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Post-Colonial Identity Crisis in Derek Wolcott's Dream on a Monkey Mountain

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Abstract: **Today, it is said that the colonial age is over, and the new age is called "postcolonial". However, the traces of colonialism can still be observed in the postcolonial period, for colonialism opened a big wound in the psychology, culture and identity of the once colonized people. Thus, the major themes in the works written in the postcolonial period have been the fragmentation and identity crisis experienced by the once colonized peoples and the important impacts of colonialism on the indigenous. Derek Walcott in his *Dream on Monkey Mountain* attempts a psychopathology of colonialism. Makak, the chief character, suffers from in Fanon's words, arsenal of complexes. However, Walcott also articulates the remedy from this kind of inferiority complex through the decolonization of the mind. Using the arguments of Frantz Fanon's The Wretched of the Earth and Black Skin, White Masks, the researcher attempts to prove that Makak has lost his identity and is self-loathing because of the effects of colonialism on him, and that he only regains his identity after he sheds the trapping.**

Keywords: **Colonialism, Post colonialism, Identity Crisis, Decolonization.**

1. INTRODUCTION

Derek Alton Walcott, a prominent playwright, poet and painter was born at St.Lucia which is an island in the Caribbean region that formerly belonged to the British Empire, but gained independence in 1979. He is the founder of Trinidad Theatre Workshop and has written a great number of plays for this workshop. He was of mixed black, Dutch and English origin. St.Lucia had a hybrid British and French influence and it was an island that belonged to the British and French alternately. He is universally recognized for his multicultural commitment. His enthrallment of painting reflects in his work references to the great European artists like Cezanna, and Gaugin. Later, he shifted himself in the field of writing and trepidation himself with the problems of his country. He received the Nobel Prize in Literature in the year 1992. In the Derek's play Dream on Monkey Mountain we find an evinced interest in the situation of his island of St.Lucia and he wished to chronicle his island. He was filled with an intense desire to depict the crux and quintessence of his Caribbean environment. Later, he approached the theme with greater maturity and he was able to overlook the faults of his antecedents who were both victims of the slave trade. In the play, we perceive that Derek employ of colloquial language when the characters speak to one another which blemishes out that they are not familiar with formal or correct speech patterns.

Dream on Monkey Mountain is a representative play by Walcott that projects the emasculated psyche of the black Caribbeans living in a world where identity, in Lacanian term, is an ever- elusive signified. This play unfurls before our eyes various ramifications that arise from long history of colonial domination. In his "Note on Production," Walcott says that 'The play is a dream, one that exists as much in the given minds of its principal characters as in that of its writer, and as such, it is illogical, derivative, contradictory. Its source is metaphor and it is best treated as a physical poem with all the subconscious and deliberate borrowings of poetry' (1970:208). This intermingling of dream and reality helps Walcott delineate the colonial psychosis and the way to get over this psychosis. In his epic poem *Omeros* Walcott has given the Homeric epic a postcolonial twist to establish an identity for the oppressed people.

The most relevant aspect in the play is the quest for identity which the protagonist is out to look for. It explores the Caribbean cultural experience with its heterogeneous fusion of British imperialism and black identity as a springboard for Walcott's coherent deformation. In the play, Walcott experienced the tension between the cultural heritage of the old world and the newly emerging traditions of the new one. The play is a complex allegory which is concerned with racial identity which deals with the Makak's dream in which he finally discovers his self-worth as a black man. The dramatist who lives in St.Lucia was dominated with Afro-Caribbean folk customs and traditions, especially in the countryside. So, the dramatist reflected this with the character of Makak where Makak was caught up in a conflict between two different influences i.e., Caribbean and Europeanized culture and was keen to find out for himself the true nature of his own racial identity.

Postcolonial theory deals with "doubleness" in terms of identity and culture, which, as a problematic legacy of colonialism, affects postcolonial peoples. In this diversity and hybridity, the colonized have lost their original selves. The present condition of the once colonized is nothing more than a fragmented state, which comes to mean that the indigenous people are devoid of a unified self. They do not know exactly who they are and where they belong because they show the characteristics of both their own cultures and the western culture. For this reason, it may be stated that they are, in Bhabha's words, in the "third space," "the *in-between"* where "we will find those words with which we can speak of ourselves and others. And by exploring this hybridity, this 'Third Space', we may elude the politics of polarity" (209). Those once colonized are multicultural people, and colonized cultures cannot be considered "pure"; rather than pure, they are heterogeneous cultures. Colonialism, even though it is said to have ended, has left its traces in the postcolonial age making the colonized cultures a mixture of Western and indigenous qualities.

The prime objective of the present study is to focus on the problems of identity-crisis in post-colonial Caribbean society as portrayed in Derek Wolcott's Novel 'The dream on monkey Mountain'. The present study is based on primary and secondary sources. Primary source is Derek Wolcott's The Dream on Monkey Mountain and secondary sources are various research articles. Analytical method and descriptive method have been used in the present study.

2. LITERATURE REVIEW

I have selected Derek Wolcott's Novel and much of work has been done on it as well as others Indian novels which deal with the same issues. I will relate my novel with all those novels with same themes to enhance the reliability of my research.

Ti-Jean and His Brothers (1998) is a novel by Derek Walcott In *this novel,* the themes of colonization, identity and the ancient theme of good versus evil are prevalent. Ti-Jean is the youngest of three brothers and is the "Dreamer" in the family whose life revolves around his island home and his family. All that changes when he and his two brothers, Mi-Jean and Gros-Jean, are challenged by the Devil to make him feel human emotion: anger, compassion, weakness... It is a bet that only the Devil can make: he who succeeds gets riches and happiness, he who fails will suffer eternal torment. Symbols also include each character who is inadvertently a symbol for a wider group in society. The Bolom is a symbol of the strangled, deprived and abused nation, the devil represents the colonial masters and each brother represents a different type of people in the nation at different intervals. Ti-Jean of course, being the one (or group) that will eventually lose the shackles of colonialism on the nation.

Things Fall Apart (1958) is a novel by Nigerian author Chinua Achebe and It is a story about personal beliefs, customs, and also a story about an identity confliction. There is struggle between family, culture, and religion of the Ibo tribes. It shows how things fall apart when these beliefs and customs are challenged and how a personal identity changes for a man. The novel concerns the life of Okonkwo, a leader and local wrestling champion throughout the villages of the Ibo ethnic group of Umuofia in Nigeria, Africa, his three wives, and his children. Throughout the novel, Okonkwo is internally challenged and slowly becomes someone that is no longer recognizable by his friends or his family. When Okonkwo faces change, his identity starts to fade.

V. S. Naipaul's novel *The Mimic Men (1967)* is the fictional memoir of protagonist Ralph Singh. Written in a boarding house in London, it is a retrospective, first-person account of Ralph's life, ranging over his childhood in the fictional West Indian island of Isabella, his university days in London where he meets and marries his wife, and his somewhat successful business and political careers back in Isabella. Yet with all the particular details, Ralph Singh is also a prototypical colonial character, an intelligent and sensitive person confused by the plural but unequal society he's raised in and for

whom identity is a primary issue. Because the story is related through flashbacks and memories, Ralph has the opportunity to weave in reflection with narrative and self-analysis with exposition. *The Mimic Men* is very useful to examine how Ralph's sense of alienation, his experiences as a colonial politician, his struggle with a sense of personal identity, and his inability to connect with others are linked as various expressions of Ralph's sense of loss and disconnectedness. These experiences and reactions also fit into general patterns of colonized persons acting within `typical' colonial situations.

Pantomime (1986) is another novel by Derek Walcott which reveals the complicated identity problems in the contemporary Caribbean as the two characters, Trewe and Jackson, performing Friday and Crusoe continuously shift from one role into another. This condition raises many questions in the reader's mind such as who the real Crusoe or Friday is, if Jackson is the black servant to the white master, Trewe, or if he is a black master to a white servant. In fact, the play reflects the complex identity crises in the Caribbean islands through Jackson and Trewe, who sway between master and slave identities. It is, in this respect, the representation of the repeated problem of the colonial master and slave relationship together with the white and black binaries and polarities – this time in the postcolonial period – in a reversed form.

The Season of Migration to The North (1966) by Tayeb Salih is concerned with the confrontation between East and West in the form of its main protagonist, Mustafa Saeed, and was hailed by many as an outstanding contribution to literature. In the novel the protagonist's sense of place-relation lacks a sense of home or belonging to a group; the duality of his English identity contorts place-sense as Mike Velez suggests that England offers no place of refuge. The Imperial gaze of his colleagues distorts his self-identity while his hazy efforts to push back against Imperialism via philandering cloud his ability to envision London as a home, further frustrating his place sense and place-relation. Mustapha Saeed, a typical postcolonial hero, drowns himself in the Nile in a final desperate attempt to resolve his identity crisis. Salih's postcolonial narrative is permeated with violence which characterizes the hero's sexual relationships with his female victims. His drowning marks the end of his innermost identity conflict between the oriental components of his Arab identity and the acquired occidental parts of his personality; the western part of his identity is personified by the European women he seeks to conquer, driven by the desire to embrace the Other's identity.

In Wide Sargasso Sea (1966) Jean Rhys deals with identity through two major characters: Antoinette and her husband, Rochester. The novel compares English and Caribbean identities and explores the effect of conflicting identities within these various characters. Through this exploration, Rhys explores the idea that identity is both something that is inherited and acquired. The Sargasso Sea embodies the conflict Antoinette feels about her opposing Caribbean and English identities. Antoinette is caught between two cultures and becomes the depository of differing cultural characteristics, such as when Rochester starts molding her into his concept of an English woman, and when Antoinette appropriates characteristics of the black Caribbean culture into her own identity. Antoinette's identity crisis is a result of her being continually denied acceptance into any particular culture, and her own refusal to accept certain parts of her identity. Antoinette is a part of the European white culture she's inherited from her family and the Caribbean culture she was born into. Antoinette both fears and admires the Caribbean culture and the sense of identity that her black servants have. Antoinette appropriates a Caribbean identity into her own identity, but the black servants and other Caribbean's she encounters do not accept her, rather they see her as a threat. Antoinette is rejected by other white Europeans because of her family's financial status and the fact that they are Creole.

Conceptual Framework:

Post-colonial writings have many points of beginning, both European and American, but among the most eloquent were the two books published by Frantz Fanon (1925 – 1960), *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961).

Fanon's book, "The Wretched of the Earth" views the colonized world from the perspective of the colonized. Fanon questions the basic assumptions of colonialism. He talks about violence as a tactic to eliminate colonialism. In all these questionings of basic assumptions of colonialism Fanon exposes the methods of control the white world uses to hold down the colonies. Fanon calls for a radical break with colonial culture, rejecting a hypocritical European humanism for a pure revolutionary consciousness. He exalts violence as a necessary pre-condition for this rupture.

The early publication date of *Black Skin, White Masks*–1952– is remarkable, predating the rise of the Civil Rights movement in America and the wars of independence in North Africa. But this book is a shout of anger against the regime of colonialism, a form of rule that had outlived its usefulness.

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The accommodation of the black man to the white man brings no rewards, only alienation, and this alienation or de-humanization, is the object of Fanon's study. Writing in the early fifties and early sixties, Fanon could see no way out for either of the parties. **"The Negro is enslaved by his inferiority; the white man is enslaved by his superiority"**. The neurotic withdrawal of the black man is a defense mechanism and the Negro become abnormal due to the trauma of his encounter with white culture. Desiring the approval of the white man, the black man becomes impaired in his development and becomes one sided.

3. ANALYSIS

The action of the play opens with a prologue. It takes place in a jail. Corporal Lestrade, a mulatto, and an agent of the oppressive system of the white colonial rule; he arrests Makak for being "drunk and disorderly! An old man like that! He was drunk and he mash up Alcindor cafe" (215). There are two prison cases on either side of the stage. Tigre and Souris are in one cell and the old Black Makak is in the other. Lestrade condemns the Black prisoners as "animals, beasts, savages, cannibals, and niggers" (216) and orders them to ―stop turning the place into a stinking zoo.

Lestrade is the petty colonial middleman, a representative of black skin, white mask, who is seduced and brainwashed by the colonizers and colonial system, and then used to perpetuate the system by helping to keep the masses in check [8]. Lestrade is also a mouth-piece of the colonial hegemony and perverted logic, as this speech demonstrates:

In the beginning was the ape, and the ape had no name, so God call him man. Now there were various tribes of the ape, it had gorilla, baboon, orang-outan, chimpanzee, the blue-arsed monkey and the marmoset, and God looked at his handiwork, and saw that it was good. For some of the apes had straightened their backbone, and start walking upright, but there was one tribe unfortunately that lingered behind, and that was the nigger (218).

Lestrade orders Makak to mention his name, status, occupation, ambition, domicile, age and race. Makak replies that he forgets his name, he belongs to a tired race and his denominational affiliation is Catholicism. In fact Makak has forgotten his basic identity.

Colonialism not only plunders wealth but also robs the colonized of his true self. It is therefore an emasculating enterprise too. Colonialism has uprooted Makak from any sense of belonging and creates in him an inferiority complex. He is assigned the name of an animal ('Makak' stands for monkey) and is downgraded in the rank of the Great Chain of Being.

Lestrade now dons Counsel's garments, and Souris and Tigre robe themselves like judges. Lestrade is proud of his power: "I can both accuse and defend this man" (220). Corporal Lestrade begins to mention the charges against Makak. Makak at that time remains silent. When Makak lifts up his head, Lestrade jerks it back wildly because Makak is a Black native:

Corporal:

My lords, as you can see, this is a being without a mind, a will, a name, a tribe of its own. I shall ask the prisoner to turn out his hands…… I will spare you the sound of that voice, which have come from a cave of darkness, dripping with horror. These hands are the hands of Esau, the fingers are like roots, the arteries as hard as twine, and the palms are seamed with coal. But the animal, you observe, is tamed and obedient. (222)

Lestrade calls Makak a tamed and obedient animal. He orders Makak to do some acts which Makak performs timidly. The Corporal, however, is successful to establish the fact that the accused is capable of obeying orders, reflexes and understanding justice. He, therefore, declares the charge against Makak. Hammer comments: "Corporal Lestrade ridicules backward savages and proudly upholds his master's standards. Gloating over his presumed superiority he proves through interrogation that Makak is an ape, an imitator who must be told how to behave and what to do" (85-86).

Lestrade loudly declares the charge against Makak in detail but Makak admits that he is an innocent old man and he wants to go home:

Makak:

I am an old man. Send me home, Corporal. I suffer from madness. I do see things. Spirits does talk to me. All I have is dreams and they don't trouble your soul. (225)

The prologue not only establishes Lestrade as a petty colonial middleman, but also as Makak's rival as a man of words, although he has none of Makak's unconscious, lyrical eloquence. Makak's speech which follows Lestrade's interrogation recounts his encounter with an apparition in lyrical language far more superior to Lestrade's mimic language:

Sirs, I am sixty years old. I have live all my life

Like a wild beast in hiding. Without child without wife.

People forget me like the mist on Monkey Mountain.

Is thirty years now I have look in no mirror, Not a pool of cold water, when I must drink, I stir my hands first, to break up my image. […]

I see this woman singing and my feet grow roots. I could move no more

A million silver needles prickle my blood, like rain of small fishes.

The snakes in my hair speak to one another, […] and I behold this woman, The loveliest thing I see on this earth, Like the moon walking along her own road. (226)

Makak falls at the end of the prologue and his delirious dream begins. Scene one is set in Makak‘s hut on Monkey Mountain. Moustique, Makak‘s only friend whose name means mosquito in French, arrives to wake him up to go to the market to sell charcoal. Moustique at first does not believe in Makak‘s dream. He is the colonized man who accepts totally the inferiority willed in him by the colonizer. He mocks the mask, an element borrowed from carnival, which represents the white woman for Makak: ―This is she? Eh? This cheap stupidness black children putting on‖(229).

In scene two, Makak is on his quest accompanied by Moustique. In this scene, Makak is a healer who attempts to help his people. Moustique, however, attempts to make use of Makak by asking for food and money in exchange for Makak‘s help. In this scene, and through Moustique‘s initiative, Makak emerges as a folk hero. Moustique offers to ask Makak to help a man bitten by a snake and claims that Makak can heal him because of the latter‘s knowledge of ―all the herbs, plants, bush in exchange for some food. Moustique envelops Makak in a charismatic aura, proclaiming that Makak ―[has] the power and this glory and addresses him as ―Master. (235)

Makak, however, does not undertake healing through his _knowledge‘of bush and herbs. He does so through his _prophetic‘powers and through burning coal. (The use of coal is a clear indication of Makak‘s wish to give value to the thing he is associated with and, thus, value to himself.) Since coal is made from trees, there is a geological conceit linking Makak‘s description of the people as uprooted trees to his exhortation during the healing: ―You are living coals,/ you are trees under pressure,/ you are brilliant diamonds,/ In the hands of your God‖(238). Walcott suggests that the true, good nature of black people is revealed under pressure. For a moment, this does not seem to be true. Makak asks a woman ―to put a coal in this hand, a living coal. A soul is in my hand. By asking the woman to entrust a soul in his hand, Makak solicits faith in his powers. However, he confirms his dependence on the apparition by waiting for the full moon to rise before he begins his incantations.

Makak, at this point, claims that his powers are local, that they are ―rooted by divine authority in the soil of his home in the West Indies: ―Like the cedars of Lebanon, like the plantations of Zion,/ the hand of God planted me/ on Monkey Mountain. The people, in contrast, are ―trees,/ like a twisted forest,/ like trees without names,/ a forest with no roots!‖ [3] Makak asks them to believe in him and in themselves, to break the inferiority complex rooted in them by decades of colonial oppression: ―And believe in me./ Faith, faith!/ Believe in yourselves‖ [3]. Nothing happens, and for a moment it seems that his efforts have failed. Makak blames that on the people themselves: ―Let us go on, *compére*. These niggers too tired to believe anything again. Remember is you all self that is your own enemy‖ [3]. Makak‘s words, as Breslin suggests, recalls his answer to Lestarde‘s question in the prologue [9], ―What is your race?‖: ―I am tired‖ [3]. In scene three, the process of folk hero formation is shown through the dialogue of the vendors in the market:

WIFE It was on the high road. The old woman husband Josephus, well, snake bite him, and they had called the priest and everything. From the edge of his bed he could see hell. Then Makak arrive – praise be God – and pass his hand so, twice over the man face, tell him to walk, and he rise up and he walk. And before that, he hold a piece of coal, so [*Demonstrates*], in his bare hand, open it, and the coal turn into a red bird, and fly out of his hand [3].

In the interlude of the second part of the play, the playwright uses Jean Paul Sartre’s Introduction to Frantz Fanon’s *The Wretched of the Earth* to highlight the schizophrenic psyche of a colonized native:

Two worlds: that makes two bewitching; they dance all night and at dawn they crowd into the churches to hear mass; each day the split widens. Our enemy betrays his brothers and becomes our accomplice; his brothers do the same thing. The status of 'Native' is a nervous condition introduced and maintained by the settler among colonized people with their consent. (277)

This is the situation Makak describes when he says ―treading their own darkness. Snarling at their shadows, snapping at their own tails, and devouring their own entrails like the hyena eaten with self hatred (279). so, while the first part is dominated by Lestrade doing ―the white man work. and Moustique's debased imitation of Makak, that is to say dominated by colonialism, the second part is dominated by postcolonial corruption.

Scene one is set in the prison, following Makak's arrest in the market after Moustique's death. Lestrade brings the prisoners food and says: ―I am an instrument of the law, Souris. I got the white man work to do (279). However, his faith in the law seems to be shaken; he says: ―Once I loved the law. I thought the law was just, universal, a substitute for God, but the law is a whore, and she will adjust her price. In some places the law does not allow you to be black, not even tinged with black (280). Despite being an ―instrument of the law,‖ he feels prejudiced against all colored people, mulattoes like himself included. However, when Makak offers to bribe him for freedom, a suggestion that triggers the whole action of the rest of the second part, Lestrade explodes in his face. When later on Makak accuses Lestrade of not helping Moustique and thus helping indirectly in his murder, Lestrade denies knowing what Makak talks about. Lestrade's wavering between power and vulnerability, the ―incorruptibility‖ of ―white‖ law and its being a ―whore,‖ his attachment to the white race, denying his mulatto origin, and his feeling of his inferiority being ―tinged with black,‖ prepares the ground for the shift of attitude he undergoes in scene two, part two.

When Makak offers a bribe to Lestrade, greed is ignited within Tigre, another prisoner. Tigre's greed and manipulation of Makak to get his money lead Tigre to his death, like Moustique before him. First, he lets Makak believe in his dream and offers to follow him. To do so, he convinces Makak to kill Lestrade. Tigre uses Makak's vision to influence the latter to make him kill Lestrade. He also uses the animosity between colonized and colonizer to influence Makak. At this point, Makak is too intoxicated by the urge to vent his suppressed violence that he barely notices Tigre's abuses. Makak becomes an example of the suppressed violence Sartre discusses, as well as his own condemnation of African tribes when he says ―The tribes! The tribes will wrangle among themselves, spitting, writhing, and hissing, like snakes in a pit‖ [3]. Makak stabs Lestrade and hurls him to the ground then frees the other two prisoners. Makak's confusion after committing murder brings out all the indoctrination of colonialism within him:

MAKAK

[*Holding* TIGRE *and* SOURIS *and near-weeping with rage*] Drink it! Drink it! Drink! Is not that they say we are? Animals! Apes without law? O God, O gods! What am I, I who thought I was a man? What have I done? Which God? God dead and his law there bleeding? Christian, cannibal, I will drink blood. You will drink it with me. For the lion, and the tiger, and the rat, yes, the gentle rat, have come out of their cages to breathe the air, the air heavy with forest, and if that moon go out . . . I will still find my way; the blackness will swallow me. I will wear it like a fish wears water . . . Come. You have tasted blood. Now, come! (283)

Makak leaves with his newly found companions. His perspective changes in preparation for his climactic act before the end of the dream. Makak says ―if that moon go out … I will still find my way; the blackness will swallow me. I will wear it like a fish wears water … Come‖(288). He no longer needs the apparition, the white woman, in other words, his desire for whiteness, to lead him. What leads him now is the darkness he saw in Moustique's dying eyes, racial violence, which dominates part two. The scene ends with Lestrade, who was only wounded slightly, ready to hunt down the fugitives. His encounter with Basil, a black apparition the concept of which is culled from Haitian mythology helps him regain lost identity. This confrontation scene reminds us of Simon's hallucinated encounter with Beelzebub in Golding's *Lord of the flies* that brought epiphany to him. In *Dream on Monkey Mountain* Lestrade imbibed the mimetism of the white denying his own identity. The following conversation between Lestrade and Basil is instrumental in bringing out the hollowness of this slavish imitation:

Corporal: My mind, my mind. What's happened to my mind?

Basil: It was never yours, Lestrade. (1970:297)

The Corporal becomes aware of his Blackness and joins Makak's back-to-Africa movement. The critic Bruce King in his book *Derek Walcott: A Caribbean life* rightly comments: "Walcott said that *Dream on Monkey Mountain* was about the West Indian search for identity and what colonialism does to the spirit. The first half of the play is white, but when Lestrade becomes an ape, the play becomes black, and the same sins are repeated, the cycle of violence begins again" (275). The Corporal now accepts Black identity and admits his African origin. The Corporal becomes an Advocate of the Black race's law and confesses his fragmented consciousness:

Corporal:

Too late have I loved thee, Africa of my mind……I received thee because I hated half of myself, my eclipse. But now in that heart of the forest at the foot of Monkey Mountain ……I kiss your foot. Monkey Mountain ……. I return to this, my mother. Naked, trying very hard not to weep in the dust. I was what I am, but now I am myself……I sing the glories of Makak! The glories of my race! …….. O God, I have become what I mocked. I always was. Makak! Makak! Forgive me, old father. (299-300)

The Apotheosis scene (Scene – iii, Part – 2) follows; it is a dream within a dream. Transported to Africa, Makak accepts his position as an African monarch. The Corporal rejects his colonial uniform and wears African robes. Makak sets up a court to pass judgment on the 'enemies of Africa' who have dominated over the Blacks. Basil reads out the names of the offenders whose common crime is their 'whiteness', the enemies are condemned to death because they have contributed to the repression of the Blacks. Basil again mentions a catalogue of tributes offered to Makak from the white world. But Makak shakes his head and all the tribes reject those tributes. Even the dead Moustique is not exempted; he is executed for betraying Makak's dream. Finally, the figure of the apparition of the white goddess who made Makak aware of his African origin is brought before him. Makak beheads the apparition of the white goddess at the instigation of Lestrade:

Corporal:

She is the wife of the devil, the white witch. She is the mirror of the moon that this ape looks into and find himself unbearable. She is all that is pure, all that he cannot reach. You see her statues in white stone, and you turn your face away, mixed with abhorrence and lust, with destruction and desire. She is lime, snow, marble, moonlight, lilies, cloud, foam and bleaching cream, the mother of civilization, and the confounder of blackness. I too have longed for her. She is the color of the law, religion, paper, art and if you want peace, if you want to discover the beautiful depth of your blackness, nigger, chop off her head! When you do this, you will kill Venus, the Virgin, and the Sleeping Beauty. She is the white light that paralyzed your mind that led you into this confusion. It is you who created her, so kill her! Kill her! The law has spoken. (319)

In the epilogue of *Dream on Monkey Mountain* Makak awakens from his dream and is still in the jail. He now discovers his essential self. He remembers that his legal name is Felix Hobain. In fact Makak regains his true identity:

[*Turning to them*] God bless you both. Lord, I have been washed from shore to shore, as a tree in the ocean. The branches of my fingers, the roots of my feet, could grip nothing, but now, God, they have found ground. Let me be swallowed up in mist again, and let me be forgotten, so that when the mist open, men can look up, at some small clearing with a hut, with a small signal of smoke, and say, ―Makak lives there. Makak lives where he has always lived, in the dream of his people.‖ Other men will come, other prophets will come, and they will be stoned, and mocked, and betrayed, but now this old hermit is going back home, back to the beginning, to the green beginning of this world. Come, Moustique, we going home (326).

4. CONCLUSION

To conclude, we can say that Walcott in his *Dream on Monkey Mountain* tries to hold up an alternative world for the black Caribbeans; a world free from the influence of the colonizers. It is true that at the end of the play Makak is harked back to the real world where nothing is found to have changed. But it does not suggest the futility or fatuousness of his vision. Like Keats's *Ode to a Nightingale* this play gives us a glimpse of the fact that the other world is possible. Edward Baugh aptly remarks that, 'The dream is purgatorial, bringing him to self-acceptance and psychic wholeness .(2006:85)'It is only as a result of that visionary dream that Makak is able to regain his lost identity that elevates him from the derogatory status of an animal to a man.

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