

Copyright ©BIIT

ISSN 1816-689X

Nature in Derek Walcott's Poetry and Nobel Lecture: Comfort, Concern and Beyond

Md. Abu Saleh Nizam Uddin*

Abstract: Caribbean poet and Nobel Laureate Derek Walcott (1930-2017) is more widely discussed for his poetry. In his poetry, presence of nature is dominant almost all the time. In his Nobel Lecture as well, nature occupies a large portion. Poet did see in his motherland Saint Lucia the natural landscape, pure and undisturbed by men. But later poet does see men's ruthless destruction on Caribbean nature in the name of development activities. So, poet, being a true and wise lover of nature, cannot remain silent. He expresses his deep agony and offers a solution in a way which can preserve nature besides allowing men to do their necessary activities in the Caribbean. Thus, this paper, following the methodology of thematic analysis, aims to explore how poet Derek Walcott, in his poetry and Nobel Lecture, expresses his feeling of comfort and concern for nature and offers the solution of a holistic approach for the preservation of nature which pertains to a deeper epistemology.

Keywords: Derek Walcott, nature, ruthless destruction, holistic approach, deeper epistemology.

Introduction

Derek Walcott (1930-2017) is the Caribbean poet and playwright from the small island Saint Lucia, mostly known for his love and care for the Caribbean culture and nature. He is more widely discussed for his poetry. His poetic works include *In a Green Night: Poems 1948-1960* (1962), *Selected Poems* (1964), *The Castaway* (1965), *The Gulf* (1969), *Another Life* (1973), *Sea Grapes* (1976), *The Star-Apple Kingdom* (1979),

* Md. Abu Saleh Nizam Uddin, Assistant Professor, Department of English Language and Literature, International Islamic University Chittagong (IIUC), Chittagong, Bangladesh

The Fortunate Traveller (1981) and *Midsummer* (1984), *Omeros* (1990), *The Bounty* (1997), *Tiepolo's Hound* (2000), *The Prodigal* (2004) and *White Egrets* (2010). Among his thirty plays, the most remarkable is *Dream on Monkey Mountain* (1967). However, in his poems the major subject matters are beautiful Caribbean nature, dilemma between western and Caribbean culture, autobiography, cultures and races in the islands, and his days in America and longing for motherland Saint Lucia. Poet receives the highest recognition when he is awarded with the Nobel Prize for literature in 1992.

Walcott grew up amidst beautiful nature of his birth place Saint Lucia, one of the islands of the Caribbean. Its reflection we see when in Walcott's entire career of writing poetry, nature remains more or less dominant. In his Nobel Lecture he highly accentuates the beauty and bounty of Caribbean nature. In his life he did see unadulterated fresh nature, but later he also sees destruction of it at the hands of insensible eco-unfriendly development activities in the region. This experience of life is one of the major elements in Walcott's poetic expressions and Nobel Lecture, the most important lecture of his life. As a result, what becomes clear from his poems and Nobel Lecture is that Walcott has been a lover of nature. But on seeing the the destruction of Caribbean nature, he is full of concern for it. He, besides criticizing the people responsible for the destruction, gives idea about the preservation of nature. What he offers as a solution is a holistic approach to nature while doing development activities like constructing factories, cities and tourism infrastructure. If analyzed, we see in his offer of holistic approach, there is inherent deeper epistemological insight. Thus, it is clear that Walcott, in his treatment of nature in his poetry and Nobel Lecture, expresses comfort, concern and goes beyond.

When in 21st century as it was in the previous one, destruction of nature and the much feared extinction of mankind is one of the most severe crises of the world, various academic fields come forward and try to provide ideas as solution. Here literature, if we may call it the science of human well-being, does play a vital role. So, this global scenario prompts this research where, for nature, Walcott's love, care and concerned epistemology expressed in his poetry and Nobel Lecture will be under our critical purview through the methodology of thematic analysis.

Literature Review

David Mikics (1995) in his book *Derek Walcott and Alejo Carpentier: Nature, History, and the Caribbean Writer* sheds light on how Derek Walcott has used magical realism very rarely though, and how placement of high imagination with reality has not been done. Mikics also does Walcott's comparative study with Alejo Carpentier, Gabriel

Garcia and others. Accordingly, how nature and history are treated is also shown by Mikics. Roy Osamu Kamada (2002) in his essay "Postcolonial Romanticisms: Derek Walcott and the Melancholic Narrative of Landscape" has approved of eco-critical study of Walcott's treatment of nature. Kamada, furthermore, tries to look at the issue historically. Joanna Johnson (2011) in her essay "Furrowing the Soil with His Pen: Derek Walcott's Topography of the English" investigates Walcott's dealings with physical and geographical sides of England. Doris Hambuch (2015) in his research "Geo- and Ecocritical Considerations of Derek Walcott's Multitasking, Omnipresent Sea" centers into his concentration Walcott's frequent poetic inclusion of sea. Based on Phenomenological realization, Hambuch does his study on Walcott's repeatedly included metaphor or rhetoric of sea. Md. Abu Saleh Nizam Uddin (2015) in his research "Strengthening the Marginalized from Within: Derek Walcott's Poetic Mission" tries to explore how Walcott inspires his nation to be conscious of their social and historical dynamics, and of preserving nature to be a strong nation from inside in order to successfully encounter Western and American post-colonial aggression.

But no research is perhaps done so far on Walcott's poetry and Nobel Lecture to examine his feeling of comfort and concern for nature that gradually evolves into his offer of a holistic solution for the preservation of nature which ultimately pertains to a deeper epistemology.

Walcott's comfort in nature

In order to see how poet Walcott finds mental peace or comfort amidst nature both in happiness and sorrow, some poems will be taken into purview. In doing it, we first focus the poem "To Norline" written with sadness at the loss of beloved. Poet writes,

This beach will remain empty
for more slate-coloured dawns
of lines the surf continually
erases with its sponge,

and someone else will come
from the still-sleeping house,
a coffee mug warming his palm
as my body once cupped yours,

to memorize this passage
of a salt-sipping tern,

like when some line on a page
is loved, and it's hard to turn. (2014)

In this poem poet gives outlet to his feeling after he feels he has lost the love of his wife Norline Metivier. In the poem poet makes use of objects of nature – “beach”, “slate-coloured dawns”, “surf”, “sponge”, “a salt-sipping tern” – and declares his strong adherence to it. Poet not only includes the objects of nature, he also utilizes them to furnish his poetic language. In the first stanza, poet says that the beach is no more attractive to him now because he has lost his loved one. Dawns are not colourful any more. Rather it has assumed the colour of slate. For him, each day will be erased into nothingness. Poet metaphorically writes that the sponge of the surf will erase each gray dawn in that empty beach. In the second stanza poet compares the warmth he would feel from his intimacy with his beloved with the warmth of a much-awaited warm coffee-mug. In the third and last stanza poet, while dealing with the memory of his beloved, compares unforgettable line of a poem with “a salt-sipping tern”. The use of alliteration with letter “s” is also noteworthy. Poet brings the words “slate-coloured”, “surf”, “sponge”, “still-sleeping” and “salt-sipping”, and produces the alliteration. Here all the words refer to objects of nature. The subject matter of the poem is the loss of love but it is poetically dealt with by Walcott taking shelter in nature.

Then we can shed light on another poem “Pentecost” where poet clarifies how nature is far superior to concreted urban areas. Poet writes,

Better a jungle in the head
than rootless concrete.
Better to stand bewildered
by the fireflies' crooked street;

winter lamps do not show
where the sidewalk is lost,
nor can these tongues of snow
speak for the Holy Ghost;

the self-increasing silence
of words dropped from a roof
points along iron railings,
direction, in not proof.

But best is this night surf
with slow scriptures of sand,
that sends, not quite a seraph,
but a late cormorant,

whose fading cry propels
 through phosphorescent shoal
 what, in my childhood gospels,
 used to be called the Soul. (1996)

In this poem poet wants to say that the nature of the Caribbean islands is far better than any urban setting. "Jungle" is better than the city of "concrete". The trees of a jungle have roots whereas the concreted structures of a city have none. Poet seems to indicate the identity crisis which city-dwellers suffer from. This is how poet says that during winter in a city street lights cannot properly indicate the streets. Situation worsens when there is snowfall. The scenario is bound to take place no matter how much straight and well-planned the streets are. On the other hand in a jungle or in nature, ways may be crooked but fireflies will ease visibility in a sweet bewildering way. In the city, even tongue becomes frozen like snow and cannot make religious utterance or articulate "Holy Ghost". Poet wants to indicate the spiritual bareness of the city. But the nature of his island Saint Lucia contains spiritual sense in "night surf", "sand" and "a late cormorant". This is how nature comforts the poet. Again like the poem "To Norline", this poem represents alliteration with "s" sound through the use of the words "surf", "sand", "shoal" and "Soul". This is how poet not only constructs his language with objects of nature, he also prioritizes it over city.

In "A Letter from Brooklyn", poet deals with very grim issues like old age and death. Poet includes the metaphor of a spider web along which he utters the lines of his poem. Poet writes,

An old lady writes me in a spidery style,
 Each character trembling, and I see a veined hand
 Pellucid as paper, travelling on a skein
 Of such frail thoughts its thread is often broken;

So this old lady writes, and again I believe
 I believe it all, and for no man's death I grieve. (1986, pp. 41-42)

Simply in the first four lines of the poem, poet, by using "a spidery style", "trembling", "a veined hand" and "Pellucid as paper", creates the metaphor of a spider web and maintains it in the poem throughout. Thus, poet metaphorically makes use of a complex spider web, an object of nature, and succeeds in dealing with the complex issues of old age and death.

Like ‘A Letter from Brooklyn’, ‘To Norline’ and ‘Pentecost’, there are numerous other poems where poet Walcott celebrates life in nature, juxtaposes nature with his love for his beloved, constructs his poetic language with objects of nature and so on. Even in poems like ‘Ebb’ (1970), ‘Another Life’ (1973), ‘Midsummer’ (1984) and ‘The Virgins’, while poet expresses his concern for the destruction of nature which we are going to keep within our critical lenses, this is also poet’s concern for the resultant or much feared loss of poet’s comfort and peace in Caribbean nature. So, what we may be sure of is that in his poetic oeuvre, Walcott’s disclosure about his comfort and peace in nature is directly or indirectly does remain present.

His concern for nature

Walcott is a poet whose love for nature, which gets expression through his finding of comfort and peace in it, is true and deep. This we can say because when nature faces destruction in modern civilization, the poet cannot but express his concern. Here some poems will be concentrated on to see poet’s concern for nature. In his poem ‘Ebb’ of *The Gulf* (1970), Walcott, with agony at his heart, observes the West Indian sea, shoreline, rainbow and green hills are imperiled with the approach of industries, tourist bungalows and various heavy machinery like tractor. He finds that in the West Indies the imprudent use of technology for the purpose of establishing factories and tourism infrastructure is prone to litter the natural setting of the Caribbean. On seeing the lack of foresightedness relating the preservation of nature, in ‘Ebb’, he writes,

Year round, year round, we’ll ride
this treadmill whose frayed tide
fretted with mud

leaves our suburban shoreline littered
with rainbow muck, the afterbirth
of industry, past scurf-
streaked bungalows
and pioneer factory;
but, blessedly, it narrows
through a dark aisle
of fountaining, gold coconuts, an oasis
marked for the yellow Caterpillar tractor. (1981, p. 28)

Thus, while writing on the destruction of Caribbean nature, poet cannot help using the ironical word “blessedly”. Poet says that the construction of factories and tourism infrastructure ‘blessedly’ provide a very narrow space to nature consisting of fountains, co-

conut tress producing coconuts as beautiful as gold and oasis-like islands. By the ironical word “blessedly”, poet actually means a situation opposite to blessings. Then poet writes that the “yellow Caterpillar tractor” is changing the natural setting. The indication is the way the insect called caterpillar destroys a tree by eating up its leaves, in the same way yellow Caterpillar which is the brand name of a tractor is destroying West Indian nature. Quite vividly poet gives the description here.

In “The Estranging Sea” of *Another Life* (1973), besides other issues, the destruction of panoramic West Indian landscape is paid attention to. Here Walcott laments at the sight of the destruction of Caribbean hills, groves, lagoons and so on. Poet writes,

And what if it's all gone,
the hill's cut away for more tarmac
the groves all sawn,
and bungalows proliferate on the scarred, hacked hillside,
the magical lagoon drained
for the Higher Purchase plan. (1986, pp. 292-293)

Walcott says, for making more and more tarmac of airports, West Indian hills are destroyed. Groves that were natural once upon a time, are awkward now with concrete structures remaining scattered all over it. Bungalows are increasing in number everyday to attract more tourists at the cost of “hacked” hillside. Here by “hacked”, poet indicates the destruction of hills which tractors are doing in the Caribbean. The poet seems to visualize the bleeding of the hills as they are destroyed by tractors just like the bleeding a person that incurs after being hacked. Lagoons that were “magical” in the sense that they were beautiful beyond words are being drained now to make more pieces of land available, or to extend one. This is done under “the Higher Purchase plan” of the rich and powerful persons of the West Indies or companies from abroad. Here the ironical word “Higher” actually means lower.

In chapter XXVII of *Midsummer* (1984), poet shows the already extinct nature of the Caribbean. Poet sketches how beautiful objects of nature are replaced by the artificial, metallic and concrete objects of American business in the Caribbean region. Poet writes,

Certain things here are quietly American –
that chain-link fence dividing the absent roars
of the beach from the empty ball park, its holes
muttering the word umpire instead of empire;

The night left a rank smell under the casuarinas,
 the villas have fenced-off beaches where the natives walk,
 illegal immigrants from unlucky islands
 who envy the smallest polyp its right to work.
 _____ . (1986, p.486)

By “Certain things here are quietly American”, poet wants to mean that all the significant things of the Caribbean have lost their Caribbeanness now. They are completely American now. With expression of mildness in the word “Certain things”, poet deliberately includes indirectness in his tone to more strongly mean all things that have undergone a process of derogatory change in the Caribbean. Poet says the sea-roar is absent in the beach now. Such a beach is divided from “empty ball park” with “chain-link fence”. But the ball park is not empty when American rich people occasionally come and play in the playground. So, for their occasional games and sports, a huge piece of land they remain engaged in another country. The particular type of fence, symbolic of American aggression on Caribbean nature, utters “umpire”, not “empire”. It seems to say that America is simply guiding the West Indies towards development. Poet actually means that America has really extended its empire up to the Caribbean, and is dictating the islands now expelling nature from the region. The casuarinas (a kind of tree) which naturally emit unpleasant yet pleasant smell at night have emitted really unpleasant smell cursing the American aggression on Caribbean nature. To Walcott, rich people from America and Europe are “illegal immigrants from unlucky islands”, who build villas with fences capturing Caribbean beaches leaving no space for the Caribbean common people like fishermen. The fishermen, for earning their livelihood, cannot walk along the beach now. Thus, even Caribbean people are bitterly affected when nature is destroyed by foreign materialistic development in the West Indies.

In the poem “The Virgins”, poet’s concentration is on Frederiksted, a small locality of the Virgin Islands of the West Indies. Poet shows how nature is encroached by the makers of tourist spots, and how indigenous people are thrown into sufferings since nature is the source of their earning livelihood. Walcott says,

Down the dead streets of sun-stoned Frederiksted,
 the first freeport to die for tourism,
 strolling at funeral pace, I am reminded
 of life not lost to the American Dream;

But my small-islander's simplicities
can't better our new empire's civilized
exchange of cameras, watches, perfumes, brandies
for the good life ...
_____ (2007)

Poet wants to mean that once fishermen would jovially go out into the sea for fishing, return and anchor their boats in their very own ports. Such a port was really a "freeport" for them. But now the ports are being used for tourism. Everywhere in the island the natural setting is changed into a commercial and artificial spot of tourism. In trues sense, there is no happiness among the natives now. Their life moves "at funeral pace" indicating a slowness towards extinction. Islanders, once attached with nature, may have from the tourists western or American products like cameras, watches, perfumes and brandies, but their normal life and cheerfulness is lost forever because nature is destroyed by indiscriminate arrangements of tourism.

His views on nature as expressed in his Nobel Lecture

This is how we come to know about poet Walcott's comfort in and concern for nature from some of his major poems. If we want to go further in our understanding of Walcott's poetic dealings with nature, that is, if we wish to go beyond, we can shed light on poet's views expressed mainly in his Nobel Lecture "The Antilles: Fragments of Epic Memory" given in 1992. In this lecture, quite predictably, poet's thoughts are more directly present. If the time when the poems that are discussed here is considered, we see that almost all the poems were written before poet's Nobel Lecture. So, attitudes and thoughts regarding nature which are expressed in those poems are expected to appear with more maturity in his Nobel Lecture.

In Walcott's Caribbean islands, nature is destroyed for imprudent and commercial way of establishing industries, erecting tourism infrastructure and building cities. This is what we have understood from the poems that are discussed. Actually, Walcott is not against building cities. But what he believes in is that building cities must be done keeping good proportions of nature and humans where markets will be kept within a strict limit. Thus essential culture will generate too. In the form of asking a question in the Nobel lecture, poet expresses the view. The poet asks, "Cities create a culture, and all we have are these magnified market towns, so what are the proportions of the ideal Caribbean city?" (1992). The cities of his vision comprise "leafy suburbs", "fine mountains", "indigo sea", "shadowy parks", "horses" and so on (1992). In these cities "a citizen is a walker and not a pedestrian" (1992). Such a "Port of Spain" (the capital of his beloved West Indies Federation which shattered in 1962 to his intense disappointment) poet wants which will be "ideal in its commercial and human proportions" and resemble "Athens" of "cultural echo" (1992). In other words, the type of construction of cities which he supports includes nature as an important component to truly contribute to the welfare of individuals, society and culture of the Caribbean.

Then poet Walcott observes that, because of extremely commercial and indiscriminate tourism as well, Caribbean nature heads towards complete destruction or, in some places, is completely destroyed. Across the world, the Caribbean governments themselves commercially circulate information relating the touristic charms of the islands in a method which, as viewed by Walcott, is too humiliating for the sacred Caribbean spirit that has close association with nature. This may only be deemed as commercialization of the Caribbean nature under the guise of tourism. The ineffable Caribbean nature is degraded to a place of pastime for the tourists of Europe and America. Walcott says, "But in our tourist brochures the Caribbean is a blue pool into which the republic dangles the extended foot of Florida" (1992). Thus, not only the destruction of nature is caused by the commercial tourism, through it national spirit is also harassed. This is the viewpoint of Walcott.

For the destruction of Caribbean nature, factors that are responsible remain both outside and inside the islands. Expressing this observation, poet identifies the Caribbean authority as the domestic factor to participate in that destruction process. When the authority themselves are responsible, there is the implication pinpointing an unjust and improper government which has in its cabinet the ministers who themselves get involved in real estate business for personal benefits. Walcott says,

This is how the islands from the shame of necessity sell themselves; this is the seasonal erosion of their identity, that high-pitched repetition of the same images of service that cannot distinguish one island from the other, with a future of polluted marinas, land deals negotiated by ministers. (1992)

Poet gives gesture to the fact that, like construction of factories and cities, when arrangements of tourism opposing nature are done in the Caribbean, culture of the islands face danger too. It happens when the Caribbean hosts do not represent to the foreign tourists the versatile culture of the islands. Only some noisy entertainments of excitement are shown again and again as culture instead of the true nature-friendly culture of the region. As a result, tourists cannot have the message of Caribbean's eco-friendliness in its culture, and carelessly visits the islands without regard to nature. Thus Caribbean nature remains under disastrous impact. However, in this eco-unfriendly tourism, ministers of the Caribbean governments take part too.

Actually, with the ministers or parts of the governments who represent domestic factor to destroy nature in the Caribbean through their money-mindedness or commercialism, there is the association of the Caribbean middle class. In fact, their money-mindedness can be best interpreted as Capitalism which has the principle "laissez faire" or "do as you like" with no care of humans or nature. Seeing the eco-unfriendly, money-minded or capitalist middle class of the Caribbean, Walcott says, "The middle class in the Caribbean is a venal, self-centred, indifferent, self-satisfied, smug society" (1992). Thus it is obvious that Western Capitalism has had tremendous impact on the Caribbean middle class and rulers alike, plays a vital role in destroying nature. Also, the native middle class, the rulers, together with foreign capitalists turn out to be a hegemonic group to create misery for the poor people who live on nature which Walcott shows in the poem *Midsummer*. Noticing such a scenario, Harvey says, "the production of our environmental difficulties, both for the marginalized and the impoverished [...] is consequential upon this hegemonic class project, its market-based philosophy and modes of thinking that attach thereto" (2000, p. 222).

Therefore, Capitalism which is the inner trend in the decisions of the West Indian authority will predictably be against Caribbean nature. Because of Capitalism, this is the scenario everywhere in the world. Harvey writes, "[o]ver the last three centuries marked by the rise of capitalism, the rate and spread of destruction on the land has increased enormously" (2010, p. 185). Since colonial period, the same situation has been prevailing which may be deemed as obstinacy and deliberate ignorance of the

Caribbean rulers and middle class shown towards complete development and wellbeing related to nature as well as men. Such obstinacy and deliberate ignorance are the characteristics of the colonizers. Walcott says, “. . . we have been colonies, we have inherited everything, and the very thing we used to think was imperial has been repeated by our own stubbornness, stupidity, and blindness” (1992).

His proposal of a holistic approach to preserve nature, and the deeper epistemology

However, when in his effort of speaking against the destruction of nature, Walcott also relates people, governance, economy, culture and national spirit, we clearly visualize that his approach is holistic, for which it is epistemologically significant. Poet wants that good conditions in all areas should be allowed to prevail when raising of industries, cities and tourism infrastructure is done, and the sectors continue to function by maintaining a controlled commercial objective. Poet’s holistic approach with regard to preservation of nature implies towards harmony, combination and unity amongst all the branches of knowledge which enables humans to take right decision. On such harmony and combination of knowledge, Edward O. Wilson writes, “[It is] the concept that only unified learning, universally shared, makes accurate foresight and wise choice possible” (1998, p.325).

So, the holistic approach that Walcott implicitly emphasizes, will keep nothing unknown and consequently nature can be preserved, and all other affairs can be taken care of duly. In a holistic approach consisting of holistic knowledge no essential issue of knowledge remains unknown. That issue being known, the knowledge proves to be comprehensive. It is echoed when Edward O. Wilson says, “A united system of knowledge is the surest means of identifying the still unexplored domains of reality. It provides a clear map of what is known, ...” (1998, p.326).

Even when a new way of life prone to make holistic approach initiates with a view to preserving nature, it may not be the ultimate solution. The reason is holistic approach indicates that partial approach, for example, the commercial one, is destructive to men and nature both. This fearful feeling about the danger of destruction will not suffice if among men all over the world, and between men and nature, no amicable relationship functions. In other words, “The desire to introduce a new style of life should not only be motivated by the fears of the consequences brought about by the degradation of the environment, but have regard for universal solidarity” (Boloj, p. 21). The much needed relationships can be built up by introducing human and eco-friendly local and global politics, and greed-free economy. In this measure, accentuating eco and human friendly culture, religion and academic texts are also necessary. Critics may even express the

viewpoint that similarly necessary is universally accepted literature like that of Walcott, which can promote relationships among men, and between men and nature to successfully materialize the objective of holistic approach to life for preserving nature as well as ensuring wellbeing to mankind.

Conclusion

To conclude, we can say that poet Walcott's poetic treatment of nature is his love with care. His soul feels comfortable nestling amongst objects of Caribbean nature, from where he expresses his pain and happiness. He celebrates beauty, bounty and power of nature that overshadow concreted structures and mechanized arrangements in the city. Again, when Caribbean nature faces jeopardy at the time of raising eco-unfriendly money-minded touristic structures, industries and urban constructions, poet is full of concern for nature. In his poems he expresses the concern with subtle or clear directives regarding the necessity of eco-friendly measures. Poet's comfort and concern are directly, and with more maturity, expressed in his Nobel Lecture, his major directly uttered words. Combining poet's poems of comfort in and concern for nature with his views expressed in Nobel Lecture, we can say of the poet that he not only nurtures love and care for nature, he also deeply thinks of the preservation of it and offers holistic approach to be made so that in Caribbean islands raising urban system, establishing industries and constructing tourism facilities can be done being friendly with nature and men, especially common people. Thus, Caribbean identity in term of culture can also be preserved and revealed. Poet Walcott, by expressing his concern for nature and offering a solution, takes part in a burning issue of his contemporary time – saving the earth. About that burning issue, Tosic writes, "the last decade of the twentieth century was the time when it became obvious that the greatest problem of the twenty-first century would be the survival of the Earth (2006, p.44). This is how poet Derek Walcott, in his poetry and Nobel Lecture, decodes his feeling and conscience of comfort and concern for nature and, to stop destruction of Caribbean nature, goes beyond by offering a holistic approach of deeper epistemology.

References

- Boloz, W. (2008). Integrated protection of the Environment in the Works of Paul II. *A Holistic Approach to Environment Conservation* (pp. 11-24). In Ryszard F. Sadowski & Jacek Tomczyk (Eds.), Trans. Malgorzata grzegorzewska, Aniela Korzeniowska, Ewa Sawicka & Piotr Szyczak, Warsaw.
- Hambuch, D. (2015). Geo- and Ecocritical Considerations of Derek Walcott's Multitasking, Omnipresent Sea. *International Journal of Applied Linguistics and English Literature*, 4 (6), 196-203.
DOI:<http://dx.doi.org/10.7575/aiac.ijalel.v.4n.6p.196>
- Harvey, D. (2000). *Responsibilities towards nature and human nature in Spaces of hope*. (pp. 213-233). Edinburg: UP.
- Harvey, D. (2010). *Creative Destruction on the Land in The enigma of capital and the crisis of capitalism*. (pp. 184-215). Profile Books.
- Johnson, J. (2011). Furrowing the Soil with His Pen: Derek Walcott's Topography of the English Countryside. In R.T. Tally Jr (Ed.), *Geocritical Explorations* (pp. 161-175). Springer Link. Retrieved from https://link.springer.com/chapter/10.1057/9780230337930_11
- Kamada, R. O. (2002). Postcolonial Romanticisms: Derek Walcott and the Melancholic Narrative of Landscape. In J. Scott Bryson (Ed.), *Ecopoetry: A Critical Introduction* (pp. 207-220). The University of Utah Press.
- Mikics, D. (1995). *Derek Walcott and Alejo Carpentier: Nature, History, and the Caribbean Writer*. Duke University Press. Retrieved from <https://www.degruyter.com/document/doi/10.1515/9780822397212-021/html>
- Tosic, J. (2006). Facta Universitatis Series: Working and Living Environmental Protection. *Ecocriticism – Interdisciplinary Study of Literature and Environment*, 3 (1), 43 – 50.
- Uddin, M. A. S. (2015). Strengthening the Marginalized from Within: Derek Walcott's Poetic Mission. *IIUC Studies*, 12, 87-100.
- Walcott, D. (1981). *Selected Poetry –Derek Walcott*. In Wayne Brown (Ed.).London: Heinemann.
- Walcott, D. (1986). *Collected Poems: 1948-1984*, New York: Faber and Faber.
- Walcott, D. (1992). Nobel Lecture: The Antilles: Fragments of Epic Memory. *NobelPrize.org*. *Nobel Media AB 2021*. Retrieved from <https://www.nobelprize.org/prizes/literature/1992/walcott/lecture/>
- Walcott, D. (1996). Pentecost. *Readings in Contemporary Poetry*. Retrieved from https://awp.diaart.org/poetry/95_96/walcott.html
- Walcott, D. (2007). The Virgins. *Roger Sandalls: Ideas and Arguments*. Retrieved from <https://www.rogersandall.com/three-poems/>

Walcott, D. (2014). To Norline. *Monday Poems*. Retrieved from
<http://mondaypoems.blogspot.com/2014/06/to-norline.html>

Wilson, E. O. (1998). *Consilience: The Unity of Knowledge* (pp.291-326).Vintage Books.