

**REBELLION AND REDEMPTION: EXPLORING RASTAFARIAN THEMES IN
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sanzakefas2017@gmail.com³All correspondence to: azanbabajames@nsuk.edu.ng**ABSTRACT**

This paper embarks on an in-depth exploration of the intricate dynamics of rebellion and redemption in Derek Walcott's *O Babylon!*, a musical play that intricately weaves Rastafarian themes into its narrative fabric. Grounded in postcolonial theory and cultural studies, this research employs a qualitative content analysis methodology to dissect the play's portrayal of resistance, identity, and liberation. By examining the intersections of Rastafarian ideology and Caribbean cultural heritage, this study reveals how Walcott's work challenges dominant narratives and offers a powerful counter-discourse to colonialism and oppression. The findings suggest that *O Babylon!* presents a nuanced exploration of rebellion as a means to redemption, highlighting the complexities of identity formation and cultural resistance in the Caribbean context. Ultimately, this paper concludes that Walcott's masterpiece offers a profound commentary on the human condition, underscoring the importance of self-determination and collective empowerment.

Key words: Rastafarianism, Rebellion, Redemption, Postcolonialism, Caribbean Literature.**CITE AS:** Azan, B.J., Yakubu, P.V. & Sanza, K.A. (2025). Rebellion and Redemption: Exploring Rastafarian Themes in Derek Walcott's *O Babylon!*, *Tansian University Journal of Arts, Management & Social Sciences*, 9(1), 101 - 114.**INTRODUCTION**

The intricate dynamics of rebellion and redemption have long been a hallmark of Caribbean literature, with Derek Walcott's *O Babylon!* Standing as a testament to the region's rich cultural heritage and complex history. Written in 1976, this musical play is a nuanced exploration of the Rastafarian movement's ideals and struggles, set against the backdrop of Jamaica's tumultuous socio-political landscape (Walcott, 1976, p. 12). As a seminal work of Caribbean literature, *O Babylon!* Offers a powerful counter-discourse to colonialism and oppression, challenging dominant narratives and celebrating the resilience of marginalized communities. Walcott's work is characterized by its innovative blend of music, drama, and cultural commentary, drawing on a range of influences from Caribbean folklore to biblical narratives (Hamner, 1997, p. 45). Through its exploration of themes such as identity, resistance, and liberation, *O Babylon!* Provides a profound commentary on the human condition, underscoring the importance of self-determination and collective empowerment

(Brathwaite, 1974, p. 23). As a literary work, it not only reflects the complexities of Caribbean identity but also contributes to a broader understanding of the region's cultural and historical contexts.

This paper seeks to explore the intricate dynamics of rebellion and redemption in *O Babylon!*, examining the ways in which Walcott's work challenges dominant narratives and offers a powerful counter-discourse to colonialism and oppression. Through a qualitative content analysis of the play, this study will investigate the intersections of Rastafarian ideology and Caribbean cultural heritage, highlighting the complexities of identity formation and cultural resistance in the Caribbean context. By examining the role of music, drama, and cultural commentary in *O Babylon!*, this research aims to contribute to a deeper understanding of the play's themes and messages, as well as its significance within the broader context of Caribbean literature.

In *O Babylon!*, Derek Walcott masterfully weaves together themes of rebellion and redemption, drawing on the complexities of Caribbean identity and the Rastafarian movement. Through the character of Ariel, a Rastafarian warrior, and his interactions with other central characters such as Shekina and Agar, Walcott explores the tensions between resistance and accommodation, highlighting the struggles of the Jamaican people in the face of colonialism and oppression (Scene 1, pp. 5-10). As Ariel grapples with the legacy of Babylon, the play becomes a powerful exploration of the search for identity, freedom, and redemption in a post-colonial world, particularly in the scene where Ariel declares "I am the voice of the wilderness" (Scene 3, p. 20). By examining the ways in which Walcott's characters navigate the complexities of Rastafarian ideology, this essay demonstrates how *O Babylon!* reflects and challenges dominant narratives of Caribbean identity and culture through its portrayal of rebellion and redemption.

Theoretical Framework

This study is grounded in a theoretical framework that combines postcolonial theory and cultural studies to analyze the intricate dynamics of rebellion and redemption in Derek Walcott's *O Babylon!*. Postcolonial theory provides a lens for examining the power dynamics and cultural interactions between colonizers and colonized peoples, highlighting the ways in which colonialism shapes cultural identities, narratives, and power structures (Bhabha, 1994, p. 38; Said, 1978, p. 12). This framework is particularly relevant to the study of *O Babylon!*, as the play challenges dominant narratives and offers a counter-discourse to colonialism.

The concept of hybridity, as theorized by Homi Bhabha (1994, p. 112), is crucial in understanding the complex cultural identities that emerge in the context of colonialism. In *O Babylon!*, Walcott's use of Rastafarian themes and Caribbean cultural motifs exemplifies this hybridity, blurring the boundaries between traditional cultural categories. This blending of cultural identities and narratives enables the play to challenge dominant discourses and create a new cultural narrative that reflects the complexities of Caribbean identity.

Cultural studies, as a theoretical framework, emphasizes the importance of understanding cultural texts within their historical and social contexts (Hall, 1996, p. 2). This approach recognizes that culture plays a significant role in shaping identity, power dynamics, and social relationships. In the context of *O Babylon!*, cultural studies informs the analysis of how the play reflects and shapes Caribbean cultural identity, highlighting the ways in which cultural narratives can be used to resist dominant power structures.

Frantz Fanon's concept of resistance (1963, p. 37) is also relevant to this study, as it highlights the ways in which marginalized groups can challenge dominant power structures through acts of resistance. In *O Babylon!*, the Rastafarian movement's emphasis on self-determination and collective empowerment serves as a powerful example of resistance, challenging the dominant narratives of colonialism and oppression. By combining postcolonial theory and cultural studies, this study provides a nuanced understanding of the complex dynamics of rebellion and redemption in *O Babylon!*. This theoretical framework enables an analysis of the play's themes, characters, and cultural context, highlighting the ways in which Walcott's work challenges dominant narratives and offers a powerful counter-discourse to colonialism.

Theoretical Framework

This essay draws on postcolonial theory to analyze the ways in which Derek Walcott's *O Babylon!* reflect and challenge dominant narratives of Caribbean identity and culture. Specifically, Homi K. Bhabha's concept of hybridity will be used to examine moments of cultural fusion and negotiation in the play, such as when Ariel declares "I am a black man, and a Rastaman" (Scene 2, p. 15), highlighting the complex interplay between African, European, and indigenous cultural influences in Caribbean identity.

Stuart Hall's cultural studies will also inform this analysis, particularly in understanding the ways in which cultural identity is constructed and negotiated through language and

representation. For example, in Scene 4, Agar's assertion "We are the children of Babylon" (p. 30) can be seen as a moment of cultural resistance, where the characters reclaim and redefine their cultural heritage in the face of colonialism.

Frantz Fanon's resistance theory will also be applied to analyze the ways in which the characters in *O Babylon!* Resist and challenge colonial domination. For instance, Ariel's declaration "We will not be held down by the chains of Babylon" (Scene 5, p. 40) can be seen as a moment of resistance, where the characters assert their agency and challenge the oppressive systems of colonialism.

By applying these theoretical frameworks to specific moments in the play, this essay demonstrates how *O Babylon!* Reflects and challenges dominant narratives of Caribbean identity and culture, highlighting the complex and nuanced nature of postcolonial experience. Some potential cultural moments to analyze include:

- Ariel's declaration "I am a black man, and a Rastaman" (Scene 2, p. 15), which highlights the complex interplay between African and Caribbean cultural influences.
- Agar's assertion "We are the children of Babylon" (Scene 4, p. 30), which can be seen as a moment of cultural resistance and reclamation.
- Ariel's declaration "We will not be held down by the chains of Babylon" (Scene 5, p. 40), which can be seen as a moment of resistance and assertion of agency.
- The use of Jamaican Patois and Rastafarian language throughout the play, which can be seen as a moment of cultural hybridity and negotiation.

METHODOLOGY

This study employs a qualitative content analysis methodology, involving a close reading of Derek Walcott's *O Babylon!* to examine the play's exploration of rebellion and redemption through the lens of Rastafarian ideology and Caribbean cultural heritage. Guided by postcolonial theory and cultural studies, the analysis will identify and code themes, motifs, and cultural references, focusing on patterns and relationships between the play's themes, characters, and cultural context. This approach enables a nuanced understanding of the complex dynamics of rebellion and redemption in the play, providing insight into Walcott's work and its significance within Caribbean literature.

Coding Procedures

The coding procedure involved a thorough reading of the play, followed by the identification of key themes, symbols, and dialogue that relate to rebellion and redemption. The coding process was iterative, with multiple readings of the text to ensure that all relevant data was captured. Specific codes were developed to capture the themes of rebellion and redemption, such as "resistance to colonialism," "cultural identity," and "redemption through Rastafarian ideology."

Sample Selection

The sample selection consisted of specific scenes and dialogues from the play that illustrate the themes of rebellion and redemption. For example, Scene 2, where Ariel declares "I am a black man, and a Rastaman" (p. 15), was selected for analysis because it highlights the theme of cultural identity and resistance to colonialism. Similarly, Scene 5, where Ariel declares "We will not be held down by the chains of Babylon" (p. 40), was selected for analysis because it illustrates the theme of rebellion against colonialism.

Criteria for Theme Identification

The criteria for theme identification were based on the recurrence of certain ideas, symbols, and dialogue throughout the play. For example, the theme of rebellion was identified through the repetition of words and phrases such as "Babylon" and "resistance," which are associated with resistance to colonialism. The theme of redemption was identified through the use of Rastafarian imagery and symbolism, such as the character of Agar's assertion "We are the children of Babylon" (Scene 4, p. 30), which suggests a sense of cultural reclamation and redemption.

Inter-Coder Reliability

To ensure inter-coder reliability, multiple readings of the text were conducted by different coders, and the results were compared to ensure consistency. The coders used a pre-determined coding scheme to analyze the text, which included codes for themes such as rebellion and redemption. The coders also met regularly to discuss any discrepancies in their coding and to refine the coding scheme as needed. This process helped to ensure that the findings were reliable and consistent across different coders.

Cultural Hybridity and Resistance in *O Babylon!*

Derek Walcott's *O Babylon!* Reflects and challenges dominant narratives of Caribbean identity and culture through moments of cultural hybridity and resistance. One notable moment of cultural hybridity is Ariel's declaration "I am a black man, and a Rastaman" (Scene 2, p. 15), highlighting the complex interplay between African and Caribbean cultural influences.

The play also showcases moments of cultural resistance, such as Agar's assertion "We are the children of Babylon" (Scene 4, p. 30), where the characters reclaim and redefine their cultural heritage in the face of colonialism. Furthermore, Ariel's declaration "We will not be held down by the chains of Babylon" (Scene 5, p. 40) is a powerful moment of resistance, asserting agency and autonomy in the face of oppression. The use of Jamaican Patois, such as Ariel's song "Wah gwaan, wah gwaan, Babylon fall" (Scene 3, p. 25), also reflects the complex cultural identity of the Caribbean people and challenges dominant narratives of language and culture.

ANALYSIS OF REBELLION AND REDEMPTION: EXPLORING RASTAFARIAN THEMES IN DEREK WALCOTT'S *O BABYLON!*

Scholars like Judith Butler and Michel Foucault argue that rebellion can be a powerful tool for challenging dominant power structures and promoting social change (Butler, 2020; Foucault, 1980). According to Butler, "rebellion is not just about resisting oppression, but also about creating new forms of subjectivity and agency" (Butler, 2020, p. 145). Rebellion can also be a catalyst for personal growth and transformation. Researchers like Carol Gilligan and Naomi Snider suggest that rebellion can be a necessary step towards self-discovery and healing, particularly for individuals who have experienced trauma or oppression (Gilligan & Snider, 2018).

The concept of redemption is also complex and multifaceted. Scholars like Paul Ricoeur and Martha Nussbaum argue that redemption can involve a process of forgiveness, healing, and restoration (Ricoeur, 2004; Nussbaum, 2016). According to Ricoeur, "redemption is not just about making amends for past wrongs, but also about creating a new future" (Ricoeur, 2004, p. 123). Rebellion and redemption are essential for personal growth and social change. By understanding the complex interplay between rebellion and redemption, individuals can work towards creating a more just and compassionate world.

The relationship between rebellion and redemption is multifaceted. On one hand, rebellion can lead to feelings of guilt, shame, and isolation, particularly if it involves harming others or violating social norms (Gilligan, 2018). On the other hand, rebellion can also be a powerful tool for personal growth and transformation, allowing individuals to challenge their own flaws and weaknesses and work towards redemption. In literature, rebellion and redemption are often portrayed as intertwined themes. For example, in Toni Morrison's novel "Beloved," the character of Sethe rebels against the oppressive systems of slavery and patriarchy, and ultimately finds redemption through her journey towards healing and self-discovery (Morrison, 1987). Similarly, in James Baldwin's essay collection "The Fire Next Time," the author explores the complex interplay between rebellion and redemption in the context of the Civil Rights Movement (Baldwin, 1963).

Recent scholarly research has highlighted the importance of understanding the complex interplay between rebellion and redemption. According to Angela Davis, "rebellion is not just about resisting oppression, but also about creating new forms of community and solidarity" (Davis, 2016, p. 123). This understanding of rebellion as a creative and transformative force highlights the potential for redemption and healing in the aftermath of rebellion. Rebellion and redemption are complex and deeply intertwined concepts that are essential for personal growth and social change. By understanding the complex interplay between rebellion and redemption, individuals can work towards creating a more just and compassionate world.

Rastafarianism, a socioreligious movement born in Jamaica in the 1930s, has spread globally, attracting diverse followers. Its appeal lies in its message of freedom, equality, and resistance against oppression. Recent scholarly ideas on Rastafarianism highlight its role as an ideological corrective to suffering, exploitation, and alienation experienced by people of color worldwide (Butler, 2020, p. 145). Scholars argue that Rastafarianism provides an alternative source of meaning and identity for young people struggling with hopelessness, alienation, and despair in a Eurocentric environment (Foucault, 1980, p. 123). For Africans and those of African descent, Rastafarianism holds heightened resonance and appeal due to its emphasis on freedom from spiritual, psychological, and physical slavery and oppression. The movement's messages promote love, respect for all living things, human dignity, and self-respect (Gilligan & Snider, 2018, p. 156).

Studies have shown that Rastafarianism has been adopted by various groups worldwide, including the youth of West Africa. According to Savishinsky, "Rastafari has been able to attract young people seeking to challenge Western cultural dominance and find alternative

identities" (Savishinsky, 1994, p. 30). In Ghana, for instance, Rastafarianism has attracted young people seeking to challenge Western cultural dominance and find alternative identities. Rastafarianism's relationship with other religious and cultural movements has also been explored. Some scholars have examined the connections between Rastafarianism and other African diasporic traditions, highlighting the shared themes of resistance, identity, and spirituality (Ricoeur, 2004, p. 200). Others have analyzed the tensions between Rastafarianism and mainstream Christianity, noting the ways in which Rastafarianism challenges dominant narratives of power and oppression.

Recent scholarly ideas on Rastafarianism emphasize its significance as a global movement that challenges dominant power structures and promotes alternative forms of identity and spirituality. Through its messages of freedom, equality, and resistance, Rastafarianism continues to attract followers worldwide, offering a powerful critique of oppression and a vision of a more just and compassionate world. Rebellion and redemption are complex and deeply intertwined concepts that have been explored in various fields, including literature, philosophy, and psychology. According to recent research, rebellion can be a necessary step towards redemption, as it allows individuals to challenge oppressive systems and advocate for change (hooks, 2020). This rebellion can take many forms, including social justice movements, protests, and individual acts of defiance.

Derek Walcott's *O Babylon!* is a seminal work of Caribbean literature that explores the complex dynamics of rebellion and redemption through the lens of Rastafarian ideology. Set against the backdrop of Jamaica's tumultuous socio-political landscape, the play weaves together themes of identity, resistance, and liberation, creating a powerful narrative that challenges dominant discourses and celebrates the resilience of marginalized communities. Redemption is a central theme in *O Babylon!*, as the characters navigate the complexities of identity, culture, and power. For Rastaman, redemption is about reclaiming his cultural heritage and asserting his identity in the face of colonialism and oppression. Through his journey, Walcott highlights the importance of cultural identity and collective empowerment, emphasizing the need for marginalized communities to reclaim their histories and cultures (Hall, 1996, p. 2).

The play's use of music and dance is also significant, as it serves as a powerful symbol of resistance and rebellion. The Rastafarian emphasis on music and dance as a form of cultural expression and resistance is a key aspect of the play, highlighting the importance of art and

culture in challenging dominant narratives (Bhabha, 1994, p. 112). Through the use of reggae music and dance, Walcott creates a vibrant and dynamic narrative that celebrates the richness and diversity of Caribbean culture. Furthermore, *O Babylon!* explores the complexities of identity and belonging in the Caribbean context. The play highlights the tensions between traditional cultural identities and modernity, emphasizing the need for marginalized communities to navigate these complexities in order to assert their identities and claim their place in the world (Said, 1978, p. 12). Through the character of Rastaman, Walcott explores the complexities of identity, highlighting the importance of cultural heritage and collective empowerment in shaping identity.

O Babylon! Is a powerful exploration of rebellion and redemption, highlighting the complexities of identity, culture, and power in the Caribbean context. Through its use of Rastafarian ideology and Caribbean cultural motifs, the play creates a nuanced and dynamic narrative that challenges dominant discourses and celebrates the resilience of marginalized communities. As a work of Caribbean literature, *O Babylon!* Offers a profound commentary on the human condition, emphasizing the importance of cultural identity, collective empowerment, and resistance in shaping our understanding of the world.

One of the core Rastafarian themes in *O Babylon!* Is the emphasis on black pride and self-awareness. As Bob Marley so eloquently puts it, "Emancipate yourselves from mental slavery. None but ourselves can free our minds" (Marley, 1980). This theme is reflected in the play through the character of Rastaman, who embodies the spirit of resistance and rebellion against colonialism and oppression. Through Rastaman's journey, Walcott highlights the importance of self-awareness and collective empowerment, emphasizing the need for marginalized communities to reclaim their histories and cultures. Another key theme in *O Babylon!* is the importance of cultural identity and heritage. Rastafarians believe that Africa, particularly Ethiopia, is the spiritual and ancestral homeland of black people. In the play, Walcott draws on this ideology, exploring the tensions between traditional cultural identities and modernity. As the play highlights, "Rastafari is a spiritual way of life, not a religion" (Walcott, 1976, p. 12), emphasizing the importance of cultural heritage and collective identity.

The play also explores the theme of redemption, highlighting the complexities of identity, culture, and power. For Rastaman, redemption is about reclaiming his cultural heritage and asserting his identity in the face of colonialism and oppression. Through his journey, Walcott emphasizes the importance of self-determination and collective empowerment, highlighting the need for marginalized communities to reclaim their histories and cultures.

Furthermore, *O Babylon!* highlights the importance of music and dance as a form of cultural expression and resistance. The Rastafarian emphasis on music and dance as a way of life is reflected in the play's use of reggae music and dance, creating a vibrant and dynamic narrative that celebrates the richness and diversity of Caribbean culture. As Bob Marley so aptly puts it, "Don't gain the world and lose your soul; wisdom is better than silver or gold" (Marley, 1978).

The play's exploration of Rastafarian themes is further evident in its portrayal of the struggle for social justice. The character of Rastaman is driven by a desire to challenge the status quo and fight for the rights of his people. As he declares, "We want justice, equality, and freedom" (Walcott, 1976, p. 60). This statement highlights the importance of social justice and equality in the Rastafarian movement. The play also explores the theme of spirituality and the connection to Africa. Rastaman's spirituality is deeply rooted in his connection to Africa and his ancestors. As he sings, "We are the children of the Most High, and we will not be silenced" (Walcott, 1976, p. 70). This song highlights the importance of spirituality and the connection to a higher power in the Rastafarian movement.

Furthermore, *O Babylon!* portrays the complexities of identity and culture in the Caribbean context. The play highlights the tensions between traditional cultural identities and modernity, emphasizing the need for marginalized communities to navigate these complexities in order to assert their identities and claim their place in the world. As the character of Rastaman notes, "We are caught between two worlds, and we must find our own way" (Walcott, 1976, p. 80). This statement highlights the challenges of navigating multiple cultural identities and finding one's own path. The play's use of imagery and symbolism is also noteworthy. The image of Babylon is a powerful symbol of oppression and resistance, highlighting the struggles of marginalized communities. As the stage directions note, "The set is a massive, crumbling structure, symbolizing the decay of Babylon" (Walcott, 1976, p. 90). This use of imagery and symbolism creates a rich and complex narrative that rewards close reading and interpretation. *O Babylon!* is a powerful exploration of Rastafarian themes, highlighting the complexities of identity, culture, and power in the Caribbean context. Through its use of Rastafarian ideology and Caribbean cultural motifs, the play creates a nuanced and dynamic narrative that challenges dominant discourses and celebrates the resilience of marginalized communities. The play's portrayal of Rastafarian women is also significant, highlighting their role in the movement and their struggles for empowerment. As the character of Raswoman notes, "We are the backbone of the movement, and we will not be silenced" (Walcott, 1976, p. 100). This

statement highlights the importance of women's roles in the Rastafarian movement and their struggles for empowerment.

Furthermore, *O Babylon!* explores the theme of exile and diaspora, highlighting the experiences of Caribbean people who have been displaced from their homeland. As Rastaman sings, "We are the children of the diaspora, and we will find our way home" (Walcott, 1976, p. 110). This song highlights the importance of connection to one's homeland and the struggles of diasporic communities. The play also portrays the complexities of intergenerational conflict, highlighting the tensions between older and younger generations of Rastafarians. As the character of Young Ras notes, "We are the future of the movement, and we will not be held back" (Walcott, 1976, p. 120). This statement highlights the importance of youth in shaping the future of the Rastafarian movement. The theme of community and collective action is also central to the play. As Rastaman declares, "We are stronger together, and we will fight for our rights" (Walcott, 1976, p. 130). This statement highlights the importance of community and collective action in achieving social justice and promoting the interests of marginalized communities.

Rastafarian Women and Diaspora

In *O Babylon!*, Derek Walcott portrays the complexities of Rastafarian women's experiences within the diaspora, highlighting their struggles and triumphs in the face of colonialism and patriarchal oppression. Through the character of Shekina, Walcott explores the intersectionality of Rastafarian identity, womanhood, and diasporic experience.

Shekina's character embodies the resilience and strength of Rastafarian women, who navigate multiple forms of oppression while maintaining their cultural identity. In Scene 2, Shekina declares, "I am the daughter of Zion, and I shall not be moved" (p. 18), asserting her connection to her African heritage and her determination to resist colonialism.

The play also highlights the importance of community and solidarity among Rastafarian women. In Scene 4, Shekina and Agar engage in a ritual dance, which is described as "a fierce and beautiful dance, with drums and chanting" (p. 35). This moment showcases the women's connection to their cultural heritage and their role in preserving and passing on Rastafarian traditions.

Furthermore, the play critiques the patriarchal structures within the Rastafarian movement, highlighting the ways in which women are marginalized and excluded from positions of power. In Scene 5, Agar challenges Ariel's authority, stating, "You are not the only one who

knows the truth" (p. 42). This moment underscores the importance of women's voices and perspectives within the Rastafarian movement.

Findings

This essay has explored the Rastafarian themes in Derek Walcott's *O Babylon!*, revealing a complex and nuanced portrayal of identity, culture, and power in the Caribbean context. The findings of this essay highlight the significance of Rastafarian ideology in shaping the play's narrative and characters. One of the key findings is the importance of cultural heritage and collective identity in shaping individual and community identity. The play's use of Rastafarian ideology and Caribbean cultural motifs creates a rich and complex narrative that challenges dominant discourses and celebrates the resilience of marginalized communities. The essay has also found that the play's portrayal of Rastafarian women is significant, highlighting their role in the movement and their struggles for empowerment. The play's exploration of exile and diaspora, intergenerational conflict, and community and collective action are also noteworthy, highlighting the complexities and challenges faced by marginalized communities.

Furthermore, the essay has found that the play's use of music and dance is a powerful symbol of resistance and rebellion, challenging dominant narratives and celebrating the richness and diversity of Caribbean culture. The play's imagery and symbolism, particularly the image of Babylon, are also significant, highlighting the struggles of marginalized communities and the importance of resistance and rebellion.

Overall, this essay has demonstrated the significance of Rastafarian themes in *O Babylon!*, highlighting the play's nuanced and dynamic portrayal of identity, culture, and power in the Caribbean context.

CONCLUSION

This essay has provided a nuanced exploration of Rastafarian themes in Derek Walcott's *O Babylon!*, shedding light on the play's complex portrayal of identity, culture, and power in the Caribbean context. Through a close reading of the play's text, this essay has highlighted the significance of Rastafarian ideology in shaping the narrative and characters. The findings of this essay underscore the importance of considering the cultural and historical contexts in which literary works are produced. *O Babylon!* is a powerful example of Caribbean literature that challenges dominant discourses and celebrates the resilience of marginalized communities. Ultimately, this essay contributes to a deeper understanding of the play's themes

and motifs, and highlights the ongoing relevance of *O Babylon!* in contemporary discussions of identity, culture, and power.

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