

TI-JEAN AND HIS BROTHERS

Playwright Derek Walcott uses a simple folk tale frame on which to weave his story with rich symbolism and themes involving heaven, hell, colonialism and a nation's desire for autonomy. Three brothers bid goodbye to their mother and set off, one by one, to try to outwit the Devil at its own feast.

Set in a rain forest, the play is a Caribbean fairy tale. The animals of the forest, through dialogue, dance and song, tell the story of the devil, who challenges three brothers, Gros Jean, Mi-Jean and Ti-Jean, through various demanding tasks and provocations, to make the devil acquire compassion and sympathy. The brothers must accept and execute the challenges without losing their temper, and if any of them loses his temper he will be consumed by the Devil. However, if the devil is unable to anger the brothers, he will become human(e).

The play is more than just a fairy tale. According to Theodore Colson, the play is "a parable of man's confrontations with the devil and more particularly of black man's confrontations with the white devil."

Walcott's use of imagery and allegory epitomises the conflict of the plot efficiently and effectively, and explores the complexity of the issues that the characters face. He addresses more than the surface of the play, providing the audience with a greater grasp of the struggles faced by the Afro-Caribbean identity, and also provides a platform for the analysis and examination of the effects of colonisation on a nation of people. Within the play, Walcott utilises various characters and techniques to effectively communicate this point for example the mother, the devil, the planter and Gros-Jean.

The play is infused with music that superbly blends elements of comedy and tragedy. *Ti-*

Jean and His Brothers is an ambivalent play that discusses the fine lines between good, evil, spirituality and political adversity in the West Indian regions, thus allowing his audience the possibility of several different meanings and interpretation.

Its message however is straightforward and direct, namely that having the shrewd resourcefulness needed to survive any harrowing circumstance has nothing to do with physical force and or learned intelligence. When you are stuck in the trenches fighting your way out of a horrible situation, all you really need is "common sense".

The protagonist Ti-Jean is the only one who survives, while his bothers Mi-Jean, the "intellectually gifted" and Gros-Jean, the "strong and vivaciously driven and fiery", all meet an early death.

Walcott employs a straightforward and simplistic structure characterised by an effortless fluidity and simplicity that creates a balance between its content and its structure. It is a multifaceted representation of life and its hurdles. Not only does it explore humanity and the problems of the simple unenlightened man, it also shows how the Devil (in this case: European colonizers) controls his captives (the three brothers), whom he treats like slaves

Derek Walcott

- He was born in St. Lucia and raised by their mother after his father died.
- His mother was the headmistress of a school so Walcott received a good education in English and was encouraged to pursue the interests of the arts.

- As a student at The University of the West Indies, Mona, he encountered the tension characteristic of Euro-centred education and from that the desire to create a theatre representative of the native cultures emerged.
- He moved to Trinidad after university and formed the Trinidad Theatre Workshop in the 1950s which remains a legacy of his.
- He celebrates the Caribbean and its history and investigates the scars of colonialism and post-colonialism.
- His work explores language, power, and place.
- He probes problems of Caribbean identity against the backdrop of racial and political strife.
- He crafted native Caribbean drama in a distinctive West Indian style which he fused with non-Caribbean theatre forms.
- He is a formidable playwright and poet and is one of the most revered poets of the 20th century.
- He has won a myriad of awards including the Nobel Prize in 1992 for his poetry.

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Functions of the Prologue

- Contextualizes the action of the play
- Introduces the characters
- Introduces the conflict/plot
- Introduces the setting
- Introduces the themes

The Morality Play

- A morality play is an allegorical drama popular in Europe especially during the 15th and 16th centuries, in which the characters personify moral qualities (such as charity or vice) or abstractions (as death or youth) and in which moral lessons are taught.
- *Ti-Jean and His Brothers* can be classified as a morality play. These plays typically contain a protagonist who represents either humanity as a whole, or a smaller social structure. Supporting characters are personifications of good and evil. This alignment of characters provides the play's audience with moral guidance.
- The action of *Ti-Jean and His Brothers* focuses on a figure, whose inherent weaknesses are assaulted by personified devilish forces but who eventually chooses redemption and enlists the aid of figures such as Mercy, Justice, Temperance, and Truth.

Ti-Jean and His Brothers: Prologue

- To introduce the folk tale, Walcott employs a variety of forest creatures- Cricket, Frog, Firefly and Bird. The play opens with singing and has a spirited, celebratory mood as the Frog recounts the story of Ti-Jean's triumph over the Devil.
- This section of the play is rife with vivid language and verbal play which is

characteristic of the calypso influence. The movement is paced with music, emphatic gestures and pauses, asides to the audience, and intervals of conversation among the animals about human behaviour.

- The Devil is the character that uses French Creole the most in the Prologue. From a critical point of view, this can be read as a symbolic manifestation of how colonial powers demonized the Creole languages of the Caribbean.
- We are introduced to the three sons of an old Mother in the play - Gros-Jean, Mi-Jean and Ti-Jean. The eldest is proud of his physical strength, the second is a self-educated fool and the third is tender and witty with a clear understanding of when to use physical strength and when to argue/act cleverly.
- An allegorical reading of the three brothers, is that they represent the colonial and postcolonial Caribbean society. Eric Roach (1970) identifies Gros Jean as “the brawny post-slave generation who succumbs to everything his iron-arm cannot master... Mi-Jean, as the self-taught moron...[who has adopted the elitist middleclass values as he romanticizes about becoming a doctor or lawyer, while being ignorant to the happenings in his immediate surroundings]. Ti-Jean however is of today’s generation. He divines what the evil about him is in any form it appears”.
- It is in the prologue that the Devil sends a challenge through the Bolom to the mother and her three sons who live in a forest. Any human who can make the Devil feel human emotions will be

rewarded with wealth by the Devil; anyone who fails to do so will be eaten.

- The Bolom is the most strikingly symbolic figure in the Prologue. He works for the Devil and is the foetus of an aborted child. The Bolom therefore symbolizes abandoned human potential.
- A postcolonial reading of the Bolom posits that he is the offspring produced as a result of miscegenation which was a part of the plantation reality. In a world of black mothers and white sperm donors, the Bolom is a monster; an outcast existing in a space of inbetweenness and claimed by neither black nor white. Additionally, the Bolom symbolizes the multicultural, eclectic mixing pot of ethnicities, races, values and customs that occurred as a result of the transplantation and displacement of various people to the West Indies. The Bolom is the New World; The Postcolonial Caribbean Society-mangled and disfigured due to the effects of colonialism, but who eventually persevered and resurged despite European tyranny.

Stage Directions

These are the instructions in the text that help to realize the dramatist’s vision for the staging of the work. It includes the entrances, exits, significant actions of the actors and provides information to the stage crew about lighting, music. Stage directions are the playwright's chance to shape physical and emotional space of the work. The dramatist provides stage directions to help a production team enact the play. In addition, the stage directions convey

important information regarding the creation of theme and meaning within the play. The playwright uses music and sound to provide signals for the audience, indicating emotional shifts in mood, tone and movement through time.

Playwrights typically use dialogue and actions to develop the characterization within a play. Walcott's stage directions in Act 1 are unique because they include details about the inner qualities of characters as opposed to focusing only on the physical details of their appearances. For example, when the planter as a ploy deliberately 'forgets' Gros Jean's name, the latter addresses the audience by explaining that he is being provoked and wishes to retaliate by cursing. Although he wants to explode, he decides against it and as the stage directions indicate [*Turns, bites hard on pipe, grinning*].

The stage directions in Act 1 give insight into the character of Gros Jean and helps us to understand his inner conflict and self-delusion, as he ironically seeks to gain autonomy and prove his self-worth by submitting to the same system against which he rebels. These understandings that are elucidated by the stage directions, assist in informing the character's portrayals throughout the scene and by extension, the entire play.

Functions of Stage Directions

- They are to be taken as guidelines for the actors.
- They provide guidelines for the character's gesticulations /body

language, facial expressions and tone of voice.

- They also provide comments about the surroundings and indicate when the characters enter and exit the stage.
- Stage directions in drama typically function as a way of setting the mood and provide cues for lighting and sound.
- They provide vital information about a character based on the adjectives used to describe his/her speech and actions.
- They reveal facts and information about the setting, characters and

other elements that are culturally and historically significant to the play.

Stage Directions in Act 1 of *Ti-Jean and His Brothers*

The stage directions:

- Reveal the setting of the play (**location: the hut, time of day: daybreak**)
- Introduce the characters and assist in their presentation and portrayal to the audience. For example how Gros Jean walks [*marches from the hut*], which demonstrates his self-assurance and arrogance. Furthermore, the diction used is very specific as it underscores the survival mechanisms and tactics Gros Jean adopts to maintain his composure [**painful grin, gritting, laughing**].
- Reveal the reactions of the creatures [*the creatures creep after (the old man) timidly*] and how Gros Jean disregards them [*The frog is in his path. He aims a kick*].

- Hint at the theme of poverty since they indicate that the mother and her three sons occupy a hut.
- Show how props are used. **Gros Jean** [*Exploding, smashing pipe in anger*]
- Indicate what sound effects/music are used [*Martial flute, quarto, drum*]
- The culture of Western Europe lends a shaping hand to Walcott's polyglot (multilingual) material. Additionally, Trinidad's carnival provides the raw material and inspiration that Walcott weaves into his works---masquerades, pantomime, satiric calypso, the meeting of disparate cultures in one gigantic bacchanal—for blending all the contrasting ingredients of his New World background.

Cultural and Historical Context

The context encompasses the social, religious, economic, and political conditions that existed during a certain time and place. It is what enables us to interpret and analyse works or events of the past, rather than merely judge them by contemporary standards.

In literature, a sound understanding of the historical context behind a work's creation can provide more scope for greater appreciation of the narrative. In analysing cultural and historical events, context can help us understand what motivated people to behave as they did. Therefore, the context is what gives meaning to the details that the writer meticulously crafts and executes in his work.

Cultural and Historical Context of *Ti-Jean and His Brothers*

- Written in 1957.
- *Ti-Jean and His Brothers* is based on a St. Lucian folktale. Remnants of the African animal fable appear in the chorus of forest creatures: Cricket, Firefly, Bird and their spokesman, Frog.
- Drawing from St. Lucia, Trinidad, Jamaica, and other islands, Walcott uses the complex history of his Caribbean people to focus on problems that relate to all humankind. As a child of mixed blood, he embodies the cultural heritage of Europe and the New World and translates this legacy to the stage, by re-creating conquistadors, slaves, indentured servants, colonialists, and the common men and women. Walcott's plays generally treat aspects of the West Indian experience, often dealing with the socio-political and epistemological (referring to knowledge) implications of post-colonialism by drawing upon various forms such as the fable, allegory, folk, and morality plays. From Europe, he takes classical conventions of language and structure; from Africa and parts of the East, he adopts ritual ceremonies involving dance, mime, and narrative traditions.
- In folklore Papa Bois is benevolent. Traditionally Papa Bois is an old man who protects the animals of the forest from hunters.
- The refrain 'Bai Diable-la manger un "ti mamaille !"' ('give the Devil a child for

dinner') occurs in a traditional masquerade performed in St. Lucia at Christmas and New year; the devils ('Jabs', 'diables') threaten the crowd, receive small gifts of money and put on short performances in the street.

- In the play, the West Indies is symbolized by the helpless Mother of three sons who represent the black slaves in their relentless fight for emancipation. The West Indies has a long tradition of slave rebellion, with a lot of bloodshed and mass murder of slaves. Those slaves had reckless courage and braved danger. Gro-Jean epitomizes the reckless courage and confidence of those slaves who were instrumental in the insurrection on the plantations.
- There is the sense that to obscure the name is to erase the potent self, along with one's self-confidence. It is possible to read Gros Jean's response to the white planter as an act of reclamation, since blacks in the colonial and postcolonial West Indian society were forcefully assimilated and acculturated to accept European customs. Therefore, as Gros Jean has demonstrated by paying the ultimate sacrifice, the memory of one's name, one's identity, is sacred to oneself. One's identity is closely involved with what one values, and following centuries of being subjected to barbaric, inhumane treatment and being undermined, Gros Jean represents the black man's attempt at regaining autonomy.
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Song and Musical Instruments in the play

The **drums and quarto** are significant components of Trinidadian music.

PAGE 36- The quarto has Spanish origins, but is an integral part of calypso music. The quatro is used in Trinidad and Tobago to accompany musical bands at Christmas time singing about the birth of Christ. This type of music is called Parang, from the word "parranda", meaning "to make merry". Parang music mixed with a calypso flavour has found itself deeply rooted in the culture of the people of Trinidad. The language used in Parang songs is mostly Spanish but Patois and English are used as well.

PAGE 36- Drumming: once in the New World, African slaves kept their heritage alive through drumming. The drums symbolized the freedom they had lost and their struggle to regain it. During slavery, drumming was often banned because the whites were irritated by the "heathen" sound of the drum, and also feared its power. The drum was used by the slaves to communicate in ways the whites could not understand, and so could be used to incite unrest and cause revolt.

PAGE 36-Songs: Calypso is a style of Afro-Caribbean music that originated in Trinidad and Tobago during the early to mid-20th century. Its rhythms can be traced back to West Africa. Calypso drew upon African and French influences, and became the voice of the people. It was characterized by highly rhythmic and harmonic vocals,

PAGE 40-42: The political-historical allegory.

The black man (Gros-Jean) contends with the white oppressor (the Devil disguised as a white planter). Consequently, the Caribbean black man as symbolized by Gros Jean, is

seen in one stage of his response to white power; the violent rebellion.

Stage Properties/Props

The history of stage props dates back to the early Greek dramas, which were performed with masks. However, it was not until the 16th and 17th centuries that acting troupes began to heavily employ the use of props. The term “props” come from the word “property,” or “belonging to the company”. A prop is an object used on stage by characters during the play, to enhance the performance. It is anything that can be moved or transported to various locations on a stage or a set. Props are separate from the actors, scenery, costumes, and electrical equipment.

Functions of Stage Properties

- Stage props are used to enhance theatre performances by adding meaning and creating realism. They help to create the alternate reality of the production. For example, if the playwright is economical in his use of props and he suddenly introduces an object, then the audience can deduce that it has some significance to the overall understanding of the character/plot.
- They may contribute to the “mise-en-scene” (the idea that everything within a scene has a meaning). They may also allude to the events and give the

audience greater understanding of a character or their motives. For instance, a mother who has lost her child may cling to a teddy bear. The audience may not be told that she has lost her child, but the clutching of the teddy bear suggests that the woman is still holding on to the painful memories of this significant loss.

- They help actors play their role more adequately. Some characters often become instantly recognisable through their props. For example, an old man with a cane. This helps to contextualize the action and assist in the believability of the events that unfold.

Song/Sound

They assist in a variety of ways to create atmosphere or mood. Actors and their bodies can construct effective sound in performance. For example the drumming and singing which is evident in the play in Act 1 when Gros Jean leaves the hut, and in Act 2 when Mi-Jean sings the ‘Song of Silence’.

Functions of Song/Sound:

- To create tension, mood and shifts in the rhythm of a performance
- To create a setting and develop character
- Assist in the visualisation of imaginary objects and props in a performance

Dance, song and music, are instrumental elements in folk culture, which is the

backbone of this play. Therefore, Walcott draws on elements of Caribbean folklore, which can be traced back to Africa, and cleverly imbues the power of song, music and dance in *Ti-Jean and His Brothers*, as a celebration of Caribbeanness, and aspects of our heritage that have been undermined and suppressed as a result of European colonization..

Disguise

Disguise goes back to Greek and Roman theatre and allows the playwright to demonstrate dramatic irony. Disguise is the substitution, over- laying or metamorphosis of dramatic identity, whereby one character sustains two roles. This may involve deliberate or involuntary masquerade, mistaken or concealed identity, madness or possession.

- The Devil puts on a masquerade in the play, and this is significant in deducing meaning from the play as the masquerade operates on several levels.

Masquerade as:

1. **A party, dance, or other festive gathering of persons wearing masks and other disguises, and often elegant, historical, or fantastic costumes.** (Historical and cultural reference: alludes to Trinidadian carnival). During colonization, the period between Christmas and Lent was marked by great merrymaking and feasting by both the French and English colonizers. "Carnival in Trinidad and Tobago is one of grandeur, colour, revelry, rhythm, and gaiety. Which has evolved from an elegant, exclusive affair to an all-inclusive national festival. Although a

major part of the Trinidad Carnival mystique lies in its unique ability to bring people of diverse backgrounds together in harmonious circumstances, the festival was not born to such noble pursuits. From the inception of street parades in 1839 and for more than 100 years thereafter, the celebration flowed in two distinctly different social streams – upper and lower classes. For the most part, the upper classes held their masked balls in the great houses of sugar estates during the 19th century Carnivals, then mobilized the mas (but maintained their distance) by using the trays of lorries as their stage until well into the 1950s”.

Therefore, the Devil’s use of masquerade is important in understanding the history of division that has been a part of Trinidadian culture. A remnant of the nation’s colonial domination is racial, social and cultural division that has resulted due to the transplantation of various ethnicities to one locality. As a result, the varying people have experienced the angst that results from asserting one’s sense of self to create the feeling of home and belonging in a strange land. The Devil’s masquerade as the Old Man and The Planter, then becomes symbolic as it underscores the triumph of the nation in uniting each culture in a celebratory mode. His use of disguise and masquerade proves that the history of divisiveness was unsuccessful as the planter class eventually revelled with the masses, thus resulting in the unity of all Trinidadians.

2. **False outward show: façade, pretence to go about under false pretences or a false character; to assume the character of; give oneself out to be something that he is not.** The Devil assumes the character of the Planter in Act 2 as he converses with Mi Jean.

Similarly, he assumes the persona of the Old Man in Act 1 where he interacts with Gros Jean. Walcott's multiplistic approach to the Devil's character alludes to the myriad of problems that colonialism posed for the Caribbean nations specifically as it relates to identity and notions of selfhood. For centuries Caribbean people were conditioned to accept European beliefs and customs as theirs, when in fact the Caribbean is an eclectic, heterogeneous melting pot. We have inherited years of prejudice which specifically attack our African heritage and blackness.

Therefore, many Caribbean people do not accept the practices that are indigenous or those that contradict European customs. Thus, it can be posited that the people of the Caribbean suffer from internalized racism and double consciousness that has been transferred from generation to generation, as is epitomized in the Devil's ability to shape shift and assume multiple personalities. The Devil therefore, serves as a parody and is an attempt by Walcott to critique our ways of being and existing which have been left unquestioned. He forces the audience (which is largely Caribbean) to go back and honour ourselves, and to discard of the restrictive and debilitating practices and beliefs that were thrust upon us during European imperialism.

Orality

The use of speech rather than writing as a means of communication, especially in communities where the tools of literacy are unfamiliar to the majority of the population. When compared to British English, Creole was considered a

debased deviation (DeCamp, 1971, Hall, 1966). Creole is associated with oral discourse, one reason for its growing use in literature. Caribbean writers have represented the Caribbean experience through the use of Creole, in an attempt to reconstruct the processes involved in the transformation that the people of the region seek.

Language

One result of this multinational colonial history is that there is a myriad of languages spoken in contemporary Caribbean societies. Patois in various forms is common in several islands, such as St Lucia. Throughout the region, the European languages have been modified over the centuries by successive superimpositions of one over another, as in Trinidad's English over French over Spanish, for instance. The languages have been further modified by the language patterns, vocabulary and accents of immigrants from other parts of the world, most noticeably Africa.

This diversity in language is reflected in Walcott's *Ti-Jean and His Brothers*, which incorporates St. Lucian French Creole (Kweyòl), Trinidadian Creole and English. Kwéyòl has grown out of a melange of French, English and African languages. Like all other forms of Creole, it embodies the West Indian experience in a linguistic melting pot and is textured with unique phrases and idioms. The language is not considered to be mutually intelligible with standard

French, but is intelligible with the other French Creoles of the Lesser Antilles for example in Trinidad and Tobago.

A prevailing concern of Caribbean writers responsible for developing the body of West Indian literature has been the search to establish a distinctive, acceptably authentic regional voice. This search is most noticeable in the broadness and range of West Indian theatre which seeks to mirror the diversity of the region's people. During the advent of the theatre in the Caribbean, there was a popular sentiment that the space was elitist and connoted luxury and affluence. However, after emancipation, the folk theatre that had been brought to the region by the immigrants from Africa, India and other countries and emerged as a powerful tool of self-expression and autonomy. It was influenced by the unique nation language of each island and more accurately reflected the realities of Caribbean subjects than the Western theatre. Trinidad's newly emancipated slaves took the carnival that had been a private diversion of the French Creoles and turned it into a public celebration of freedom infused with echoes of Africa's Egungun masquerades, as well as the burlesques of their former colonial masters. Jamaica had its Jonkunnu and its Pocomania. St Lucia had its flower festivals of Lawoz and Lamagrit. Barbados, British Guiana, Dominica and other territories had their Cropover, Cumfa, Hosay, pappyshows, Phagwa, Ram Leela, Shango. Because they were not then performed on stage in a building, but in the streets and in fields and at hillside shrines and wherever

large masses of people might gather together, these folk festivals and rituals were not considered to be theatre, until twentieth-century playwrights like Walcott began to draw on the old immigrant traditions as a resource for the creation of a new West Indian theatre.

Therefore, the song and dance of these various rituals and practices are an integral aspect of Caribbean theatre and performing arts.

In the postcolonial Caribbean society, the nationalists' principal objective was to gain the region's independence from its various colonial powers. They found that before they could create a sense of national pride that would draw the people of each territory together, they first had to develop a sense of individual self-esteem, particularly among the black peasantry with its legacy of slavery. Literature, the arts and theatre which incorporated familiar songs and dances, were the tools that the nationalists used to educate and inspire the population. As a result, a number of the region's playwrights wrote works imbued with messages of community upliftment and nationalism.

The Chorus

The chorus in Classical Greek drama was a group of actors who described and commented upon the main action of a play with song, dance, and recitation.

Functions of the Chorus

In order to understand the function of the chorus one must remember that at the

origins of Greek drama there was only one actor; and even at later dates no more than three actors occupied the stage, each of whom may have played several roles.

- There was the clear need to distract the audience while the actors went off-stage to change clothes and costumes, and perhaps prepare for their next role, the function of the chorus may have had more to do with practicality, than with artistic or philosophical considerations.
- The chorus provided a comprehensive and continuous artistic unit. Firstly, according to a view accepted by many scholars, the chorus would provide commentary on actions and events that were taking place before the audience. By doing this, the chorus would create a deeper and more meaningful connection between the characters and the audience.
- The chorus allows the playwright to create a complexity by controlling the atmosphere and expectations of the audience.
- The chorus allows the playwright to prepare the audience for certain key moments in the storyline, build up momentum or slow down the tempo, as a result the dramatist could underline certain elements and downplay others. This use of the choral functions may be observed throughout many classical plays but may be more obvious in some than in others.

Song: Without denying the contributions made by other immigrants, there exists today a significant body of Afro-Caribbean traditions that are utilized by native dramatists and theatre practitioners to represent the needs and

aspiration of Caribbean people. The African presence constitutes a national cultural expression that is presented in Walcott's play. In Act 3 there are more instances of singing and dancing than anywhere else in the play. It is through singing that Ti-Jean ultimately defeats the Devil. As the play is rife with allegorical undertones, it is fitting to interpret, Ti-Jean's singing as representative of the Caribbean's ability to succeed and overcome difficulty. As the Devil threatens Ti-Jean with the death of his mother (the sole surviving member of his family), he demonstrates grit and resilience, by singing. This is similar to the resilience demonstrated by the Africans that were transported to the Caribbean during the transatlantic slave trade. Bereft of familial bonds, their identity and customs, these individuals faced the hardships on the plantations with the determination that is exemplified in Ti-Jean. Moreover, they also used songs as a survival mechanism to numb the pain of the atrocities that they experienced.

Dance

“The victory-dance of Ti-Jean at the end of the play is similar to the typical dance performed by the Acrobat in the crude mime show put on by Masquerades at Christmas time in St. Lucia”. Papa Diable, followed by little devils (Ti- Diabes), is challenged to a duel by the Acrobat who is knocked down by the Devil. However, the Acrobat, with the help of two friends, or so, again attacks the Devil (Papa Diable) and defeats him, then he performs an

acrobatic dance of victory. The initial fall of the Acrobat in his fight with the Devil resembles the death of Christ, and his revival stands for Christ's resurrection and ascension and victory over Death. The Devil's song in Ti-Jean, "Bai Diable-la manger un'ti mamaille, un, deux, trois'ti mamaille"! is the same as that sung by the Masqueraders performing at Christmas at St. Lucia."

7. http://host.madison.com/entertainment/arts_and_theatre/reviews/ti-jean-and-his-brothers-is-a-visual-feast/article_f10c975a-07b2-11e1-86ee-001cc4c03286.html

Resources

1. <https://www.poetryfoundation.org/poets/derek-walcott>
2. <https://www.enotes.com/topics/derek-walcott/critical-essays>
3. http://www.anglistik.uni-bayreuth.de/de/Studium/Materialien/Einf_ghrende_Materialien_LIT/analysis_drama/index.html
4. <https://academic.oup.com/eic/article-pdf/9785010/159.pdf>
5. <http://www.trinidadcarnivaldiary.com/history-of-trinidad-tobago-carnival>
6. Albert Ashaolu, "Allegory In Ti-Jean And His Brothers", CRITICAL PERSPECTIVES ON DEREK WALCOTT, ed. Robert D. Hamner, Boulder & London : Lynne Rienner Publishers, 1997.