

Loss and Recovery of Identity in Derek Walcott's *Dream on Monkey Mountain*

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Abstract: *Dream on Monkey Mountain*, by Derek Walcott (born in St. Lucia in 1930), takes place in a prison in a West Indian island in the Victorian Era where Felix Hobain spends a night for wrecking a local cafe. He spends the night hallucinating and dreaming of becoming a healer, moving from village to village, then an African king. Shocked by the corruption of his only friend, Moustique, and the bloody opportunism of his newly converted jailer, Lestrade, he turns into a figure-head to be manipulated. The protagonist Makak, who suffers of a degraded self-image dictated by decades of colonization and subjugation, says in the "Prologue" of the play: "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." (226) Makak, which means monkey, (Hogan 112) cannot look at his own reflection out of self-loathing. He is an anti-narcissus in that he hates himself that he cannot look at his own reflection in a pool when he wants to drink water. 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 trappings of colonialism.

Keywords: Derek Walcott; Dream on Monkey Mountain; Identity

In his essay "What the Twilight Says: An Overture," Derek Walcott (born in St. Lucia in 1930), winner of the Nobel Prize in Literature in 1992, says that the writer must "make creative use of his schizophrenia, an electric fusion of the old and the new" [1]. What Walcott means is not a psychological state of mind, but the cultural state of affairs, namely the choice between indigenous and European culture, which Walcott repudiates in favour of the "fusion of the old and the new." This fusion is clear in Walcott's *Dream on Monkey Mountain*.

Derek Walcott's *Dream on Monkey Mountain* works with various symbolic elements, as an allegory of the state of blacks in the Caribbean and generally in the postcolonial world. It is a ritualized play set in the West Indies, combining carnival conventions, fantasy, and voodoo to explore the deep unconscious sources of indigenous identity" [2]. The play contests that if the others are "trees without names," [3] *Dream on Monkey Mountain* depicts the protagonist, Felix Hobain, (whom everyone calls Makak including himself) release from his own degraded self-image, dictated by decades of colonization and subjugation. Makak also has forgotten his name and has been lost between the false identities of "Monkey" and "Ion" [3]. He indulges in self-loathing rather than indulging in self-love because of the effects of colonization on him. His racial identity is uprooted only to be replaced by his lost identity after a delirious journey through his unconsciousness.

Brian Crow and Chris Banfield say, "the desire to confirm a vital sense of identity and self-worth is a need described by many whose cultural legacy is one of subjugation and oppression" [4]. Nasser Dasht Peyma suggests that Walcott's works are "typically postcolonial" in the sense that they "acknowledge the blend of European and African heritages that have influenced the development of identity in the Caribbean" [2]. Hence, the search for identity constitutes the principal theme that permeates throughout his work.

The action of the play takes place in a prison in a West Indian island in the Victorian Era where Felix Hobain spends a night for wrecking a local cafe. He spends the night hallucinating and dreaming of becoming a healer, moving from village to village, then an African king. Shocked by the corruption of his only friend, Moustique, and the bloody opportunism of his newly converted jailer, Lestrade, he turns into a figure-head to be manipulated. Eventually, he wakes up the next morning sobered up from both his drunkenness and his degraded self-image.

In "A Note on Production," Walcott says that his 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, [and] contradictory" [3]. Throughout the play, the protagonist is identified by a derogatory name, Makak, which in Fiot, a Bantu language [5] (a branch of the Niger-Congo languages), [6] means monkey. Part one of the play opens with an epigraph taken from Jean-Paul Sartre's "Preface" to Frantz Fanon's *The Wretched of the Earth*:

Thus in certain psychoses the hallucinated person, tired of always being insulted by his demon, one fine day starts hearing the voice of an angel who pays him compliments; but the jeers don't stop for all that; only from then on, they alternate with congratulations. This is a defense, but it is also the end of the story; the self is disassociated, and the patient heads for madness [7].

As the epigraph shows, this play "engages the black colonial psychosis" [8], an issue Fanon discusses in relation to the West Indian Negro, identifying alienation of the protagonist who lives alone on Monkey Mountain: "I have live all my life/ Like a wild beast in hiding. Without child without wife" [3], and neurosis, Makak's hallucinatory dream, as consequences of the tense relationship between colonized and colonizer [8]. Fanon says:

The Negro enslaved by his inferiority, the white man enslaved by his superiority alike behave in accordance with a

neurotic orientation. Therefore I have been led to consider their alienation in terms of psychoanalytical classifications. The Negro's behavior makes him akin to an obsessive neurotic type, or, if one prefers, he puts himself into a complete situational neurosis. *In the man of color there is a constant effort to run away from his own individuality, to annihilate his own presence. Whenever a man of color protests, there is alienation. Whenever a man of color rebukes, there is alienation. We shall see later, . . . , that the Negro, having been made inferior, proceeds from humiliating insecurity through strongly voiced self-accusation to despair. The attitude of the black man toward the white, or toward his own race, often duplicates almost completely a constellation of delirium, frequently bordering on the region of the pathological* [7]. (Italics mine.)

The above description befits Makak exactly, except that he manages to free himself from his psychological enslavement. Indeed, the play expresses Walcott's redemptive dramatic affirmation of the humanity and individuality of the West Indian man [8].

The action of the play opens with a prologue. It takes place in a jail. Corporal Lestrade, a mulatto, brings in Makak for the charge of being "Drunk and disorderly!" [3] Lestrade, who takes himself to be an enforcer of the law of "Her Majesty's Government" [3], looks down upon Makak the moment the latter steps inside the jail: "Dat, [...] is de King of Africa." (214) He does not spare Makak's jail mates either and calls them "Animals, beasts, savages, cannibals, niggers" [3] and orders them to "stop turning the place into a stinking zoo!" [3]

Lestrade is the petty colonial middleman, who is seduced and brainwashed by the 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 was 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 [3].

Lestrade's Darwinian cataloguing of the "tribes of the ape" parallels Adam's naming of the beasts in Genesis (2:19), and while God, according to Lestrade, allows the "ape" to evolve into man, the colonialist denies the "nigger" humanity [9].

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 [3]. (Italics mine)

Makak is given to speeches of great melancholic poetry, which characterize this abjectly poor and self-doubting man as a gifted maker of words [10]. In Caribbean plays, the least articulate folk are likely to be the most elite and often white, whereas the most verbally dexterous are most likely those who come from the poorest and most African-centred masses. This is not only a political perception, but also a reflection of the way in which Caribbean people have seen language utilized by folk culture on the one hand and a restrictive colonial bureaucracy on the other [10].

Makak says that he has not looked in a mirror for thirty years, and when he wants to drink from a pool of water, he stirs it first. Colonialism has ingrained, or epidermalized [11], to quote Fanon, inferiority so deep within Makak that he cannot look at his reflection and realize that he is an animal, a beast, a savage, a cannibal, a nigger. He is the exact opposite of Narcissus who kept staring at reflection in a pool until his death. Not until he rids himself of the feeling of inferiority that he will be able to embrace who he is and look at his reflection and see himself for what he is really worth. Lestrade comments on Makak's speech saying that what causes these visions or hallucinations "is the rage for whiteness that does drive niggers mad" [3]. In *Black Skin, White Masks*, Fanon describes this in detail and stresses that the desire for white women is easily seen in black men. The apparition, the white woman of Makak's dream, appears, at the end of his speech. This apparition, whom he alone sees, and which makes Lestrade and the other two prisoners think that he is mad, inspires him:

MAKAK

[On his knees]

Lady in heaven, is your old black warrior,
The king of Ashanti, Dahomey, Guinea,
Is this old cracked face you kiss in his sleep
Appear to my enemies, tell me what to do?
Put on my rage, the rage of the lion?

[He rises slowly and assumes a warrior's stance. Drums build to a frenzy]

Help poor crazy Makak, help Makak
To scatter his enemies, to laughter those
That standing around him.
So, thy hosts shall be scattered,
And the hyena shall feed on their bones! [3]

Makak, the sixty-year old broken-down man, suddenly becomes a warrior, a king, who wants to defeat his enemies,

the colonizers who caused him to be what he is. Makak's two speeches dramatize his belief in his own ugliness inscribed on him by decades of imperial oppression and his longing for beauty and a vision that can give his life meaning by freeing it [12].

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 [8]. He mocks the mask, an element borrowed from carnival [10], which represents the white woman for Makak: "This is she? Eh? This cheap stupidity black children putting on?" [3]

Makak repeats his long lyrical description of his encounter with the apparition but in prose this time. Moustique refuses to accompany him on his quixotic quest to Africa. He agrees, however, when Makak uses blind force with him. He agrees upon coercion since colonialism taught him to obey under coercion, even though he is not convinced of what he is doing. With this, the scene ends and the quest begins.

Moustique calls the white woman of Makak's dream —a diablesse," a Creole image of the devil [10]. In the character list, the apparition is also —the moon, the muse, the white Goddess, a dancer" [3]. For Makak whose identity is formed by racism, the woman is an alternate to the racial despair inflicting him (symbolized in his speech "The snakes in my hair speak to one another," like Medusa, the gorgon of despair who has snakes for hair), for to be loved by a white woman means one has value, is a man, not a savage [5]. The apparition is the white Goddess whom Robert Graves describes in his book *The White Goddess*:

The test of a poet's vision, one might say, is the accuracy of his portrayal of the White Goddess and of the island over which she rules. The reason why the hairs stand on end, the eyes water, the throat is constricted, the skin crawls and a shiver runs down the spine when one writes or reads a true poem is that a true poem is necessarily an invocation of the White Goddess, or Muse, the Mother of All Living, the ancient power of fright and lust — the female spider or the queen-bee whose embrace is death [13].

Paul Breslin argues that, when Makak sees the apparition, he is transfixed: [9] —my feet grow roots, I could move no more./ A million silver needles prick my blood" [3]. The problem with Makak's dream is that it is inspired by the racial treatment he receives. The apparition symbolizes all that Makak longs for to make him a man and not *macaque*, a monkey.

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" [3] in exchange for some food. Moustique envelops Makak in a charismatic aura, proclaiming that Makak —has] the power and this glory" [3] and addresses him as —Master" [3] [9].

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" [3]. Paul Breslin argues that coal is a metaphor for racial blackness, and the —pressure" is racial oppression [9]. Walcott suggests that the true, good nature of black people is revealed under pressure [9]. 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 in my hand" [3] 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 [9].

Makak, at this point, claims that his powers are local, that they are —rooted by divine authority in the soil of his home" [9] in the West Indies: —Like the cedars of Lebanon, like the plantations of Zion,/ the hand of God planted me/ on Monkey Mountain" [3]. 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: —Ad 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: —Et us go on, *compère*. 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 Lestrade'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].

When Pamphilion, Lestrade's assistant, remarks about the village people expectations of Makak's arrival, saying that —Faith is good business. I've never seen the market so full. It's like a fair" [3]. Lestrade replies: —The crippled, crippled. It's the crippled who believe in miracles. It's the slaves who believe in freedom" [3]. Lestrade is an ardent believer in all that imperialism indoctrinates in the colonized person. His

last statement is a clear manifestation of Hegel's "It was not so much *from* slavery as *through* slavery that humanity was emancipated" [14]. Lestrade, like the colonial system he represents, believes that all 'niggers' are born slaves and it is his duty to protect them from themselves.

Part two, like part one, opens with an epigraph taken from Sartre's preface to Fanon's *The Wretched of the Earth*, the section following the one quoted above as an epigraph to part one of the play. The two-page paragraph from which both epigraphs come has a close bearing on the second part of the play. The violence that permeates part two is not the natives' own violence, but the colonizer's "which turns back on itself and rends them" [7]. Sartre continues: "The first action of these oppressed creatures is to bury deep down that hidden anger which their and our moralities condemn and which is however only the last refuge of their humanity" [7]. However, the suppressed violence, if not let out against the colonizer, vents out against the natives:

If this suppressed fury fails to find an outlet, it turns in a vacuum and devastates the oppressed creatures themselves. In order to free themselves they even massacre each other. The different tribes fight between themselves since they cannot face the real enemy—and you can count on colonial policy to keep up their rivalries; the man who raises his knife against his brother thinks that he has destroyed once and for all the detested image of their common degradation, even though these expiatory victims don't quench their thirst for blood. They can only stop themselves from marching against the machine-guns by doing our work for us; of their own accord they will speed up the dehumanization that they reject [7].

This is the situation Makak describes when he says "reading their own darkness. Snarling at their shadows, snapping at their own tails, devouring their own entrails like the hyena, eaten with self hatred" [3]. So, while the first part is dominated by Lestrade doing "the white man work" [3]. and Moustique's debased imitation of Makak, that is to say dominated by colonialism, the second part is dominated by postcolonial corruption [9].

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'm an instrument of the law, Souris. I got the white man work to do" [3]. 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, she will adjust her price. In some places the law does not allow you to be black, not even tinged with black" [3]. Despite being an "instrument of the law," he feels prejudiced against all coloured 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, 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! [3]

By killing Lestrade, Makak proclaims himself, as well as Tigre and Souris, cannibals who drink blood. This is a very clear evidence of the inferior self-image colonialism ensures to indoctrinate, or to use Fanon's term, epidermalize, within the colonized's psyche that she/he always refers or sees the colonizer as superior, representing or serving the true God, and representing law while she/he, the colonized, sees herself/himself inferior, representing or serving false gods and lack of law, that is to say, barbarism, savagery, and cannibalism. In this speech, the representation of the 'O/other' finds its clearest expression. Makak, after killing Lestrade, believes that he has abandoned his humanity and has turned himself into a cannibal. His belief is a sign of the indoctrination, epidermalization of the inferior self-image long colonization ingrained within him. He is the 'other' who believes that he is an 'other,' a colonized man who is described by the colonizer, the 'Other,' as a savage, a cannibal, who believes that he is a savage, a cannibal.

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" [3]. 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 last speech summarizes the reasons colonial systems keep the colonized in a state of servility: —Attempting to escape. Attempting to escape from the prison of their lives. That's the most dangerous crime. It brings about revolution" [3]. The colonizer turns the life of the colonized into a prison to prevent any attempt at toppling the colonial system. That is to say, the colonial system confiscates the colonized's rights and freedom to ensure control over them. The scene ends with Lestrade going out for the hunt.

Scene two is set in the forest at the foot of Monkey Mountain. It is night and Makak decides they must rest. The two convicts complain of being hungry and that Lestrade is hunting them. Makak replies saying that —The first quality of animals is stillness" [3]. Makak is not the only character with an animal name. Tigre and Souris have animal names, tiger and mouse respectively. What distinguishes those characters from Lestrade is that he does not have an animal name, as he himself says: —have no animal's name" [3]. When Lestrade is hunting them, he refers to their footprints as if they were real animals: —Footpad of tiger, ferrule of rat, spoor of lion" [3]. Makak refers to himself and the two convicts after stabbing Lestrade saying —the lion, and the tiger, and the rat, yes, the gentle rat, have come out of their cages to breathe the air." (286) The major black characters in this play are depicted as ugly beasts not only directly, but also by association: monkey, tiger, and mouse. (Olaniyan, 105) Lestrade's lack of an animal's name means also he lacks animality and this makes him —soulless and superserviceable." (Breslin, 150)

But Makak's mind moves erratically from one extreme to the other. So, from a Christ-like figure, he is a king of great armies:

Attention, and listen. I want to speak to my men. I want to tell my armies, you can see their helmets shining like fireflies, you can see their spears as thick as bamboo leaves. I want to tell them this. That now is the time, the time of war. War. Fire, fire and destruction. [*He takes his spear and dips it in the fire*] Fire, death. [*SOURIS and TIGRE withdraw in the darkness, and the sky grows red*] Fire. The sky is on fire. Makak will destroy. (95)

With the vow of destruction, Souris says, —*eh bien*. We reach Africa." (295) In the dream logic of the play, Africa is a state of mind at which Makak arrives totally rejecting Englishness or whiteness in favour of Africanness or blackness, which are nonetheless still construed within colonialist discourse, as bloodthirsty, primitive, and nihilistic. (Breslin, 148).

Scene three, part two, is the apotheosis scene where Makak is to be enthroned. Yet, Makak is only a figurehead. Of the sixty-five dialogues exchanged in the scene, he speaks only fourteen, all but three are short speeches, mostly one line in length, simple in structure. Everything is made in his name, but he has nothing to say about anything. A death list is prepared. It includes notable figures of Western literature, science, philosophy, exploration, and even popular culture for their contribution to racial stereotypes. (Breslin, 151) Lestrade's choice of Basil, instead of Pamphilion or Souris,

to read the list suggests that they are already condemned to death. (Breslin, 151) After all, Lestrade himself refers to Basil as —dark ambassador," (310) an ambassador of death. Moustique is summoned next and is again condemned to death. However, before his death, Moustique confronts Makak with what he has become. Makak promises that he —will be different" [3], but Moustique does not believe him, because Makak —is only a puppet surrounded by power-hungry hounds": [15] —Now you are really mad. Mad, old man, and blind. Once you loved the moon, now a night will come when, because it white, from your deep hatred you will want it destroyed" [3]. Moustique predicts the end of the play in this speech. He denounces Makak before he is taken away as —more of an ape now, a puppet?" [3] and sings the monkey song taking the action full circle to the prologue [9], preparing for the conclusion of the scene. Tejumola Olaniyan argues that Moustique deserves his two deaths, because —he began selling the dream for profit even before it had barely taken shape" [15].

The last figure to be judged is the apparition. Like the rest, she is condemned to death. But Makak has questions he needs her to answer before she dies, so he asks her: —Who are you? Why have you caused me all this pain? Why are you silent? Why did you choose me?" [3] But Lestrade tells him that —She, too, will have to die. Kill her, behead her, and you can sleep in peace" [3]. In a sense, Lestrade is right, for to sleep in peace is to sleep without such dreams the apparition is behind [9].

But Makak cannot carry out the sentence himself, as Lestrade advises, until he knows who the apparition is. Lestrade describes and confesses in a long speech that he longed for her as well. Lestrade repeats 'kill her' four times in the speech and three times more in previous speeches [3]. The repetition shows clearly the strong urge inside Makak to get rid of the apparition, the colonialist self-misconceptions indoctrinated in him by decades of oppression, projected onto Lestrade. When Lestrade says that his longing for the apparition makes him —neither one thing nor the other" [3], it is really Makak speaking in his dream giving expression to the loss of identity he experiences because of colonial oppression.

The apparition, which is a figment of Makak's imagination, —led [him] into his confusion, but also into his vision, his eloquence. In a sense he has created her, but he seems to have needed this fiction to initiate his transformation" [9], a transformation Makak signals by removing his robe, the sign of his racial vengeance as well as the last speech in the scene, after which he beheads the apparition: —Now, O God, now I am free" [3].

Makak says —I am free" but the epilogue is set in the Quatre Chemin prison, and when the scene opens, the stage directions say, —The cell bars descend. TIGRE, SOURIS, and MAKAK in jail" [3]. The question is, how is Makak free? The answer is in the first speech in the scene which is by Makak: —Felix Hobain, Felix Hobain ..." [3]. Makak remembers his real name. This is the first sign of his freedom. He no longer calls himself Makak [9]. The second sign is in his last speech in the epilogue:

[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 [3].

Makak finds his home on monkey mountain in an island in the West Indies where his feet find firm ground to stand on. The life he used to live is the prison where he could not find ground to stand on. He no longer dreams of violence nor of kingship. Rather he dreams of his cottage which is to be preserved by the "communal memory" [9] of the people along with its solitary inhabitant, Felix Hobain.

He also knows the difference between a false prophet and a true one. When he says "the old hermit is going home, back to the beginning, to the green beginning of this world," he is, in the words of critic Paul Breslin, "a solitary avatar of Walcott's Caribbean Adam" [9]. Although Breslin finds "serious obstacle to any reading of the play as a progress narrative of political liberation" (ibid.) in this ending, it is not really so. Breslin says that Lestrade and the colonized world are still the same [9] (Lestrade repeats his cursing of the two prisoners in the prologue, "Niggers, cannibals, savages! Stop turning this place into a stinking zoo!" [3]). What changes, Breslin accurately observes is Makak's

sense of his place in that world. He still lives within a colonized world, but he no longer has internalized colonial discourse. His newfound sense of dignity is "small" but firmly grounded, and it is enough to immunize him to the insults that world will doubtless continue to offer. The valedictory language at the end of the epilogue is not political but religious, beginning with Souris's blessing and continuing through the last words of the play: "To me father's kingdom" [3] [9].

Breslin fails to see that this is the most important change that needs to take place in colonized regions: the change of the individual. Walcott's reading of Fanon shows him the failure of the African postcolonial systems which, according to Fanon, failed because of the African bourgeoisie. So, creating an Adam to inhabit the new, postcolonial earth is as important as decolonizing it. The New Adam is created when Makak recovers his lost identity.

Makak frees himself from sixty-five years of colonial othering after a hellish hallucinatory dream to wake up in a new morning, a new man. The inferiority complex indoctrinated by the colonial system makes Felix Hobain forget his name and adopt the derogatory misnomer, Makak. His feelings of inferiority are so strong that he shuns looking into mirrors or even water, so that he would not see his reflection, which he abhors. The colonial system makes him the white man's other, a cannibal: Makak, and he embraces

the way that system represents him. He looks at himself as a piece of worthless charcoal embellishing anything it contacts. Makak's gaze at himself does not go beyond his black complexion. When he frees himself from the wishes to become white, he sees through his skin to find that the charcoal turned into diamonds after years of colonial pressure. Only then does the colonial representation cease to exist and Felix Hobain is reborn, a new Adam, whom people remember as a true harbinger of change.

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