister of Portuguese man-o-war evoking 'a wounded race' (*Omeros*, 299), Walcott uses wound motif, rakes up vicious treatment of Caribbean slaves, their wounds inflicted in very gruesome ways with pepper. Cinders and Citron rubbed on bleeding wounds, here poet feels that this inexpressible suffering of enslaved Africa finds articulation and a verbal release in his poetry.

He yells out about such slaves :

*His knee was radiant iron,
his chest was a sack of ice
.... a scream was mad to come out
his tongue tickled its claws on the roof
of his mouth, rattling its bars in rage. (Omeros, 21)*

Very beautifully, Walcott here records silent shrieks of African slaves, their temperance and tolerance for suffering, their helplessness to suffer pain, to endure institutionalized atrocity. This deafening silence overcome and surpass the loudest yell. This ancestral wound, being a constant reminder of ugly past and helplessness, has earned a kind of fondness from Walcott as he keeps it bleeding, festering, nursing and inspecting, magnifying, proliferating it and its dimensions to such an extent that it forms the vivid nucleus of Walcott's magnum Opus i.e. *Omeros*. He himself explains 'the wound' as the "deep amnesiac blow of slavery of colonialism".⁴ This 'deep' awareness of traumatic condition of his Island propelled him to vindicate this trauma in its bodily figuration and as a result, classical figure of Philoctetes served as a bridge to help Walcott cross his own

divide. This hybrid, compromise formation, Philoctetes serves as venerable vehicle legitimizing the tone, angst and tenor of silent pain of blacks. This tropicalized Greek hero is twisted and moulded into a vibrant figure to register Caribbean pain. One of the oldest dead white European male to whom is credited the cruelty and tyranny, is reborn in a wounded black body and here one of colonizing tribe resigns his part to limp among colonized. This projected pain helps Walcott settle score with them who corrupted his Island and genealogy.

Inversion of tyranny, Walcott put in effect when a major character from the western canon is chosen to dramatize the legacy of the west's atrocities. Answering the "empire smart enough to steal from the people they conquer Walcott remarks "*the people who have been conquered should have enough sense to steal back*".⁵ Whereas other appropriate characters are oppressed already by virtue of their gender, class or type but it is Walcott who blackens classical white male war hero as seemingly perverse use of Crusoe, meta morphosis of a wounded Greek-castaway, expresses Walcotts resentment and pent-up feelings more violently, more tangled up, nonetheless, *these dislocation are not subversive or exotic but emphatically defamiliarizing*.⁶

Picturization of Philoctete as a person lacking in self-standing, bears postcolonial reinscription English soup in Caribbean bowl. He turns a Greek hero into his synecdoche for all the injury wrought by slavery and colonialism. Instead of naturalizing the name, Walcott turns it into a trope for violent colonial imposition, a partial cause of the wound to which it is metonymically linked. Why Philoctetes was the 'Chosen person'? - because with his exquisitely elaborated pain and composure to tolerate infliction, he has long served as the classical alternative to Christ in the Western iconography of pathos and innocent victim hood. Philoctetes's personality undergoes a change with Walcott's pen. He transports the former to a different archipelago, darkens his skin, trades his bow for a fishmen's net, transcribes his pained ejaculations in *creole*, gets him treated with a black woman; Walcott's philoctete bears culturally polyphonous affinities with his Greek namesake in addition to it, Walcott has *spliced* a variety of literary genes and even antithetical cultures to create a surprisingly motley character encompassing a strange array of *penumbral* literary figures. [The rootlessness of the Islander is augmented by the homelessness of the traveller (Philoctetes). (Dove, Rita, pp. 75)].

Walcott's obsession, guilt and resentment imperceptibly flows beneath 'variegated' and 'confusingly over determined' characterization in *Omeros*. Even simplest character turns out to have a contradiction in parentage. This seeming subversion of western influence in Walcott's works requires a more ambiguous and ambivalent synthesis than generally acknowledged. This is rarely noticed that Walcott rakes up his scorn for post colonial trans valuation of Caliban showing him as a Caribbean hero. Walcott's agonized mimicry

of a character out of the classical tradition, distracts us from his covert refashioning of the Caribbean paradigm of anti colonial defiance. Philoctetes along with his close association with his surrounding as by magical sympathy personifies his entire race's grievances against the colonizers. Paradoxically, Walcott refreshes the symbol of post colonial agony and anger by reaching for a still more wizened prototype.

His prolonged resistance to Caliban, as to wound trophe, helps him to flush these literary inheritances with new power and complexity; both Philoctetes and Caliban are figures of Caribbean oppression but in different way as former is tormented on an Island which is by right, his – well suited to allegorizing colonization while the latter is transported to an alien Island – displaced and deracinated as West Indies slaves. Philoctetes is an *emblem* of western culture but Caliban with his post colonial indigenization retains Shakespearean attributes as well as Caribbean impression. Walcott's closet Caliban bears the imprint of post colonial revisionism as Walcott's Philoctetes is suspicious of his cumbersome name and requirements and wants to slice it from his body. His real name has been stolen. Here Walcott deindigenizes Caliban, reroutes the figure back through colonial culture and gives him a finishing touch introducing concept of intercultural inheritance. [Walcott figuratively confirms his ideal of the Caribbean, presented as a reconciliation of former oppressors and oppressed. (Breslin, Paul, p. 235)].

Walcott stages a poly rhythmic dance of culturally aliens and natives. Both Philoctete and Caliban have unhealed wound that reflect the wounded condition of Island. [Walcott reflects “characteristic of a mind state culturally colonised ... to draw on the total heritage available to him as on alert and enquiring human being. (Brown, Stewart, p. 79)]. Philoctetes appears to be closer to Fisher King in Eliot's Wasteland, is a synecdochic figure for a general loss, injury and impotence that must be cured so that Island can be set in order.

Omeros presents Africa, a site of ancestral enslavement and Walcott's efforts in *Omeros* is to rejuvenate the wounded fisherman the land and its inhabitants.

Omeros is selected and chosen by Walcott to give various connotations to the pain suffered during colonial rule. Animistic opening scenes of *Omeros* describe the sacrificial felling of god like tree for making of Canoes. Walcott makes Philoctete feel how he and his fellows steeled themselves 'to turn into murderers', 'to wound' the trees they depend on for their livelihood.

*As a tree fell, the sun rose, blood splashed on the ceders
and the grove flooded with the light of sacrifice. (Omeros, 5)*

Achelle hacked the limbs from the

*dead God, knot after knot/wrenching
the severed veins from the trunk. (Omeros, 6)*

[But these trees when became Hector's canoe they 'agreed with the waves to forget their lives as tree' (Omeros, 8) (Ramzani Jahan, pg. 184)]. Here, Walcott metaphorically re-enacts a sacrificial rite to open the way for his own woeful tale. Here, he painfully elucidates and picturerizes how his islander have forgotten their past as trees, with the metamorphosis at the hands of colonial power. Poem definitely insists on the analogy between his 'representative wound' and the 'wound' suffered by the trees. The 'wounded body' serves as synecdoche for the wounds sustained by the Island's natives, slaves, natural object and may be poet himself.

Omeros hints at return to Africa – a key to healing bruised black body and racial memory of the negroes – as personified by Philoctete, Walcott wonders and fondly describes how long ago an African swift managed, in bringing a special seed across the ocean

*'To Carry the Cure
that precedes every wound'. (Omeros, 238-239).*

Negritude is established in Walcott's poetry as he offers a curative plot of return to pro-colonial Africa. Walcott revives and recollect the best times his ancestors enjoyed, he invoked African Gods, *Omeros* here bears the testimony to the Gods with 'their features obscured' and 'thinned' 'had lost their names and therefore, considerable presence'. (Omeros, 242)

Memorable scene registered in *Omeros* when Gods having earlier "rushed", "across an ocean" in 'loud migration' swarm like bats 'criss crossing stitches' that presage the closing of philoctete wound (Omeros, 242). Here, he flirts with the idea of race-based blood inheritance of natives. What is the best with Walcott? – his cool head to deal with 'wound'. He idolizes and celebrates black body, [he remembers its wounds cut by the slave master's whip and brand, wounds that still sound like tom-toms (tam-tam mahes de places sonores) (Ramzani Jahan, pg. 186)].

[Walcott, according to Jean Paul Sartre (in his essay, 'Orphée Noir'), writes collective poetry showing cumulative suffering, when in part, 'exhibiting his wounds'⁷; Walcott's talent for articulation is very much fused with the post colonial suffering and consequent pain and injury, especially biological. [Sartre also cites the Haitain writer Jacques Roumain who pleads in an apostrophe to Africa, "make / of my mouth the lips of your wound.]"⁸

Sartre delineates what unites all black poet is massive suffering, slavery, the worst of

recollection that “Lingers on as a very real memory”. This cumulative suffering Sartre finds in all black poets, for instance in Poet Leon Damas of French Guyana.

.... blows from knotted cords of
 bodies calcinated
 from toes to calcinated back
 of dead flesh of red iron fire brands of
 arms broken

and also in Haitian poet Jean-Francois Briere :

... old wounds bleed in your flesh
 (El saigner dans ta chair les ancien nes blessures).

(Page 187, Ramzani Jahan)

Getting hints from this negritude in black poet's texts, we can assume easily, how Walcott in *Omeros* has transported the classical Philoctetes among other Homeric types to Caribbean, reincarnating him in a black body, encasing him in black skin. It may be possible to insinuate that a Greek mask is projected on the wounded black body of negritude.

Here negritude finds another dimension as it has developed in part as a dialectical reversal of western colonialist stereotypes. The hybridity of European and Caribbean culture thickened with Walcott's touch, surprisingly, he, instead of purifying, taming or shaping its contours, complicates and widens this dialectic of the ‘tribe’. It should be noticed that recurrent metaphor for cultural hybridity, most of the times, is ‘the scar’, or the ‘wound’. This cultural heterogeneity seems like a shattered but reassembled vase. [Walcott unbandaging his wounds, as admitted in his Nobel address, says that “the restoration shows in white scars” and that “if the pieces are disparate, ill-fitting, they contain pain than their original sculpture.”]⁹ The ‘scar’ here signifies cultural convergence in the West Indies natives without effacing its violent genesis.

Walcott movingly recollects the cruel past deposited in his body apostrophizing a ‘white forefather’ “slave seller and slave buyer” and a black forefather “in the filth-ridden gut of the slave ship”. [But the scars of ‘whip’ are metamorphosed in Caribbean fusion of black and white like the monumental groaning and soldering of two great words *like halves of a fruit seams by its own bitter juice*.]¹⁰

Walcott never talks in conciliatory tones as if he is unlikely to reduce the bitterness or pain to an extent where there lies a possibility of healing the wound or its repair anyhow. [In Yeats words, Walcott suggest that “*nothing can be sole or whole and that has not been rent*”.]¹¹ In *Philoctete* only cultural and racial hybridity personifies itself, as Walcott himself suggests in *Omeros* :

*“like the interlocking basins of a globe in
which one half fits the next”* (LXIII iii 319, Omeros) (Source : Sea Swift)

Though the name of Philoctete is taken from the culture of colonizer and slaves, yet his wounded black body allegories their cruelty, curses the brutality of colonizers in their language.

Walcott has deliberately made Philoctete a bold, unpalatable intercultural amalgamation of Greco-Caribbean, Euro African, Anglo-Hebraic like the self-defined, self-acclaimed Shabine of *“The Schooner Flight”*:

*[I have Dutch, nigger and English in me,
and either I'm nobody, or I'm a nation.]*¹²

In the *Schooner Flight* he unites beautifully a vernacular tradition with his high eloquence so that the reader believes that his persona, shabine is both a common man and a speaker of poetry. Shabine, who is lying to escape the woes of his life by fleeing his Island as a cast away is able to sustain a tone that is both auto biographical and mythic. (*Balakian, Peter*, p. 48). Aggrieved too much by biological tyranny of colonizers and its manifestation in facial features and skin tone, Walcott allegorizes black pain and demonstrate it in his aesthetic construct, his poetry, as an inevitably mixed cultural inheritances.

Surprisingly, even the cure of wounds of Philoctete is trans-cultural and same is with Walcott as he finds cure in expression of pain in foreign language – language of colonizers. Walcott has always favoured and argued for inter-cultural model of post colonial literature a hybrid-creolized, cross cultural amalgamation of Caribbean and European aesthetics. Walcott rejects black literature which belligerently asserts its isolation and its difference and proposes a vision of black literature mixed, polluted with tyranny but purified by regret, protest and abhorrence for spoils perpetrated by colonizers. Assertively, Walcott suggests that blacks only have energized the culture, style the culture and undoubtedly, preserve its faith. Walcott presents a mixed reality of New World culture repressing it in favour of simplistic narratives of cultural origin.

The twisted skein of intercultural influences in Philoctete reveals the misinterpretation in understanding post colonial literature as a progression from colonial dominance to indigeneity, colonial subordination to nativist freedom. It may be taken as a regression to euro-centric indebtedness, but also the figure is taken as a progressive step towards indigenous shriek about West Indian suffering. Walcott prefers mystery over the fact whether he is recolonizing Caribbean literature with European language and characters or decolonizing it conveying Caribbean agony and pain through it. This cultural

entanglement of Walcott's poetry presents an evolutionary model of post colonial literature, may be, rooted in discredited model of national development. Where does lie incompatibility in Walcott's poetry? – perhaps in his effort not to shed off Eurocentric influence but deepen it and constantly merging it with afro-centric influence to sustain him as a poet of multi-centric approach.

He seems to promote a legacy of affliction. He traces cross cultural literary genealogies of wound and its bearer in particular, in Philoctete, in *Omeros* but in general, in all inhabitant of Caribbean Island. Wound's intra-textual resonances, various connotations attached to 'wound', hint at profoundly intercultural character of Walcott's work. Walcott uses this 'wound motif' to register, encode unambiguously, of course, the painful, blemishful Afro-Caribbean legacy of slavery and colonialism; he uses same motif to assign respect to the uniqueness of this black experience of sustaining through slavery and tyranny. Walcott, by emblem and analogy, insists that both colonizers and colonized inherit a legacy of affliction in after math of colonialism.

[Fredric Jameson is right to say :

*“All third world text are necessarily
allegorical, in a very specific way :
They are to be read as what I will
Call national allegories.”*]¹³

Here, we can interpret that Walcottian wound would be a 'trope' of unproblematic referentiality and stands for the particular historical experience of a particular, subservient black race in Caribbean Island, long certified as a dominant trope for black enslavement and mimetic of real wounds inflicted, appears to be well carved out, unambiguous allegory of Afro-Caribbean history.

[Elaine Scarry has the same observation regarding 'wound': "A non referentiality that rather than eliminating all referential activity instead, gives it a frightening freedom of referential activity 'Referential instability' of wound can not be affixed to a particular caste, creed or country; it is universal, though, choice of people is different.]"¹⁴

While writing about 'pain' and morality as transcultural experiences at the expense of discredited universalism, Walcott cautiously practised opacity for wound trope is universal but multi-dimensional. Walcott finds 'wound' as puckered like the corolla of a sea-urchin in contrast to "*garrulous waterfall that tourists hear*", "*pour out its secret*". Philoctete's wounds demand a scream from him, force him to yell out at the top of lungs, the scream that is "*mad to come out*" but is held back, "*behind the bars of his rusted teeth*", here wound transcending the limits of language convey interpersonal and intercultural understanding. Conjecture are fabricated to explain this 'wound' as wound

of slaves with special reference to “*rusted teeth*” and “*mad to come out*” but this wound trope has assumed the meaning beyond even the imagination of Walcott.

Philoctete wound has another dimension, with or without intention of Walcott, that is of language which the black suffered as an imposition, an interwoven mass of French and English language. Walcott appreciates European languages but ‘imposed’ status of them is a reminder to tyranny and colonialism. This alienation and inscrutable nature of genetics in his blood, Walcott projects in Philoctetes who feels and finds this alienation as a festering wound, he wishes to peel off his skin, his facial arrangements; if we count ‘wound’ as a language it is babble partly readable, partly illegible – again a wound painful, haunted by the memory of an Adamic language, it has displaced. Walcott recommends in *Omeros* cure for the wound, too, as he writes :

*Like Philoctete’s wound
This language carries its cure,
Its radiant affliction. (Omeros, 323)*

Like Yeats, Walcott refers to “the wound of language I’d no wish to remove” and confirms how language though full of wounds can convert curse into blessings as with this global language only he apprised the world of the tyranny of colonizers. [When Walcott compares a “running wound” to “the rusty anchor that scabbed Philoctete’s Skin” he identifies the shape and colour of wound with the weapon and the words ‘scabbed’ suggests both the injury and its cure (178). (Ramzani Jahan, 193)].

In writing that the “pronged flower // sprang like a buried another”, Walcott identifies the curative African plant with the weapon whose injury it reverses, and heals the wound.

*“The wound of the flower,
its gangrene, its rage,
Festering for centuries, reeked with
corrupted blood // seeped
the pustular drops instead of sunlit dew. (Omeros, 237, 244).*

Metaphorical and performative language of poem converts injury into remedy. African flower only can heal philoctete’s wound as it not only match but exceed the wound in its “bitterness, reek and stench” (*Omeros*, 237) but cure is possible only when wound is open, reopened and exposed. *Omeros*’ homeopathic relation to traumatic history of the West Indies is manifested when a mirror relation of reflection is established between injury and remedy, here wound’s cross cultural metaphoricity exhibits the structural doubleness which is also very much central to thematic structure of poem. Wound motif illustrates the slipperiness and ployvalence of poetic discourse that runs between races transcending the limits of community and frontiers.

Pouring in personal element and of course, personal injury Walcott couples himself with Philoctete in a mirror images and confesses :

*We shared the
one wound and same cure. (Omeros, 295).*

Wound trope traverses through non human world from the volcano whose “wound close in smoke”.

Unleashing pathetic fallacy with liberal imagination Walcott find wounds, festering wounds in landscape of Island. Fabric of Walcott’s poetry is woven with migration, crossbreed, linguistic creolization, racial miscegenation and intermingling of colonizers and colonized culture. *Omeros* is understood as an ameliorative word, should not be confused with a definitive healing because Walcott proliferates and disperse the wound trope to such an extent that even after climactic scene of healing, the wounds of history and also language persist in form of scars. The vigorous presentation of wound trope finds and offers also no fictive cure to put an omega to its motion.

There is something strange, noticeable in Walcott’s poetry – the inversion of wound into weapons and vice-versa. First Philoctete and his fellows have ‘axes’ in their ‘eyes’ but later on, they are themselves vulnerable to the wound. Philoctete projects his own painful scar on trees and identifies with them. Counting on the beautiful artistry of Walcott, we should not overlook that enacting, metaphorically, interethnic connections he falsifies the historical specificity of their people’s experience moreover, greater falsification lies in aesthetic separatism, turning a blind eye to the culturally webbed history of the Caribbean, and also in an ideology averse to cross racial and cross-historical identifications, the New World, post colonial world offers. It appears that the way in which Walcott rakes up the past he destabilizes the plain ground of diversity & its purple patch in search of roots.

Omeros no doubts, expatiates graphic representation of convulsive, bodily pain of islanders and recollects untold suffering in colonial times but ‘wound’ trope in it, inevitably poeticizes pain and expands personal experience into general. Appropriating a western icon philoctete of suffering and refashioning a polysemous and multiparented trope, Walcott offers us a post colonial poetics of affliction that reveals before the world how hard time destroys some people but dignifies some others.

In the end, we can say that Walcott’s festering wound is not repulsive even slightly as he uses good aesthetic metaphors and emotions to convey his pent-up feeling and deep rooted resentment.

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