

## ABSTRACT

Derek Walcott's moral vision is basically his attempt to come to terms with and redefine as both artist and individual, the West Indian and Black Man's historical-cultural experience and psyche. Consequently, his work comprehensively spans major aspects of West Indian life, its history and society.

My attempt to explain the methodology of this thesis is to show how its structure enabled me to explore and assess the theme of the growth and development of Walcott's moral vision, while maintaining its intrinsic order and organic unity.

A thematic approach whereby particular plays would be constantly re-examined in relation to specific sub-themes was rejected. I felt, given the complex range of Walcott's dramaturgy, that this would create some degree of chaos and monotony. Moreover, it would not fully project the sense of a chronological growth and development of his vision within the thesis.

I opted for a play by play approach for several reasons. Firstly, it facilitated an indepth focus in each chapter into a particular aspect of this vision dominating each play. While this method emphasized the complexity and depth of Walcott's work, it simultaneously projected his constant efforts to mould an artistic medium to express the developing

angles of his vision. Its chronology projected a sense of continuity in terms of the growing intensity of his moral vision. Moreover, it heightened the organic unison of Walcott's dramaturgy.