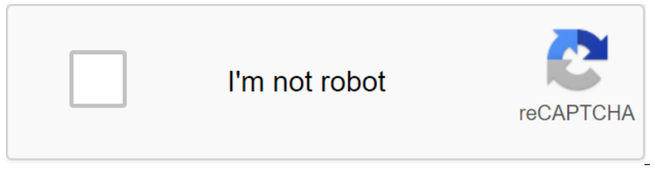
Derek walcott pdf



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Saint Lucia poet and playwright (1930-2017) Sir Derek Walcott Walcott at an honorary dinner in Amsterdam, May 20, 2008BornDerek Alton Walcott (1930-01-23)23 January 1930Castries, St. LuciaDed17 March 2017 (2017-03-17) (age 87)Cap Estate, Gros Island, St. LuciaOccupationPoint, Playwright, ProfessorNationalitySysignation LucianGenrePoetry and playsLiteral Movement Poscolonialism, Postmodern WorksUnly Monkey Mountain (1967), Omeros (1990), White Emigrants (2007)Famous Nobel Prize in Literature 1992 T. C. Eliot Prize 2011 Children3Signature Sir Derek Walcott , KCSL, OBE, OCC (January 23, 1930 - March 17, 2017) was a Saint Lucia poet and playwright. In 1992, he won the Nobel Prize for Literature. He was the first distinguished scholar of the University of Alberta in the field of residence, where he taught undergraduate and master's courses. He also worked as a professor of poetry at the University of Essex from 2010 to 2013. His works include the homeric epic poem Omeros (1990), which many critics see as Walcott's greatest achievement. In addition to the Nobel Prize, Walcott has received numerous literary awards throughout his career, including the Obi Prize in 1971 for his play Dream on Monkey Mountain, the MacArthur Prize for Genius, the Royal Society of Literature Award, the Medal of the queen for poetry, the first OCM Bocas Award for Caribbean Literature, the 2011 T. S. Eliot Prize for the Book of Poetry White Rets. Early life and childhood Walcott was born and raised in Castrey, St Lucia, in the West Indies, the son of Maarlin and Warwick Walcott. He had a twin brother, playwright Roderick Walcott, and a sister, Pamela Walcott. His family is of English, Dutch and African descent, reflecting the complex colonial history of the island, which he explores in his poetry. His mother, a teacher, loved art and often read poetry throughout the house. His father was a civil servant and a talented artist. He died when Walcott and his brother were one year old, and his mother stayed to work. Walcott grew up in Methodist schools. His mother, who was a teacher at Methodist Elementary School, provided her children with an environment in which their talents could be developed. The Walcott family was part of a minority Methodist community that felt overshadowed by the island's dominant Catholic culture created during French colonial rule. In his youth, Walcott trained as an artist mentored by Harold Simmons, whose life as a professional artist was an inspiring example for him. Walcott admired Cezanne and Giorgione and sought to learn from them. Walcott's painting was later exhibited at the Anita Shapolski Gallery in New York An exhibition called The Writer's Brush: Paintings and Drawing Writers. He studied as a writer, becoming an elated, exuberant poet, madly in love with the English language and strongly influenced by modernist poets such as T.S. Eliot and Ezra Pound. Walcott felt the writer's calling early. In the poem Summer (1984) he wrote: Forty years have passed, in my island childhood, I felt that the gift of poetry made me one of the chosen, that the whole experience developed the fire of Muse. At the age of 14, Walcott published his first poem, Miltonic, a religious poem, in the voice of Saint Lucia. An English Catholic priest has denounced a poem inspired by the Methodists as blasphemous in a reply printed in a newspaper. By the age of 19, Walcott had self-published his first two collections with the help of his mother, who had paid for printing: 25 poems (1948) and Epitaph for the Young: XII Kanto (1949). He sold copies to his friends and covered the expenses. He later commented, I went to my mother's and said, I'd like to publish a book of poems, and I think it's going to cost me two hundred dollars. She was just a seamstress and a schoolteacher, and I remember how upset she was because she wanted to do it. Somehow she got it - a lot of money for a woman to find on her salary. She gave it to me, and I sent it to Trinidad and printed the book. When the books came back, I sold them to friends. I got the money back. Influential bajan poet Frank Collymore was critical of Walcott's early work. After graduating from St. Mary's College, he received a scholarship to study at the University College of the West Indies in Kingston, Jamaica. Derek Walcott's career, the VIII Internacional Festival, 1992 After graduating from university, Walcott moved to Trinidad in 1953, where he became a critic, teacher and journalist. In 1959, he founded the Trinidad Theatre Workshop and remained an active member of the board of directors. Exploring the Caribbean and its history in a colonialist and post-colonial context, his collection In a Green Night: Poems 1948-1960 (1962) attracted international attention. His play Dream on Monkey Mountain (1970) was released on NBC-TV in the United States in the year it was published. Makak is the main character in this play; and the state of " represents the condition of colonized natives under the oppressive forces of powerful colonizers. In 1971, it was produced by The Negro Ensemble Company off-Broadway in New York; he won this year's Obie Award for Best Foreign Game. The following year, Walcott received an OBE from the British government for his work. He was hired as a lecturer at Boston University in the United States, where he founded the Boston Playwrights Theatre in 1981. In the same year, he also received a MacArthur Foundation scholarship Walcott has taught literature and writing at Boston University for more than two decades, publishing new books of poetry and plays on a regular basis. Walcott retired from his position at Boston University in 2007. He befriended other poets, including Russian expat Joseph Brodsky, who lived and worked in the U.S. after exile in the 1970s, and Irishman Seamus Heaney, who also taught in Boston. Walcott's epic poem Omeros (1990), which freely echoes and refers to characters from the Iliad, was criticized as his major achievement. The book received praise from publications such as The Washington Post and The New York Times Book Review, which selected Omeros as one of the Best Books of 1990. Walcott was awarded the Nobel Prize in Literature in 1992, the second Caribbean writer to receive this award after Saint John Perse, who was born in Guadeloupe, received the award in 1960. The Nobel Committee described Walcott's work as a poetic work of great luminosity, supported by a historical vision, the result of multicultural commitment. In 2004, he received the Anisfield-Wolf Book Award for Lifetime Achievement. His later poetry collections include theGonly Thiepolo (2000), illustrated with copies of his watercolors; The Prodigal (2004) and White Egrets (2010), which won the T.S. Eliot Award and the OCM Bocas Award for Caribbean Literature in 2011. In 2008 Walcott gave the first lectures to Cola Debrot in 2009, Walcott began a three-year outstanding scholar in a residence position at the University of Alberta. In 2010 he became Professor of Poetry at the University of Essex. In February 2016, he became one of the first knights of the Order of Saint Lucia. Allegations of sexual harassment In 1982, a Harvard sophomore accused Walcott of sexual harassment in September 1981. She claimed that after she refused a sexual advance from him, she was only given a C in class. In 1996, a Boston University student sued Walcott for sexual harassment and offensive sexual intercourse. They reached a settlement. In 2009, Walcott was a leading candidate for the position of Oxford Professor of Poetry. He withdrew his candidacy after allegations of sexual harassment in 1981 and 1996. When the media learned that pages from an American book on the subject had been anonymously sent to a number of Oxford scholars, it sparked their interest in the university's decisions. Ruth Padel, also a leading candidate, was elected to the post. A few days later, The Daily Telegraph reported that it had warned journalists about harassment. Under intense media pressure and academic pressure, Padel resigned. Padel was the first woman elected to the Oxford post, and Journalists criticism of her misogyny and the gender war at Oxford. They said that the male poet would not have been subjected to such criticism because she was reporting published information, not rumors. Numerous respected poets, including Seamus Heaney and Al Alvarez, published a letter in support of Walcott in The Times Literary Supplement and criticized the furor in the press. Other commentators suggested that both poets were victims of media interest in the domestic university case because the story had everything from sexual claims to accusations of character murder. Simon Armitage and other poets expressed regret over Padel's resignation. Writing a wall poem Omeros in a poem by the Leiden Wall of Midsummer, Tobago in The Hague The themes of Methodism and spirituality played a significant role from the very beginning in Walcott's work. He commented: I have never separated the writing of poems from prayer. I grew up believing that it was a calling, a religious calling. Describing his writing process, he wrote: The body feels that it is melting into what it has seen... I don't care. It's ecstasy... Ultimately, this is what Yeats says: Such sweetness flows into the chest that we laugh at everything and everything we look at is blessed. It's always there. It's a blessing, a transfer. It's gratitude, really. The more this a poet keeps, the more authentic his nature is. He also notes: If someone thinks that the poem goes further... You make a digression, a conclusion in some silence that carves everything around you. What you take on is not really updating your personality, but is actually renewing your anonymity. Walcott's influence said his writing was influenced by the work of American poets, Robert Lowell and Elizabeth Bishop, who were also friends. Playwriting He has published more than twenty plays, most of which were produced by the Trinidad Theatre Workshop, as well as widely staged elsewhere. Many of them relate directly or indirectly to the liminal status of the West Indies during the post-colonial period. Through poetry, he also explores the paradoxes and complexities of this heritage. In his 1970 essay What Twilight Says: Overture, discussing art and theatre in his home region (from Dream on Monkey Mountain and other plays), Walcott reflects on the West Indies as a colonized space. He discusses the challenges for the artist region with little in the way of truly indigenous forms, and with little national or nationalist identity. He states: We are all strangers here... Our bodies think in one language and move in another. The epistemological effects of colonization are reported by plays such as T-Jin and his brothers. Mi-Jean, one of the eponymous brothers, is shown to have a lot of information, but really know nothing. Every Mi-Jean line reads mouth knowledge gained from the colonizer; he is unable to synthesize it or apply it to his life as a colonized person. Walcott notes that growing up in Western Indian culture, what we were deprived of was also our privilege. There was great joy in creating a world that until now, until then, was uncertain ... My generation of West Indian writers felt such a powerful delight, having the privilege of writing about places and people for the first time and, at the same time, having a tradition behind them to know how well it can be done by Defoe, Dickens, Richardson. Walcott is identified as an absolutely Caribbean writer, a pioneer, helping to understand the legacy of deep colonial damage. In poems such as Castaway (1965) and in the play Pantomime (1978), he uses the metaphors of Shipwreck and Crusoe to describe the culture and what is required of artists after colonialism and slavery: both freedom and the challenge to start over, save the best of other cultures and do something new. These images are repeated in later works. He writes: If we continue to sulk and talk, look at what the slave-owner did, and so on, we will never mature. As we sit sullen or write sullen poems and novels that glorify the non-existent past, time passes us. The main article of Omeros: Omeros Walcott's epic book Omeros was published in 1990 and received critical acclaim. The poem is very loosely echoed and refers to Homer and some of its main characters from the Iliad. Some of the main characters in the poem include island fishermen Achilles and Hector, retired English officer Major Plunkett and his wife Maud, maid Helen, a blind Seven Seas (who symbolically represents Homer), and the author himself. Although the main narration of the poem takes place on the island of St. Lucia, where Walcott was born and raised, Walcott also includes scenes from Brooklyn, Massachusetts (where Walcott lived and taught during the composition of the poem), and the character Achilles imagines a journey from Africa to the slave ship that is sent to America; In addition, in the book 5 poems Walcott talks about some of his travels in various cities around the world, including Lisbon, London, Dublin, Rome and Toronto. Written in variations on the torment of Rome, the work explores themes that run throughout Walcott's work: the beauty of the islands, the colonial burden, the fragmentation of Caribbean identity, and the poet's role in the post-colonial world. In this epic, Walcott advocates the need to return to tradition to challenge a modernity born of colonialism. The Nobel Prize for Literature by Derek Walcott was awarded the Nobel Prize for Literature in 1992, two years after the publication of Omeros's epic poem. He was known for writing about the harsh and the complexities of life and writing in two cultural worlds. His poetic voice reflected a mixture of his ear for the English language and his feelings of his own people. Stephen Breslow explained that he and the Swedish Academy chose Derek Walcott as the winner of the Nobel Prize in Literature because his work had a strong regional voice that transcends its actual terrain, through the depth and breadth of its poetic resonance and through its global human implications. It was Walcott's ability to be more than just exotic that drew critical attention to his work. Breslow explains that Walcott combined a deep, rhapsodic reverie in his remote homeland - its people, its landscape and its history - with the central, classical tradition of Western civilization. This ability shows the importance of multiculturalism and literary prowess for the Swedish Academy. Walcott's work represents how different cultures can enrich each other to produce even more compelling work. In his Nobel speech, Walcott describes life in the Antilles and what it means to reveal a personality. He describes all the broken fragments of his diaspora identity. People need books, he says, but they're not enough to cover everything that culture is. Walcott says the visible poetry of the Antilles then. Survival, because all the Antilles, every island, is an effort of memory; every mind, every racial biography, culminating in amnesia and fog. It includes a diaspora identity found in Caribbean literature, looking at how insignificant he feels, because he cannot, alone, fully combine cultural identity. The criticism and praise of Walcott's work received praise from major poets, including Robert Graves, who wrote that Walcott processes English with a closer understanding of his inner magic than most, if not any, of his contemporaries and Joseph Brodsky, who praised Walcott's work, writing, For nearly forty years his pulsating and relentless lines continued to flow in English like tidal waves, like tidal waves. , coagulation in the archipelago of poems, without which the map of modern literature will effectively correspond to wallpaper. He gives us more than himself or the world; it gives us a sense of infinity embodied in the language. Walcott noted that he, Brodsky and the Irish poet Seamus Heaney, who taught in the United States, were a group of poets outside the American experience. Poetry critic William Logan criticized Walcott's work in a review of Walcott's book Favorite Poems in the New York Times. While he praised Walcott's writing in The Sea of Grapes and the Arkansas Covenant, Logan mostly had negative things to say about Walcott's poetry, calling Omeros clumsy and another life He concluded by saying: No living poet has written a verse more delicately rendered or different than Walcott, though a few separate poems of poems destined to be remembered. Most of Walcott's reviews are more positive. For example, in The New Yorker's Derek Walcott's Poetry review, Adam Kirsch praised Walcott's work, describing his style as follows: by combining the grammar of vision with the freedom of metaphor, Walcott creates a wonderful style that is also philosophical. People perceive the world through double channels, Walcott's verse suggests, through feelings and through the mind, and each of them constantly seeps into the other. The result is a state of eternal magical thinking, a kind of Alice in the world of wonders, where concepts have bodies and landscapes are always bound to stand up and start talking. Kirsch calls the first major peak the first major peak of Walcott's other life and analyzes the pictorial qualities of Walcott's images from his early works to later books such as The Dog Of Thiepolo. Kirsch also explores post-colonial politics in Walcott's work, calling him a post-colonial writer. Kirsch calls the early poem Far Cry from Africa a turning point in Walcott's development as a poet. Like Logan, Kirsch is critical of Omeros, who he believes Walcott can't successfully support. While Omeros is tom Walcott, who usually gets the most critical praise, Kirsch believes the middle of summer is to be his best book. His poetry, like a colloquial performance, appears briefly in sample sounds in the band's musical album Dreadzone. Their track, Captain Dread from the second light album, includes the fourth verse of Walcott's 1990 poem The Schooner Flight. In 2013, Dutch director Ida Lee released Poetry is an Island, a feature documentary about Walcott's life and the constant influence of his homeland of Saint Lucia. In 1954, Walcott married Faye Moston, the secretary, but the marriage ended in divorce in 1959. They had a son, St. Lucia artist Peter Walcott. Walcott married Margaret Meylayar for the second time in 1962, working as an almoner at the hospital, and together they had two daughters, Elizabeth Walcott-Hackshaw and Anna Walcott-Hardy, before divorcing in 1976. In 1976, Walcott married the actress Norlin Metivier for the third time; they divorced in 1993. His companion before his death was Sigrid Nama, the former owner of an art gallery. Walcott was also known for his passion for traveling around the world. He divided his time between New York, Boston and St. Lucia, and incorporated the influence of various fields into his works. Derek Walcott's grave at Morne Fortune Walcott died at his home in Cap Estate, St Lucia, on March 17, 2017. He was 87. He received a state funeral on Saturday, March 25, with a service at the Cathedral Basilica of the Immaculate Conception in Castria and a burial in State. Legacy in 1993, The Public Square and Park, located in central Castry, St. Lucia, was named Derek Walcott Square. The documentary Poetry Is an Island: Derek Walcott directed by Ida Doe was filmed in honor of him and his legacy in 2013. The St Lucia National Trust purchased Walcott's childhood home at 17 Chaus'e Road, Castries, in November 2015, renovating it before opening it to the public as Walcott House in January 2016. In January 2020, The Sir Arthur Lewis Community College in St Lucia announced that Walcott's books on Caribbean literature and poetry had been donated to his library. Awards and Honours 1969: Cholmondeley Award 1971: Obie Award for Better Foreign Play (for Dreaming on The Monkey Mountain) 1972: Officer of the Order of the British Empire 1981: MacArthur Foundation Scholarship (Genius Award) 1988: Gold Medal of the queen for poetry 1990: International Writers' Award of the Welsh Arts Council 1990: W. H. Smith Literary Award (for Omeros Poetry) : Nobel Prize for Literature 2004: Anisfield-Wolf Book Prize for Lifetime Achievement in 2008 : University of Essex Honorary PhD 2011: T. Award S. Eliot (for White Egrets Poetry Collection) 2011: OCM Bocas Prize for Caribbean Literature (for White Egrets) 2015: Griffin Trust for Lifetime Excellence in Poetry Recognition Award (68) 2016: Knight Commander of the Order of St. Lucia (list of works) or about Derek Walcott in libraries (worldCat catalog) Works by Derek Walcott at the Open Library Poetry Collection 1948 : 25 Poems 1949: Epitaph for the Young: Xll Cantos 1951: Poems 1962: Into the Green Night: Poems 1948-60 1964: Selected Poems 1965: Castaway and Other Poems 1969: The Bay and Other Poems 1973: Another Life 1976: Sea Grapes 1979: Star-Apple Kingdom 1981: Poetry Selected 1981: Lucky Traveller 1983: Derek Walcott's Caribbean Poetry and Romare Bearden Art 1984 : Midsummer 1986 Collected poems, 1948-1984, featuring Love After Love 1987 : Arkansas Covenant 1990: Omeros 1997: Bounty 2000: Dog Thiepolo, includes Walcott's watercolors 2004: Prodigal 2007: Selected Poems (edited, selected, and with the introduction of Edward Beau) 2010: White Egrets 2014: Poetry by Derek Walcott 1948-2013 2016: Morning, Paramin (illustrated by Peter Doig) Plays 1950: Henri Christophe : Chronicle in 7 places 1952: Harry Dernier: Game for the production of radio 1953: Wine Country 1954: Sea 1phin : Play in one act 1957: Ione 1958: Drums and colors: Epic drama 1958: Ti-Jean and his brothers 1966: Malcochon: or, 6 in the rain 1967: Dream on the mountain of the monkey 1970: In the exact castle 1974: Joker Seville 1974 : Charlatan 1976: Babylon 1977: Memory 1978: Pantomime 1980: The Joker of Seville and O Babylon!: Two Plays 1982: The Island Noises 1984: Haitian Land 1986: Three Plays: The Last Carnival, Beef, No Chicken, and The Blue Nile Branch 1991: Steel 1993: Odyssey: A Stage Version 1997: Capeman (book and lyrics, as in collaboration with Paul Simon) 2002: Walker and the Phantom of the Dance 2011: The Moon-Child 2014: O Starry Starry Night Other Books 1990: Poet at the Theatre , Poetry Books Society (London) 1993: Antilles: Fragments of Farrar's Epic Memory , Strauss (New York) 1996: Conversations with Derek Walcott, University of Mississippi (Jackson, MS) 1996: (With Joseph Brodsky and Seamus Heaney) Tribute to Robert Frost, Farrar, Strauss (New York) 1998: What Twilight Says (Essay), Farrar, Strauss (New York, NY) 2002: Walker and The Ghost Dance, Farrar, Strauss (New York, NY) 2004: Another Life: Fully Annotated, Lynn Rinner Publishers (Boulder, CO) See also Black Nobel Prize Winners After Love , a poem by Derek Walcott Omeros, the epic poetry of Derek Walcott's Caribbean Epic references the Nobel Foundation. 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