

The Schooner's Flight: Deconstructing the Post-colonial Oeuvre of Autochthony & Culture

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ABSTRACT: *Colonial experience, despite sapping the subaltern from their very elementary freedom, seems to have a dramatic impact on their indigenous language, culture, and civilization. Postcolonial literature is repercussive of the socio-political impasse betwixt the colonial master and the colonized. Derrida's theory of 'Deconstruction' was an epoch-making event, which had a significant denominator: the critical rereading of the texts that have been thought of as embodying universal values in the Western canon. In this paper, the intent is to show the failings and fallacies of globalization and pluralism. Deconstructing any literary text introduces us to the mechanics of building a society conducive to socio-political and cultural autochthony, through retrieving history with of those who were marginalized. The paper also brings into light the predicament and calamities of the colonized subjects who are striving to entrench the equality in every walk of life, claimed vociferously by the multicultural societies. The Schooner's Flight is considered among the chef d'oeuvre of the postcolonial epoch, which articulated the standpoint and plight of the downtrodden during colonialism. This paper seeks to draw a parallel between the ideological claims of universal tolerance and the societies today as a model of ensuing gap. It offers an insight into the contemporary cultural scenarios daunted by uncertainty and unpredictability and the reconstruction of formerly colonized societies providing ghetto identities to the colonized masses. Multiculturalism and cosmopolitanism, like all political theories, have a myriad of interdisciplinary facets and idiosyncrasies. Apparent isonomic practices in these societies are not significantly detached from the age-old practices of colonial and imperial subversions, labeling the human beings through their color, caste, religion and linguistic affiliations. This paper is a qualitative inquiry of the data which leads to the conclusion of the study.*

Keywords: Postcolonialism, Multiculturalism, Caribbean identity, Imperialism, Deconstruction

Introduction

Post-colonial discourse condemned and dismissed the colonial relation reenacted by the colonizer, which eventually affected the configuration of cultural and socio-political power of the world. Seemingly apolitical ideology, post-colonialism, brought heavy questions to bear on the modern or de-colonized practices. The economical, political and cultural inequities engineered through colonial subversions are colossally portrayed by postcolonial writers. Colonial legacies, besides their daunting complexities on subjects and their identities, restructured the class stratifications and cultural and racial differences. Postcolonial critics and writers, through their writings, engendered critical debates about the frustration and uncertainties engineered amongst the colonized subjects about authenticity, autochthony, culture, and ethnicity. Postcolonial criticism emerged as a significant development to question the Eurocentric art. These texts are not merely reflecting the backdrop or context against which the colonialism burgeoned, but a central aspect of what these texts have to manifest about identity, cross-cultural contact, claims of globalization and global stratification of the 'West' and the 'rest.'

Modern Imperialism did much more than the historical form of colonialism constructing a complex relationship, ultimately there was a flow of human and natural resources between the centre and periphery. This developed a complex binary of centre vs. periphery. Literary and cultural practices in the metropolis or periphery also rejuvenated the cross-cultural interactions and hybridity. These literary ideologies emphatically militate against the dominant and subversive ideologies by the colonial masters and the complexity and inferiority faced by the colonized. The subjugated masses experienced a parochial and narrow-minded reception while reorganizing the political, societal and ideological horizons of the post-colonial world. Postcolonial literature is evocative of the political rhetorical strategies of the imperials, hurling the colonized subjects around the precipice of dystopian avenues--besides all claims of cosmopolitanism and multiculturalism and on the other hand deconstruction of the colonial and postcolonial tropes and florilegium unravels the political and philosophical pragmatism of these theories. Deconstruction of a literary text also stimulates the interest in examining the normative principles behind colonial and imperial subversions to underpin the grisly episodes of despotism.

Jacques Derrida's famous deconstructionist approach emerges as a vehement protest to the Structuralist theory propounded by Saussure. The basic tenet of deconstructions is on the very skeptical re-evaluation of Saussure's indeterminacy and instability found in the construction of thoughts, concepts, and theories. According to Derrida, the notion that a text contains a certainly objectified structure is to be taken with a pinch of salt. Derrida talks about conditioning the thought processing to all inclusive hierarchies and not neat black and white demarcations as was the locus of Saussure's structuralists' approach. The deconstructionist critics believe that the meanings which we draw from any text are not those which pre-exist or having any essential existence, but they could be identified and generated by the difference of signs. They consider the contextual backdrop of any literary text as the most significant sign which aids us in its analytical assessment. Instead of looking for a harmonious meaning of a text, the deconstructionist bring a skeptical, questioning approach and pinpoint the contradictory elements in the text which fail to cohere. Postcolonialism is part of linguistic, cultural, and literary studies and it tends to privilege the textual exegesis. Deconstruction of a postcolonial text can be used to analyze the systems of representation and performative practices incorporated by the writer because deconstruction aims to draw meanings from within the text by focusing on the rhetorical functioning of a text. Deconstruction, focusing on the historical, political, social and cultural contexts of a text, implies an implicit or explicit critique of the 'silences' of the postcolonial Eurocentric silences. Literature did play its part and reinvigorated the smoldering controversies of colonial rule and its aftermath. Since the focus of this article is the issue of representation and identity processes, I resort to the postcolonial text written by Derek Walcott.

Derek Walcott was an influential writer. His provocative study of postcolonial discourse and personal experiences of colonial life made his writings a true mosaic of European imperialism and its legacies. His poetry had an ample impression from the ever-transforming situation of the modern mechanized world. He was deeply inspired by the epoch-making theory and movement of 'post-colonialism'. Having an American and European descent made Walcott provocative of the socio-political construct of the decolonized epoch and his poetry provides a comprehensive rethinking of the colonial complexities and postcolonial predicament of the colonized entities. Humanist literary studies

vehemently supported the idea that literature is the pivot of all the socio-political ideologies and their implementations. The marginalization and radicalization of the colonized subjects became a leitmotif in the postcolonial writings. Written across a lucid political spectrum, the postcolonial texts are polemical inquiries of the inequalities and injustices prompted in the modern world. Derek Walcott, experiencing French colonialism and fragmented Caribbean identity, lucidly explains the hazards of colonial rule in the post-colonial world, embroiled in doubts, mysteries, and uncertainties. predicament of the colonized entities.

The worth of a literary or philosophical theory is quickened by factors which are metalinguistic and reach the provinces other than conventional, historical or linguistic. The meaning objectified by certain text is treated as a certain product of a context or that which precedes the making of a text. This shows how critical analysis of a text becomes problematic. The advent of deconstruction as a theory resulted in a *Differance* of the essential link between the historicity of a text and its accepted meaning. The referent point in such case is the search for multiple meanings and not historical time-space stimuli, which facilitate the making of a certain text. This referent pre-defines a text and specifies it as a function of language and not necessarily as an intuitive thought process. The intuition here means, a writer's peculiar empirical knowledge cognition, translated into art, bearing logic to his mindset. Walcott's poetry consciously structured the intellectual, the aesthetic, and the emotional beings in a way that both honors the past and the present. *The Schooner's Flight* by Walcott is a powerful, polemical and intriguing account of the postcolonial issues of identity and the issues associated with it. Hence deconstructing the rhetoric of *The Schooner's Flight* allows us to decode the importance of signs, which signify persistent timelessness of modern world. Gabriel García Márquez's propounded concept of timelessness also falls in line with the above notion where he interestingly talks about the cyclic motion of time that how things change with time, yet something like eternal values never changes. By enlisting language as a system of signs and symbols and not as an established order of meaning one goes about deferring the canonization of the texts. The poem signifies a broad range of cultural reference to portray a modern world that is in ruins, yet somehow aesthetic and acutely meaningful. We can see a certain bond between the signifier and the signified in the poem. The devastating effects of modernization render the biological ties as barren and shallow.

Autochthony & Culture

According to Derrida, the notion that a text contains a certainly objectified structure is to be taken with a pinch of salt. Derrida talks about conditioning the thought process into all-inclusive hierarchies and not neat black and white demarcations, as was the locus of Saussure's Structuralist approach. In short, Derrida strongly advocates the deconstruction of "self-presence" or "self-identity" which falls in exact correlation to the episteme of Western culture and questions the sophisticated issue of "being."

The Schooner's Flight bears a stunning resemblance with Milton's 'Lycidas', in that it has been attempted as an experiment in the genres of poetry called 'elegy'. Deconstructing the rhetoric of the poem elaborates the central preoccupation of the protagonist of the poem 'Shabine' with the issue of colonialism as a defining movement in his life. It is set against the backdrop of August, where the lingering summers set the tone of the poem. The 'journey' metaphor is also recurrent throughout the course of the poem, where a sea-voyage becomes a significant motif in the construction of the poem. The poem deals with the topical issues of 'Language' & 'Identity'. It is built up through images which coalesce into one another.

Different characters make an appearance in the poem. The ambiance in which the poem is set is that of languishing August summer. The imagery of the stone is similar to the context in which it is referred to as being a symbol of relentless dedication. The passing reference to Maria Conception is of pivotal significance, as she is both: a character in the poem and also an extension of the thematic concern dealt with. The rebounding image of a woman has a marine quality to it. The crests and troughs of a woman becoming the "Everywoman", that rises and falls in her collective conscious. Her dreamless face is indicative of the minimal incentive that she holds for the poetic persona and the insubstantial source of inspiration she holds for the poetic muse. She is at once the whole of the Caribbean and a 'femme fatale'. The exchange of dialogues between the poetic persona 'Shabines' and the poet himself is like a peep inside one's mind retrospectively. The female personae of Maria Conception is further undermined when she is portrayed as being asleep and influenced by the upheavals surrounding her. The poet generates the sense of misogyny. The spectacle of a man reflecting himself shows the

realization of 'self' and the fact that the assertion one essential 'self' tends to humanize it. It is this man which is alive to the dreadful circumstances around him. Sometimes it is the passion of love or hatred which connects our vision.

Knowledge through the opposite or binaries is complete as it helps to embrace multiple connotations. Language and literature, together, implicated in constructing a unique binarism of a European 'self' and the non-European 'other', which ultimately structured the autochthony of the colonizer. Peter Hulme's work, as cited by Loomba, is a substantial account of the formation of the colonial discourse. Hulmes shows how two words-cannibal and 'hurricane'-were lifted from Native American tongues and adopted as new words and strengthened the ideological discourse. The words are not merely explanatory of the sociological and natural phenomena etymologically, but also demarcated a line of difference between the Europe and America, civility and wildness. Binary oppositions are averse to being co-existent and hence the resultant friction is tantamount to cancel out each other's very existence. Henceforth, Derrida's premise on Deconstruction brings out how a piece of text can signify the very hierarchical opposition of what it claims to propound. By looking at the make-up of hierarchies, from the deconstructionist viewpoint, one should also take into account the phenomena which go into the making of these hierarchies and also the queer combinations which they may generate or crisscrossed. The postcolonial literature deemed the White Man's Burden as a polarity to blackness, hitherto attributed with uncouth mannerism. This best applicable on the predicament of Shabine where he stands out as a divided man, embodying values opposite to what he was supposed to practice. 'Hurricane' in the stanza is not a mere signifier of its etymological meaning as a 'tempest' but indicative of something peculiar to the Caribbean. It becomes an anthropological eidos of slavery, violence, and savagery of the place itself. 'Cannibalism' as a cultural ideology and 'Hurricane', as a natural phenomenon, have been juxtaposed to connote and designate everything that lay outside the ambit of 'centre.'

The Schooner Flight is a poem which brings out quest of meaning in totality. The psychological identification with inanimate objects and reading signs of life into them is also evident in the poem. The "anaphoric" parallels between shapes and reality is evident, where the poetic persona is the 'Lake' or at times the wall of her heart. In the

Autochthony & Culture

postcolonial scenario, the "white man's burden" can be looked at as a polarity to blackness hitherto attributed with uncouth mannerism. This is best applicable on the predicament of Shabine, where he stands out as a divided man, embodying values opposite to what he was supposed to practice. Shabine's innate happiness and love for his family are juxtaposed with the societal corruption and disappointing trends to create a frictional opposition.

Ashcroft et al (1995) postulate that language is a fundamental site of struggle for postcolonial discourse as the colonial process itself begins in language. The linguistics controversies lie at the heart of the poem. The poem brings out the confrontation between various linguistic bodies by making use of colloquial expressions used to refer to these languages in English. The use of the word 'Nigger' and 'French' creole further substantiates it. Even the nomenclature lent to the poetic persona has been ascribed from 'patios'. Sometimes understanding even the similar connotations in a text might become radically different, and in Derridian viewpoint, even the binary oppositions might be connoting something different, in a different hierarchy. Deconstruction, as a theory and pragmatism, makes the crux of this argument. It denies the centrality of meaning and the pre-determinism of meaning which comes with it. Deconstruction seems to have a certain affinity with structuralism but differentiates itself from the latter in that it denies ordered and affirmed meaning and derives interpretation by reversing or shifting textual components. Deconstructionist approach to *The Schooner's Flight* further elaborates this contention. In the poem, the construction 'Red-Nigger' brings out the opposite features of 'Black-Africans' transported to a new 'red-colored-ethnicity'. It is here that the Negroes 'start relishing even the slums that they dwell in as a 'paradise'. The one poetic persona comes to re-embody within itself varying national allegiances: as he is 'Dutch', 'English' and 'Nigger', all in one. The concept 'I am a nation' also brings into light the 'all-embracing-ness' of a territory which becomes a melting pot. This quality of a melting-pot is suggestive of bonding at close quarters between the poet, his children, his family at large and poetry. Lines become sensuous as the poet says that 'Each phrase goes be-soaked in the salt'. The title *Schooner* finds the correlation with the vehicle of poetry which seems to be drifting in the ascorbic reality. The common language and simplicity of speech have also been discussed in the light of elemental imagery. Language is the

wind which blows the pages of his poetry. Bruce Alvin gives a critical insight into the structure of the poem and states that:

The Schooner Flight had ‘raptures’, saw God’s blessing, described the captain as Christ-like, and talked about religion, language, poetry, his women, corruption, conflicting desires, and politics. Walcott had created a voice, a tone, a character who was both a persona and yet the embodiment of the complexities of the Caribbean, Shabine. This was Walcott’s writing about his life by making up his Caliban, almost inventing a new word, Shabine, from a term which existed in French, I Haiti, and in Trinidad with other ranges of meanings. . . A meaning had been invented, something called, which corresponded to a new West Indian recognition of many cultures of which the region consists and that not all shades of black were ‘black.’

Unlike its title ‘Raptures of the deep’, the second stanza bears a little rapture discussed in it. It talks about the tussle between the top brass of government circle and the commoners, who found themselves a subject of interrogation. The big fish prey upon the smaller one. The whole business of blame-game levied against seemingly innocent individuals shows how the Darwinian ‘Survival of the fittest’ is functional in the postcolonial epoch. By relating creatural imagery and attributing it with human traits, Walcott contends that how the burlesque becomes even dominant. The phrase “I would melt in...” rings a bell as it is analogous to “I am a nation” in the first canto. Talking about his philandering adventurism, the poetic persona brings out the divide between sea and earth and a legitimate wife and a coquette. He goes on to comparing the flirtatious temperament of a woman to the depth of the sea. A man who is foot-loose would never let go of the chance of floating in it. The dysfunctional family life owing to men’s prying nature for other women is central to the second canto. This section ends with a deep craving in the poet to have one solid anchorage where he can find his solitude. As a postcolonial document, ‘The Schooners Flight’ becomes depictive of the socio-cultural chaos left in the former colonies by colonial master.

In the third canto, ‘*Shabine leaves the Republic*’, as the title indicates the poet abandons the sense of nationhood which was pervasive in the first and the second stanzas. Here his imagination grows even wider than the superficial notion of a nation. Here the equation of power got subverted and the Negroes become literary influential. The poet shows that how this time he was not just as privileged, the reason that he was not being

Autochthony & Culture

as Black as the Negroes. The hybridity of citizenship at times becomes a hurdle where dichotomies are respected. Samuel C. Wheeler talks about the cultural and linguistic practices which are presupposed and holistic and hence authoritative. She contends that the culture is not a unified "we" and there is no culture which bears unanimity.

Anything cultural, then, requires at least token resistance on the part of at least the draftees to the culture. . . The very unnatural nature of norms, then, assures that authority will always be resisted. . . In this minimal sense, then, a culture is necessarily built on power and coercion. There is no pure, unanimous culture. The only question about coercion and repression in a culture is how much there is of it and who gets to coerce whom, not whether the culture is repressive and coercive.

Hence, the poet's all-inclusive-philosophy does not pay him much in the current scenario. Walcott's *Shabine* unfolds the myth of identity and the voyage enterprise by *Shabine* is of shaping; through negotiations with the local history of the Caribbean and/or the Mediterranean. He claims or hankers for a universal identity-having some significance, acknowledgment, and shape. But the voyage and *Shabine's* hankering are punctuated with the past which deters or radicalizes his attempt to reshape his identity. And after being shuddered by the demands of whiteness when he turns back to his local identity he is refuted and the poet alludes that 'the niggers didn't want me.' And he's shocked the redemptive ordeal he faced when The first chain my hands and apologize, "History." The poet shows the banality of the claims of globalization and cosmopolitanism when he is marginalized even in his own homeland because he wasn't black enough for their pride. The claustrophobia of *Shabine* reaches to culmination when he met History once, but he ain't recognize me [him.]

Walcott talks about revolutions and his subsequent faith in them. He talks about the usual business of politicians of making false promises and tall claims to revolutionize their masses once their regime is set in power. A number of hopes get pinned on the new upcoming budget which would turn a new leaf. Since the budget falls in line with the aspirations of the masses, the section ends with the reference to a 'block-buster' movie featuring the stardom of that time. The beginning of the fourth section,

The Flight Passing Blanchisseuse, shows the liberated locomotion between the different phases of time with the same ease that a schooner weighs through the splashing waves. The dark and murky atmosphere shows that the voyage has just begun and the destination is yet to be achieved as the day is yet to dawn.

The fifth section '*Shabine Encounters the Middle Passage*' shows that the journey has not come full circle but still poised in the middle anticipation of the future, keeps the people all-engaged in their daily chores of sipping coffee and discussing the weather. The human predicament in pursuit of certainty and instability in an unreliable and inconstant world is deeply analyzed by Sartre and Derrida. Their analysis of human psychology which aspires wholeness but yet absorbs the intellectual, metaphysical and cultural tendencies it encounters. David Mikics gives lucid analyses of Sartre and Derrida that:

Like Sartre, Derrida sees the human impulse toward undivided consciousness, and therefore integral selfhood, as a basic part of us. Derrida decentered the subject but Sartre had already deprived the subject of security, of stable identity. . . This desire toward unified, substantial identity can never succeed; we remain empty strivers yearning for fullness.

The line in which the poet says '*saw great admirals, Rodney, Nelson, de Grasse . . . slowly they heaved past from east to west like this round world*', shows the deep hankering in the poet to identify with the Colonizers as much as with the colonial heritage. Instead of thinking up dichotomies, he searches for the common grounds in which they can come together. His memory is like the collective unconscious of the colonized, coming to grip as the new rider of their vehicle.

In the 6th stanza '*The Sailor Sings Back to the Casuarinas*', the poet talks about the onslaught of new linguistics design by the Colonizers which the colonized masses find difficult to relate with. He reckons history as a palimpsest when he mentions, 'but we live like our names and you would have, to be colonial to know the difference, to know the pain of history words contain.' This sea also unravels the attitude of the colonized at pains to imitate the colonizers in order to 'become men.' Even the new names given to the plants and trees, by the foreign masters, are readily accepted with the view to farewell the post-colonial era.

Autochthony & Culture

The seventh stanza, '*The Flight Anchors in Castries Harbor*' talks about the amorous relationship between people of different nationalities who are burdened with the responsibility of taking care of the children of their own lineage. The crisscross match between a person belonging to one national identity and the other from quite different is also the child of post-colonialism. Hence the poet's contention is that the mere thing which he owns is his 'poetry', which he would like to confer upon his 'hybrid-soul mate'. There is a kind of friction between the time-honored values, even in the postcolonial era which dies hard, and the newly emerging set of values in the postcolonial era, which a few challenging individuals have come to embrace.

Derrida's innovative concept of '*acriture*' is founded on the premise of *differance*, which is an interesting amalgam of both, difference and deferring. It is simply a refutation of the typical hierarchies constructed through the language. By deference, Derrida means that a sign may be better understood by considering its polarized counterpart. For example, the phenomenon of white is best evoked when black is brought into focus. Deference to Derrida specifies through 'erasure' a term which he has coined to express the inherent insufficiency of a sign. Therefore, signs and signification are a liberal territory allowing the signifiers a free play. Deconstructionist's also thought that each sign carries traces (residue) of different signs, remarkably different from it. Derrida also agrees with a few Structuralists notions in that language functions as a referential to itself and that meaning is generated through the difference between various linguistic components. Saussure's observation falls in line with the Derrida's concept at time assign as evocative of assign absent/present. According to Derrida the typicality of accessing any text by putting it in its historical context would lend a predetermined analysis of that text and hence detrimental to the fluidity of language and critical discourse. Irene E. Harvey further explicates Derrida's viewpoint that:

The concept of history for Derrida paradoxically is both determined by metaphysics and yet a determinant of metaphysics and therefore of the concept itself. The relation of the Concept to consciousness or knowledge itself is essentially historical and therefore: (a) teleological and (b) eschatological. Time is therein determined as a genealogical relation between one full presence

and another. Time is the time of history; that is, it is the continuous process of reappropriation from lost knowledge or retained knowledge. It is the movement of Truth itself, as it attains consciousness. In this movement, the origin and telos are one and the same, yet both are absent.

Hence, Derrida links one philosophic system to the other, merely, in terms of structure. The understanding of one concept is merely possible in terms of analogy, in terms of differences, which nonetheless resemble each other. Reading the eighth stanza 'Fight with the Crew' with the afore-mentioned deconstructionist approach prove that art and literature do not lend themselves conveniently to fixity of centralized meaning or logo-centric perspectives. This stanza like the preceding one brings to light the tussle between complexions. Derrida's cultural relativism falls in line with the linguistic relativism portrayed by Walcott in *The Schooner's Flight*. The connotation attached to the color 'white' and the whole new privileges which they enjoyed in the colonial era are not meant for this poet because of his complexion. Derrida's contention, like Walcott, is also angst-ridden on the world turning into an anarchist jamboree on the basis of language and color. Derrida polemically questions the autochthony and homogeneity practiced by English speakers over the other languages. Paul Strathern portrait of Jacques Derrida and his philosophical notions has a colossal value for this research paper. He states that:

Derrida's insistence upon the "fluidity" of language becomes more comprehensible when seen against a background of authoritarian edicts of French educational system. His insistence upon the "difference of language, instead of the identity of words with their subjects, subverts the prevailing linguistic orthodoxy . . . Derrida was in many ways fighting for a freedom that English-speakers take for granted.

Deconstructing the text of *The Schooner's Flight*, the reader can easily realize that how language can take the life its own, through the philosophical implications it strictures. Walcott's erudite selection of words and linguistic devices convinces the reader that how language can assume new cadences and lend the text an entirely new meaning. So ultimately, the text is open to a multitude of interpretations. Shabine, as a character and narrator lend a potent insight that even the notion of globalization and cosmopolitanism are not even able to eradicate differences. Postcolonialism was reckoned as a conduit from the fixed

Autochthony & Culture

form of autochthony exercised by the colonizer over the colonized. But the vehement outcry of Shabine that 'he wouldn't give me an ease, like the feel he was white' is a vehement protest of the sardonic and stereotypical treatment of the colonizer over the colonized subjects. Touching upon the issue of language, as a postcolonial instrument, the poet refuses the supremacy of the colonizer over the English language and contend that language was used a hierarchical structure of perpetuating power over the colonized. Walcott scornfully responds to the subservient monopoly of English-speaker over the indigenous in his text;

Had an exercise book, this same one here, that I was using to write my poetry, so one day this man snatch it from my hand, and start throwing it left and right to the rest of the crew, bawling out, "Catch it," and start mincing me like I was some hen because of the poems.

The conflict of using the language of the colonizers, to give vent to one's creative impulses, becomes a mark of grudge for the overtly possessive colonizer, is the cause of fight in this section. It shows how the *colors* assume authority as '*he turn more white than he thought he was*'. The brawling man in the crew sardonically critiqued on his complexion to take authority into his hand and make fun of the poetry he wrote in his language.

The superficial meaning of a text which is apparent can never be mistaken for finality of meaning. This has been further complicated by self-reflexiveness. Deconstructionists traverse a body of text by putting the conventional meaning to the margins and gathering the most ephemeral. Therefore, there is no one privileged vantage point to look at a text, each position is privileged in its own right. Deconstruction denies stability for it is forever engaged in destabilizing that which has alacrity for a center. This complacency of identifying with one center is done away with and permanently challenged by the deconstructionists'. The thinker's raveling deconstruction focus on the vacuum created by demolishing the center. There ensues a vast gap between the sign and the reference. They are also charged with the allegation of practicing philosophical nihilism, which is practically unmanageable. Therefore, we can say deconstruction also defies concrete time/space context, in which

a text is written and may have relevance too. Christopher Norris gives an intriguing inquiry of Derrida's premise on the function of orthodoxical and conventional meanings associated with the text. He puts it laconically:

Derrida's most typical deconstructive moves [...] is the dismantling of conceptual oppositions, the taking apart of hierarchical systems of thought which can then be *reinscribed* within a different order of textual signification. Or again deconstruction is the vigilant seeking-out of those 'aporias'. Blind spots or moments of self-contradiction where a text involuntarily betrays the tension between rhetoric and logic, between what it manifestly *means to say* and what it is nonetheless *constrained to mean*. To 'deconstruct' a text is therefore to operate a kind of strategic reversal, seizing on precisely those unregarded details [...] which are always necessarily, passed over by interpreters of more orthodox persuasion.

While deconstructing the text of *The Schooner Flight*, putting the conventional or contextual associations of text to margins, it can easily be contended that the contemporary world is persistently plagued with the effects of colonialism and imperialism. *Maria Concepcion & the Book of Dreams*, the 9th stanza, shows the colonizers, under the pretext of progress, taking over somebody's native Land. For him 'Progress is history's dirty joke.' If the progress is keeping the high-echelon of the colonizer intact, it is best practiced in the imperialistic rule. There was hardly anything noble about the progress. So as the deconstructionist denies the centrality of meaning it also lends its readers the merit of democratizing art and literature and allowing free thinking and breaking the shell of pre-established ideas. Walcott's imagery in the poem provides the reader a philosophical insight that how the societies, politics, states and even the art have been enmeshed in the webs of preoccupied fantasy about the notions of globalization and universalism. In reality, these ideologies are camouflaged motives of exercising power over the 'others.'

Maria Concepcion has been referred to as a woman with the power to lend anchorage of identity to confounded colonized masses. She is the whole of Caribbean even her dream is based on 'whales and storm', which symbolizes the whole of the ocean and the creatures which lived

Autochthony & Culture

inside it. The poet's dream of the woman stands out in sharp contrast with Maria's dream in which he visualizes the three women as ominous ladies 'stitching his faith'. The poet goes on to establish that for him to confront the colonizer or the colonial master his weaponry is his poetry, that too in the idiom of the colonizer.

Derek Walcott and Derrida both deal with the psychological effects of domination and disempowerment and renew the enthusiasm analogous to Hegelian consciousness, which demands radical and cognitive development to explore reality in its most abstract form. Henceforth, social and political developments for empowerment and self-determination is ought to be a synthetic process, having the cultural identity as its nodal point. The Schooner's Flight analyses the psychological and political chasm ingrained in the minds of the colonized through 'double-consciousness'-of 'always looking at one's self through the eyes of the others.' Out of the Depths, the 10th section of the poem also supports the above argument. It deals with the rough sea and the disheveled waves. The threat posed by the rough sea and the storm to the existence of the poet are similar to the threat of identity and its negation by the colonizer in the troubled time. The crest and trough in the sea are the ups and down of history which holds the peril to negate the identity of the colonized masses, shows now in trouble times the languages of the masses turn sacred by offering prayers to god to save them. Since little authority rests with the dominated colonized, the most they can do is to turn to god for salvation. Here, the colonial master looks like a demon haunting the subdued masses. Till the time the storm subsides it is as though the silence of death which prevails all-around.

Walcott's poem has constituted a substantial critique of the alienating and tormenting effects of dominating white culture, sensitizing the colonized to the whimsical length of apathy. The text is an intriguing inquiry of the mechanism of the construction of inferiority complex amongst the colonized. The final section of the poem is full of the imagery. Shabine is left as a voice; a voice to proclaim the idea of 'self-identity.' *Out of the Depth* as the title indicates, is an invocation of the poet for self-discovery out of the hybrid identity which the colonial rule bestowed upon him. The idiom that *there is a silver lining after every cloud* holds true in this section, since the storm has come to the halt and fresh light comes beaming. Everyone seems to be wide awake to the new realities. Even Maria Conception's image has been sent to the waves of

sea '*Maria Conception marrying the ocean*'. The consequent calm that sets in after the storm seems to take into its folds the people who seem to be cloaked in natural attires, they are one with nature. This section also speaks about the dilemma of the colonized, '*the flight to a target whose aim we'll never know, . . .vain search*'. The lack of concrete identity sets them moving from one arena to the other, since '*There are so many islands! As many islands as the stars at night*'. This lack of concreteness is provocative of the idea that: colonized and the colonizer has a symbiotic relationship. As Robert Young, puts it;

The situation of the postcolonial subject is that he or she has to inhabit the conceptual, cultural and ideological legacy of colonialism inherent in the very structures and institutions that formed the condition of decolonization, a situation which Spivak describes as *catachresis-a space that the postcolonial does not want, but has no option, to inhabit.* (Spivak 1993)

Even if the mileage between the identity of the colonizer and the colonized is reckoned tantamount to distance betwixt Venice and the Mars, the one thing which might keep them together is that they are earth-born and the dwellers of one planet; earth. *Shabine* at the end keeps writing poetry in the language of colonizer as a humble attempt to bridge the gap between the two polarities: the dominant vs dominating. Walcott's symbol of sea has greater flexibilities than earth because it is on the visage of the earth that territories are marked. The sea is fluid and porous to borders.

Conclusion:

Writers and theorists in the postcolonial era fervently depicted the incessant exploitation of the colonized subjects and their forceful relegation. Colonialism, beginning with a business venture, was aimed at developing the metropolis centers and blunted the natural socio-cultural development of the colonized subjects. Walcott's poem, as a postcolonial document, not merely depicts the colonial despotism in the Caribbean land and its continuous legacy in the postcolonial epoch, but also pinpoints the significant issue of nation and nationalism. Deconstructing the text of *The Schooners Flight* reveals how colonial subversion actually nurtured the idea of nationalism and became persuasive foci for resistance to the issue of autochthony in the postcolonial era.

Autochthony & Culture

The Schooner Flight invokes question of one's origin and highlight the gulf between the appearance and reality. Using Derrida's concept of Difference it can easily be contended that as the texts are de-centered and devoid of a stable structure, likewise the contemporary postcolonial societies and the recurring geopolitical theories ingrained in these societies are also fragmented and decentered. Hybridism, multiculturalism, and cosmopolitanism, all these slogans in the postcolonial epoch led to the further exploitation and frustration of the colonized subjects who's still hankering for a concrete identity. Consequently, the apparently positive ideological foregrounds of these theories entail concomitant subjugation, chaos, and callousness for the colonized subjects in reality.

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Autochthony & Culture

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