

Abstract

A Comparative Analysis of the Filmic Works of Derek Walcott

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This work investigates the rhizomic nature of Derek Walcott's writings through an analysis of his filmic works, poetry and stage plays. It establishes the early influence of film on his drama and poetry and reveals his concept of the possibilities of film as a medium for the articulation of a Caribbean identity.

The themes of Walcott's filmic works find commonalities in his poetry and stage plays which are based on polarities brought about by the Old World / New World conundrums and which result in either paralysis or creative flight. The language of the film scripts also finds commonalities in his poetry and stage plays and this work considers how written language impacts on or detracts from the visual qualities and narrative renderings of his filmic works.

It concludes that Walcott's filmic works are an extension of the rhizomic nature of his creativity but that Walcott's inability to detach from the genres of poetry, painting and drama deters his reterritorialization into the cinematic realm.

Keywords: Irma Rambaran; Rhizome, Film, Derek Walcott.