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Caribbean Theatricalization in Walcott's Performative Vision of the Don Juan

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Abstract

Derek Walcott is one of the most remarkable contemporary Caribbean playwrights. His plays accomplish the task of recreating a new world constructed by fragments that he puts together playing a peculiar Adamic vision. This act of re/creation is a reference for any scholar or audience interested in the identity and development of Caribbean theatre. In his 'quest', the writer has never given up experimenting and trying new possibilities from the different cultures belonging to those fragments, even though they could be controversial in his own community. He does not hesitate using the musical, a favourite genre in the West theatre meccas Broadway and the London West End in this personal search of a theatre

to be identified with the Caribbean. The Joker of Seville (Joker) constitutes one of the writer's first attempts in this sense.

Although Joker is now a part of what could be considered the Don Juan tradition, Walcott offers a "Caribbeanised" version of the main character and his world. The action starts in the village of San Juan in Trinidad to make us travel to Naples and Seville without leaving the Caribbean to discover the New World through a Don Juan able to transform himself into Ulysses, snake, master, missionary and even Anansi in a circular trip that never ends. The dances and songs of the Spanish Golden Age are in Joker calypsos, and the knights' swords become sticks and they, stickfighters. Spanish topoi are also used to highlight the feelings of the character creating at the same time, thanks to Don Juan apparent "Spanishness" a Brechtian Verfremdungseffekt.

Canfield stresses the importance of Glissant's concept of theatricalization for the whole Caribbean "as more than simply the theatrical but as cultural signifier and socioideological ritual, and upon the significance of these rituals in the struggle for Caribbean self-representation forces critics to reorient a theory of Caribbean theatre and its relations to systems of power, to mechanisms of control as well as to movements towards liberation". (2001: 286) In my presentation I would like to explore the use of the theatrical elements in Joker and the Caribbean images in the play. To do that I have chosen the 1978 written play and the visual images and performance of a TTW (Trinidad Theatre Workshop) version.

Introduction

El burlador de Sevilla is a XVIIth century play traditionally ascribed to the Spanish monk Tirso de Molina. This theatrical work is the first in Europe to fix the Don Juan myth, linking two medieval legends: the seducing of women by the philanderer and the banquet invitation to the guest of stone. The Don Juan myth has tempted many playwrights, novelists and psychologists creating a long and rich tradition inherited till our present time.

Derek Walcott considers himself a "visible imitator" (Scott, 1968: 82) engaged in an Adamic mission consisting of creating an indigenous literature to be identified with the West Indies. Although unfairly criticised by not following the current of Africa as his imprint, Walcott has been involved in a process of building an authentic Caribbean theatre taking the fragments of the cultures of the Caribbean. When Walcott writes the *Joker of Seville* he is rewriting the Don Juan myth into the Caribbean as well as becoming part of the tradition and fascination that the myth has awoken through centuries.

In the foreword to the printed version of the play published in 1978 by Giroux and Farrar, the prestigious American publishers more known for their poetry publishing, Walcott

comments that although first, tempted to do a translation, more or less literal of Tirso's play, he ends up by creating a personal adaptation of the play in his own languageⁱ.

The play was commissioned by the RSC (*Royal Shakespearean Company*) as a petition of Ronald Bryden, literary adviser of the company at the time, to whom the play is dedicated. It was performed for the first time on the 28th of November of 1974 in the Trinidadian city of Port of Spain at the *Little Carib* theatre, with music by Galt MacDermot, quite famous for having been the creator of the musical *Hair*, and directed by Walcott himself. Regardless of this first interest of the RSC, the play was never to be performed in the UK, the distance between Walcott and Bryden's friendship and the lack of understanding of a play considered too Caribbean for a British taste made impossible the performance beyond the TTW domainsⁱⁱ.

This curiosity may make us smile today but shows an interesting cultural difference that underlies the beginning of a repeating fight between the Caribbean writer and the search for recognition in a world marked by Western patterns without giving up the quest for his/her own identity. Canfield stresses the importance of Glissant's concept of theatricalization for the whole Caribbean as more than simply the theatrical but as cultural signifier and socioideological ritual, and upon the significance of these rituals in the struggle for Caribbean self-representation forces critics to reorient a theory of Caribbean theatre and its relations to systems of power, to mechanisms of control as well as to movements towards liberation. (2001: 286) The main focus in this paper will be in analysing those elements used by the writer to "caribbeanise/calibanise" the Don Juan myth recycling the most traditional ingredients of the Don Juan tradition into the Caribbean.

The play follows, almost literally, *El Burlador's* structure adapting it to a most modern composition into a two act theatrical piece. There is quite a respect for the symmetry of Tirso's composition consisting of the seduction of four women: two women from the nobility: Isabella and Doña Ana and two common girls: Tisbea, a fishergirl and Aminta, a peasant. Symmetry that alternates presenting:

Isabella in Naples at court - Tisbea on the beach

Doña Ana in Seville - Aminta, in Lebrija

Walcott introduces a new and an ambiguous seduction of a boy, Jack, who is dressed as a girl between the pattern noble woman – peasant, without breaking the framework, adding the topic of the character's sexual ambiguity quite often discussed by psychologists who have thought that Don Juan's sexual dissatisfaction is due to a repressed homosexuality. Walcott does not solve the problem in that sense, but adds complexity to the character:

So the ambiguity of Juan there, I wouldn't like to overstress it as being the obvious thing, the Freudian thing of saying that all Don Juans are repressed homosexuals. I think that if you bring that into this kind of play then you have already cancelled the argument. Because on a positive basis all he would have to do is find a man to love and that would be the answer and then he would be happy. But that is not the point.

(Walcott, 1986: 6)

Some writers, especially in the XXth century have consciously ignored the second part of *El Burlador* refusing the supernatural atmosphere that fills the guest of stone. However, not only does Walcott use that atmosphere, mixing the two banquetsⁱⁱⁱ into one, but fits it into the AfroCaribbean rituals without stereotyping them.

Thus, the structure of Walcott's play does not enhance any special Caribbean contribution. Its Caribbeaness does not lie in the structure or the plot, but in how it is presented. However, the play has enriched its Caribbean elements through the revision of the TTW company, that respecting Walcott's original, have made some slight changes emphasizing its Caribbean belonging.

The round stage

Walcott's *Joker* is clearly set in the Caribbean despite all the references to Spain and Tirso's play. The play opens with six lines in the original Spanish verse where the motto from the joker is expressed:

<p><i>Sevilla a voces me llama</i> El Burlador, y el mayor <i>gusto que en mi puede haber</i> <i>es burlar una mujer</i> <i>y dejarla sin honor,</i> <i>y dejarla sin honor.</i></p> <p style="text-align: right;">(Walcott, 1978: 7)</p>	<p>Sevilla gave me the honor^{iv} of calling me Don Juan, the Joker, and it's true what I do may undo a woman, but I renew her and honor her with dishonor.</p> <p style="text-align: right;">(Walcott, 1978: 8)</p>
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These lines are sung in Spanish giving the feeling to the audience that they are about to watch Tirso's version. However, the opening is one of the continuous "tricks" played by the dramatist who is able to use the community's knowledge of the myth adapting it to a Caribbean context, using the traditional and most recognisable elements from the original myth.

The stage directions give few but precise instructions about setting the play *on a Caribbean state* in the Trinidad village of San Juan, having the same name as the main character.

Although not only Caribbean plays use the circular milieu for their performance, the circular shape acquires special significance in this context. The play has to be *staged in the round* as Walcott feels the need to be in direct contact with the audience so that the circle can be transformed quickly from the bullfighting arena into a stickfighter's gayelle. The circular setting is a significant Caribbean feature related to the performance of dances in the plantation by the enslaved. Brathwaite comments in *The Development of Creole Society in Jamaica 1770 – 1820* that "Dancing usually took place, as in Africa, in the centre of a ring of spectator-participants, performers entering the ring singly or in twos and threes" (1971: 221). Walcott uses the round form in *Dream on Monkey Mountain* (1970) where the circle represents the oneiric world of the dream. Benítez Rojo (1998: 243) establishes that the circle corresponds to a forced synchronous path imposed by the West on the Caribbean. In fact, one of the characters, Catalinion, Don Juan's slave and servant says: "Why circle right back here when we could have gone?" (Walcott, 1978: 21).

In Tirso's version Don Juan dies when he accepts Don Gonzalo's hand, a symbol working in reverse as he has been the one who has offered his hand to the women under the

promise of marriage, and being finally sent to the underworld without repentance learns what it means to be eternally condemned. However, in *Joker*, though Don Gonzalo imposes divine justice on Don Juan by sending him to the underworld, the circle performance shows that Don Juan has died, but he will probably be resurrected again as we have been shown in the play's prologue. Redemption is then possible for this Caribbean Don Juan whose condemnation consists of travelling in circles.

The setting in a circle benefits the travelling of the main character who will travel from Naples to Seville and from there to Lisbon where he will take a ship to cross the Atlantic and visit the New World to end up in Seville again. Don Juan is then a traveller unable to leave that circle of his life. In addition, the circle also has the function to create what Omotoso calls "a community of sensibilities" taking Eliot's words (1982: 43). The lack of a strong sense of nationalism before the independence in comparison to Africa or India, where the imprint of their past forced a painful struggle with the metropolis, forces the playwright to consider the need of building a sense of belonging one of the main aims of the writer who considers himself part of the Adamic mission of feeding the Caribbean with a theatre to be identified with.

The ninth night

El Burlador presents an atmosphere where light and darkness alternate to represent the world of the unconscious versus the conscious reason (Arias, 1988: 143). Walcott takes advantage of this situation involving the play in this alternation exploring its possibilities. In fact, Don Juan in Walcott's version is resurrected among the dead to live and die once again. The invocation and ritual is done in the prologue added to the play, where the special setting in San Juan is portrayed.

Rafael, one of the characters, begins being an *obeah man* or *balawo*, a mediator between the world of the living and the dead. He is also a narrator who will become later the master of the troupe of actors following a tradition where the narrator becomes a character, pointed out as a common feature in Caribbean theatre (*Caribbean Focus*, 1987). Rafael is the man with the power to transfer Don Juan to the Caribbean. In this sense he is also the AfroCaribbean *Eleggua*, in the Cuban *santeria* or *Legba- Carrefour* in the Voodoo

tradition, who keeps the underworld gate and is usually characterized as an old man with a cane.

The ritual takes place at night just on All Souls' Eve when the gates of the underworld become available. It is quite curious that the chosen date coincides with a tradition in Spanish theatres consisting of performing the most famous version of the Don Juan in Spain, that is not *El Burlador*, but *Don Juan Tenorio* by Zorrilla, a Spanish XIXth century writer, who deeply explores the relationship with the underworld from a very romantic perspective as Don Juan is saved from eternal condemnation by the pure spirit of one of her victims, the novice Doña Inés.

Rafael is not alone, a chorus of people representing the village is with him. They carry candles in the night contributing to the pointed alternation of light and darkness and making us remember the tradition of the *canboulay*^v.

Juan flights from lighted places as he is afraid to be discovered. This frightening feeling is also present in *El Burlador*. Mandrel (1984) and Arias (1988) link this binary opposition between light and darkness to the myth of Eros and Psyche. In Walcott's version this opposition is also present symbolising the fear of the unconscious in the human being. However, Walcott dares to joke with these elements mixing tragedy and comedy in a pun where the wittiness and complicity of the audience is continuously searched.

JUAN

It's all Souls'. I'll light a candle^{vi}
for you and Mistress Isabel.

(Walcott, 1978: 12)

The chorus with Rafael as the master of ceremonies will sing the calypso "*Sans Humanité*" establishing a clear connection with the Trinidad Carnival, substituting *El Burlador*'s motto "Tan largo me lo fiáis"^{vii} by the carpe diem motivation of the calypso that invites to seize the day. The presence of the Carnival is stressed by the use of other calypso songs through the play and other motifs such as the troupe of actors composed by Jack, the travestied boy; Ace of Death; Queen of Hearts and the Joker himself who syncretises different traditions in an act of what has been called supersyncretism^{viii} by Benítez Rojo (1998).

Joker is the character who continuously masquerades through the play. The presence of the Carnival is not new in the Don Juan myth, as it is present in some of the variations^{ix}. Walcott fits the Trinidad Carnival with the Don Juan tradition as its natural habitat.

The music, the participation of the chorus as well as the invitations to the audience, the story telling narration pattern, the speeches from some of the characters and the continuous presence of death, first with the resurrection of Don Juan, and later with his own death, makes a connexion between the play and the celebration pattern of the *wake* or *ninth night*^x celebrated in the Caribbean and also used by other playwrights such as Dennis Scott in *Echo in the Bone* (1974), or Sistren in *QHP* (1981).

Anansi

As we have seen above, the Carnival has also been used in part of the Don Juan tradition. However, Walcott adds a special feature to the main character converting him in a chameleonic creature who metamorphoses in his most obsessive myths since he started writing, to his last publication: *Robison Crusoe* and *Ulysses*.

This availability of the character masquerading continuously is deeply found in the roots of the Caribbean folklore in the Anansi tradition^{xi}. It is obvious that the character does not carry the physical attributes that make him recognisable on the stage, such as his lisp, tail or fragile condition, but his source is clear if we think about his trickster skills to get what he desires, and masking to play the trick. Although Anansi is a trickster who is quite worried by feeding himself as a strategy of survival, there are also story tellings where his tricks have a sexual aim such as *De Missus fe Me an de Gal fe Youh, suh* (Tanna, 1984: 38), or *Me Fada's Bes Ridin Haws* (Tanna, 1984: 83).

The author uses the masking for surprise, keeping the audience's attention. The first scene opens with Octavio, the Duke, Isabella's fiancé, who comments with his servant how he is going to make love to Isabella that night deceiving the guards by disguising as a priest. However, Juan, dressed as a crone is a step ahead. He convinces Octavio pretending to be a poor soldier's widow to get Octavio's sympathy and cape. That way, with Octavio's cape, Don Juan will be able to cheat the guards, penetrate in Isabella's bedroom and cheat

her as she surrenders thinking that it is her lover Octavio. Walcott justifies this as part of the *burlesque tradition*:

Can we accept, just as you have to ask in Tirso, can we accept the possibility, just as we do in conventions of Shakespeare, that a person disguised as somebody else could convince anybody that he is the real one?... Well, we accept it. We have to accept it because we have taken it within that framework... I don't think that there is any woman who would not be able to perceive from a gesture that this is the wrong person. However, that this is within the tradition of burlesque, which is, come to think of it, where burlador may come from... So the irony of what happens later is that Octavio loses the cloak to Don Juan.

(Walcott, 1986: 3)

This episode is entirely Walcott's as in *Burlador*, the scene opens in *medias res* with the Don Juan's flight from Isabella's room who recognises the trick through Don Juan's insistence of *not lighting the candle*. In *Burlador* the audience has to construct the beginning through the information given by the rest of the seductions. In *Joker*, Walcott includes this episode made up by the play's symmetry^{xii}. The use of the trick attaches the play to its Caribbean folklore roots starting from the Spanish version, converting that way Octavio and De Mota into the dupe of Anansi's stories.

Nevertheless, not all the disguising of Don Juan is obvious, especially dealing with elements that refer to the European literary tradition. Then, the masquerading constitutes a metaphor that has to be reinterpreted taking into account the original literary tradition. In that sense, Don Juan becomes Ulysses^{xiii} taking the trickster's mentality that the classic character shares with Anansi and Tirso's philanderer. Ulysses is mainly a traveller and that way Walcott will make of Don Juan a traveller to the New World searching for his identity in a multifaceted series of literary and historic characters:

- Crusoe, naming Tisbea the new Eve.
- Columbus as discoverer of a New World.
- *The Tempest's* Prince Fernando in search of the virgin, Miranda.
- Prospero as master of Catalinion who becomes a new Caliban.
- The snake that tempts Eve in the paradise.
- The missionary.
- The coloniser.

These multiple variations of the character converge in the Caribbean trickster understood by the Anansi's skills of disguise and mutability.

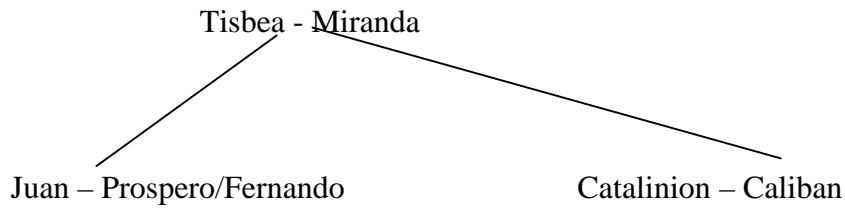
Tisbea and Aminta

From the four seduced women, the Tisbea and Aminta episodes are the ones where the Caribbeaness is more remarkable and obvious, probably due to the fact that both girls represent not the nobility but the people from the village. They were also the characters who the Spanish golden age audience identified with^{xiv}.

In the Spanish version, Tisbea is a fishergirl who lives on the northeast coast and who is famous in her fishing village for scorning all her suitors. Don Juan arrives at the coast after a shipwreck saved by his servant Catalinón who informs the girl about Don Juan's belonging to the nobility. In *Joker*, Tisbea is also a fishergirl but this time in the New World, with a clear reference to her skin colour as of "mixed blood" (Walcott, 1978: 34). This is one of the few stage directions that deals with precision about the colour of any of the actors or actresses. In the previous scene Catalinón has sung a song in Spanglish *El Capitán was a quacking wreck* followed by a choir formed by a happy bunch of slaves^{xv}. The ship leaves from Lisbon to the New World.

The trip to the New World then becomes a continuous metaphor that adapts obeying the playwright's needs. Tisbea is presented as an intellectual and the whole episode (in two scenes, fourth and fifth) is written in prose. Walcott thinks that "in the New World what is wrong is the prose. What is wrong is using the old method, ratiocination, of argument, in a New world situation. You should not use methods of quotation, of argument, or exchange" (Walcott, 1986: 5).

The Tisbea section acquires a peculiar triangular shape in which the author makes of the *Burlador's* storm his own version of the Shakespearean *Tempest* where the characters continuously metamorphose:



This revision of the topics of the Shakespearean elements allow a critical viewpoint about the colonizing project with special emphasis on the trade.

At the same time and just as Don Juan becomes Ulysses, Tisbea is a new Nausicaa portraying the common sensibility of the Caribbean with the Mediterranean in relation to a common sea culture. But Tisbea is, above all, the new Eve of the paradise that this New World represents for Don Juan, at first sight. However, the writer creates the role of the biblical Eve as temptress in reverse. She is the one to be tempted by the serpent of Don Juan who suggests this simile between the snake and his phallus, and the idea of sexual penetration as the invasion of the New World^{xvi}.

Notwithstanding, Don Juan will be expelled from the ideal image of paradise he has imagined, by himself, leaving for the Old World when Tisbea assumes their coming marriage and threatens him with suicide: *Old World, New World. They're all one*. His "I hate a wasted trip" (Walcott, 1978: 48) is a symbol of the preference for his travelling spirit, his lack of capacity to settle and his vision of life as a continuous act of transgression.

In the Aminta section the Caribbean theatrical elements into play are quite enriched by the celebration of the wedding between Aminta and Batricio. The scene is placed in the countryside, framing a bucolic vision usually associated with the purity and bondage of the peasants versus life in the city. The wedding, as a rite of passage, is full of songs of praise for the bride and invitations to seize the day. Don Juan will be the transgressor in charge of destroying that spirit by inviting himself to the wedding.

In this episode, as in Tisbea's, there is a disquisition against the colonizer's imposition developing further the question of the trade mentioned in other sections. The multicultural sides of the Caribbean represented by different "shades" is also present as criticism of the

people's mentality about their enslaved past. In Tirso's play *Aminta's* wedding is a critique against the government's abuse of power on the peasants. In *Joker* this critique has to do with the racial component of the Caribbean islands escaping from an easy Manichean view:

These slaves assert their heritage,
but they despise their origins,
so they dress up in the image
of courtiers, and bow to a prince,
playing at duke and duchesses.
A sad joke, but a sadder lust
to curse their masters while they dress
like those who grind them in the dust.
My freedom isn't for the weak.
(Walcott, 1978: 92)

Rafael, now as master of ceremonies, initiates the speech contest or *pecong* with his singing:

RAFAEL (sings)
Mister, nobody^{xvii} is allowed
to talk here. You must celebrate,
and you must sing in rhyme, besides,
to toast Batricio and his bride.
(Walcott, 1978: 88)

Juan follows the invitation and starts to rhyme in a recreation of what Abrahams (1983) in *A Man of the Words* considers the art of speech inherited directly from the African culture brought by the enslaved. Abrahams divides the speeches into two main categories: "talking nonsense or talking broad" characterised by the use of *creole* and the dealing with sexual topics versus "talking sweet or talking sensible" with a predominance of standard English. In *Joker* Walcott uses both. Don Gonzalo's speeches correspond to the second category as he is a noble man following the pattern "address-speech-joke" (Abrahams, 1983: 116 – 120). However, Don Pedro, Juan's uncle, who shares a common past as a philanderer with his nephew, uses the first category becoming the funny character^{xviii} of the story.

The verbal fight between both rivals is full of associations to the animal world as a continuous metaphor: Aminta is the "sacrificial lamb" to be slaughtered by his sword^{xix}; Juan becomes in his own words a "peacock", Batricio considers Juan a "vulture" and Juan

considers Batricio a “bull” as he did with Anfriso, the unfortunate Tisbea’s suitor killed by Don Juan^{xx}.

Music and songs

The music and songs deeply contribute to create a Caribbean atmosphere. To do that, Walcott dives into the most theatrical components of the folklore tradition in the West Indies giving to the play its peculiar spectacular aesthetics. He uses the calypso as the natural element to create satire and enjoyment, fitting it in a way that it seems that he takes this from the Spanish play where there is also a rhythm and a cadence without being a musical.

The knights become through the music, stickfighters^{xxi} so that the climax of the play is achieved in the stickfighting between Don Gonzalo and Don Juan, combat that ends with Don Gonzalo’s death and threatening vengeance. The fight constitutes the end of Walcott’s first act creating a parallelism with the second and final act that closes with the final pecong between Don Juan and Don Gonzalo’s statue resolved with Don Juan’s death as the accomplished vengeance by Don Gonzalo.

However, I would like to stress the way that Walcott uses the tradition in less obvious contexts such as in *River Manzanares* and *La Divina Pastora* songs. Both songs show Spanish names and have a strong lyricism in the music very close to the Broadway and West End traditions. *River Manzanares* is sung by a woman and *La Divina Pastora* by a man. Both express the anxiety of loving and in both there is a prayer.

River Manzanares is a prayer to make the river run with *her brown sapodillas brown* without speaking with the river Cobre. Though these two names probably refer to Caribbean places^{xxii} the use of Spanish names refer to the Spanish colonization process that has left its mark as part of a forced baptism. In the Jamaican folklore, the river is the main character of some stories that speak about their protagonists’ greed, that are finally swollen by the river because they are not able to give the fruits or objects that the river demands, to be crossed. *Nora an de Ackee* or *River Muma Story* corresponds to this pattern. Tanna (1984: 50) comments that the cult of the river was already present in the first settlers of the island and the Africans added new elements to it. The river represents a

live spirit, as in the pocomania ritual where the spirit makes followers move like a river if the spirit rides^{xxiii} them.

In this song, Walcott represents the Caribbean supersyncretism taking elements from the Spanish, African and the Arawak tradition as it is pointed out by Benítez Rojo when he speaks about how different cultures become syncretised in the cult of the *Virgen de la Caridad del Cobre* where the three Juans: Juan Creole, Juan the Indian and Juan enslaved are syncretised (1998: 73).

In the same sense, *La Divina Pastora* song is also a symbol of the referred supersyncretism that as in Cuba, in Trinidad represents the cult to Our Lady being worshipped as the mother goddess of many descendants of Spanish, African and East Indians^{xxiv} through different religions and rituals.

Conclusion

Though the play was never to be performed by the RSC, Walcott was absolutely right in his stubbornness to allow the TTW to perform it. Decades later, *Joker* is fresher and alive. The new version by the company is even more Caribbean than when first written and shown.

The skin colour of the main character Don Juan has been transmuted to the AfroCaribbean shades, nothing to do with Nigel Scott's whiteness representing Don Juan as an outsider. This new Don Juan is not dressed as a Spanish knight but as a stickfighter and his looks resemble quite a Rastafarian style. Except for Isabella, the rest of the women are not white. The references to whiteness as a positive element to enchant Aminta have been totally cut from the play, and the ladies do not imitate a Spanish courtier style but referred to the plantation days, however, the whole play recreates an atmosphere that makes impossible to precise the exact chronological time as it belongs to the unconscious from where Don Juan has been resurrected.

This paper, therefore, uses the concept of supersyncretism to show how distinct traditions from Europe and Africa converge in the Caribbean in performance. Walcott expresses his Adamic mission by recreating the old Spanish myth in a Caribbean version expressing Caribbean reality as part of the Don Juan tradition.

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Notes

ⁱ "as with most romance languages, one can be swept along in a narrow torrent of powerful lyricism, without comprehension, propelled by the passion of its sound. On such a rapid journey, the plot, like the landscape rushes past and blurs detail; cribs or translations serve as a map, but the language is my own." (Walcott 1978: 3)

ⁱⁱ John Thieme considers that "[the] play was never staged by the RSC apparently because the success of the Company's 'Hollow Crown' sequence (of Shakespeare tetralogy of History Plays, *Richard II*,

1 and 2 Henry IV and Henry V) led them to extend its run at the expense of other commissioned work (1999: 106).

ⁱⁱⁱ In *El Burlador* there are two banquets. In the first one it is Don Juan who dares inviting Don Gonzalo, who he has just killed, to join him and have supper; the second banquet will be in a church where Don Juan is being invited by Don Gonzalo.

^{iv} The translation corresponds to Walcott's *Joker*. After the chorus presentation of the song in Spanish, it will be sung by Juan alone when Rafael is invoking his resurrection.

^v The origin of this word comes from the French *cannes brûlées* or burnt canes and refers to the plantation times. Later on, this activity became a ritual to celebrate the emancipation day, the first of August, first day of Carnival in the Caribbean tradition (Cowley, 1996: 20).

^{vi} The joke relates to the Catholic tradition of burning candles as a plea or devotee recognition for a granted wish by his/her favourite saint. Don Juan, who escapes from light in order not to be discovered, expresses his cynicism when he is the one who is going to cause disgrace.

^{vii} *Tan largo me lo fiáis* is the sentence that Don Juan repeats each time that he is reminded that one day he will die and then it will be too late for redemption. This idea has to be understood taking into account the Catholic doctrine that establishes the need of repentance before death to save one's soul from eternal condemnation.

^{viii} The prefix super- is added to the concept of syncretism to draw the attention to the fact that the European colonial cultures as well as the African and native Indian traditions had already been part of syncretism themselves.

^{ix} As an example of the use of the Carnival tradition in 2002 Scaparro, an Italian director, introduced the typical masks from *La Commedia del'Arte* in the first scene of *Don Juan Tenorio* performance to suggest the carnival celebration during the real time of the play.

^x To know more about this tradition see Abrahams (1983).

^{xi} About the Anansi tradition and the Jamaican Pantomine, see Minott Eggleston (2001, 2003).

^{xii} The seduction of Doña Ana in *Burlador* whose access to her room is permitted by the cheating of Don Juan's friend, De Mota, from whom he deceives taking his cape.

^{xiii} In the first seduction Don Juan tells *my name is Nobody* (I, 1: 14) establishing the parallelism. In *The Odyssey* Ulysses cheats Polyphemo by hiding his identity making himself called "Nobody" to save his and his mates' lives.

^{xiv} *Burlador* corresponds to the patterns of what it was called *Comedia Nueva*, patterns compiled by the dramatist Lope de Vega in *El arte nuevo de hacer comedias* essay. It was quite established that the role of the dupe or funny character was usually entitled to the peasant. However, the presence of the common people not in these typical roles had usually the function to be a critique against the state government such as in *Fuenteovejuna* where the people from the village react against the tyranny of the oppressor.

^{xv} The song of the ship has been cut from the TTW later version.

^{xvi} This is a topic quite often used in other postcolonial plays, see Gilbert and Tompkins (1996).

^{xvii} The use of nobody here refers again to Don Juan's relation with Ulysses.

^{xviii} In the Spanish XVIIth century plays there is usually a funny character that belongs to the low class. In *Burlador* this character is his servant Catalinón. However, in Walcott's play, the portraying of Catalinon as a slave switches the comic element to Don Pedro.

^{xix} The common association between phallus and sword is continuously present in Shakespeare's plays. In the Caribbean context Walcott uses the sword in this sense, but the recurrent image is associated with the serpent and the stick.

^{xx} Although at the time Walcott wrote *Joker* he had not visited Spain yet, he had this like for the bullfights that later on in his visits he could fulfil by attending the arena spectacle (King, 2000: 575).

^{xxi} Omotoso (1982) points out that the stickfighting is *now rare to witness* (39). In spite of this, it is a tradition clearly identified with the West Indies and it is a quite interesting theatrical resource. Hill uses it profusely in *Man Better Man*. In other plays the stickfighting is substituted by a pecong, or verbal fight.

^{xxii} There is a river Manzanares in Venezuela and Colombia, and a river Cobre in Jamaica.

^{xxiii} In Afocaribbean rituals such as in Vodou, the followers refer to the act of being possessed by a spirit as if they were horses to be ridden.

^{xxiv} See Boodoo (2000) about the Divina Pastora devotions in Trinidad.

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