**Tribhuvan University**

# Critique on Western Notion of Rational Modernity in Derek Walcott's *Dream on Monkey Mountain*

**A Thesis submitted to the Central Department of English, T.U.**

**in Partial Fulfillment of the Requirements for the**

**Degree of Master of Arts in English**

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**July 2019**

Tribhuvan University

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Letter of Approval

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Acknowledgements

I would like to express my profound gratitude to my supervisor Dr. Shiva Ram Rijal, professor at the Central Department of English, for making constant supervision and guiding me with regular inspiration, encouragement, and insightful suggestion throughout the study. His vigorous efforts made me present this research work in this form.

I am also indebted to Prof. Dr. Anirudra Thapa, Head of the Central Department of English for the valuable directions and for providing the favorable environment in concluding the research.

I would like to express my gratitude to Mr. Jiblal Sapkota, Mr. Raj Kumar Baral, Mr. Sarbagya Kafle, Mr.Laxman Bhatta, Mr. Badri Prasad Aacharya and Mr. Jiva Nath Lamsal who helped me to generate the idea for writing this research paper when I was facing the crisis for one. I am also greatly obliged to all to my respected teachers, faculty members and non-teaching staffs for their support.

Finally, I am indebted to my parents, colleagues and all my well-wishers for their contribution to complete this work.

July 2019 Yamuna Pun

Abstract

*This paper explores criticism on the notion of Western rational modernity in Derek Walcott's* Dream on Monkey Mountain. *It is obvious that Walcott portrays 'in-between' identity of the Caribbean subjects, where, Caribbean society being a post-colonial world. 'In-between' identity suggests such a position which does not indicate one particular thing rather is more than the hybrid position of 'neither this nor that' but something else besides called in-between. However, this researcher argues that this play is a vehement criticism of Western rational modernity; since the play represents Makak as a mythical character returner for his ancestral roots, employs the hallucinations so as to escape from mimic man, manipulates colonizer's language in order to attempt an independent identity for the West Indies and depicts Makak's venture in life (in dream) for search of his real identity and belonging. For accomplishing this analysis, the researcher brings key theoretical ideas from Homi Bhabha's 'in-between' position of post-colonial world, Bjorn Thomassen and Dara Downey's view on liminal experience of Caribbean subjects, Robert John Young's concept on hybridity and ambivalent attitude of the post-colonial subjects and Stuart Hall's notion on unstable and uncertain cultural identity. The researcher ultimately concludes that Walcott's inner motive is to reclaim his pure origin as the play reflects difficulty for looking at the national or cultural identity in the Caribbean island.*

Keywords: In-between; identity; rational modernity; split consciousness; dream; hallucination; myth

# Critique on Western Notion of Rational Modernity in Derek Walcott's *Dream on Monkey Mountain*

Walcott's *Dream on Monkey Mountain* is a typical piece of literary writing which portrays the real picture of the Caribbean subjects during the post-colonial period. Derek Walcott being a member of an interracial family with hybrid prototypes of his own creation and caught with split consciousness, figures out their position as 'neither this nor that but something else besides' called in-between. Their hybrid position is like stepping their two legs into two different boats so as to maintain the balance is very difficult. Thus, Walcott expresses how difficult is it for Caribbean subjects to have their own socio-cultural or national identity. In the play, Makak, Corporal Lestrade, Moustique, Tigre and Souris represent the typical Caribbean subjects with Caribbean split consciousness because they are victimized by the Western rational modernity. So, Makak, the protagonist dreams and hallucinates to escape from Western hegemony and logocentric discourse. His ultimate aim is to reclaim his pure origin/ ancestral root.

Thus, this researcher will concentrate on how Walcott raises the issues of the Caribbean island and represents his characters in an ambivalent state of mind and why? The main aim of this research is to explore Derek Walcott's mission of exposing and challenging the Western hegemonic discourse. Henceforth, the researcher believes that by exploring on such issues, it will contribute to the research community to look at *Dream on Monkey Mountain* as a vehement criticism of Western rational modernity.

Derek Walcott was born on January 23, 1930 in St. Lucia, an island then belonging to the British Empire, which became independent in 1979. St. Lucia has a hybrid/ French culture, having alternated as a colony of either England or France

across the centuries. Walcott's ancestry is also mixed, with both his grandmothers being black. His mother was a "respected teacher at a Methodist infant school" while his father was a "civil servant and an amateur painter but died when Walcott was only one year" (Mjoberg 47). Walcott attended St. Mary's College at Castries which had European culture, Afro-Caribbean folk customs and traditions dominated the countryside of St. Lucia. Some of his well-known poems from poetry collection are "Love after Love" (1986), *Omeros* (1990) *and White Egrets* (2010). Likewise, some of his well-known plays are *Henri Christophe: A Chronicle in Seven Scenes* (1950), J*ean and His brothers* (1958) and *Dream on Monkey Mountain* (1967). He has been awarded with Noble prize in 1992 and also with "Obie Award" in 1971 for his play *Dream on Monkey Mountain*.

*Dream on Monkey Mountain* was first published in 1970. The collection it was part of is called *Dream on Monkey Mountain and Other Plays.* Walcott himself wrote a prologue for this edition of the plays and named it "What the Twilight Says: an Overture." This play is Derek Walcott's best-known play. The play is a dream or hallucination as there is fusion of dream and reality sequences which maintains the balance of playfulness and complicated version of the play. Walcott implies Caribbean subjects as Makak and Corporal Lestrade including other characters who are in search of vain for his roots and his sense of identity and purpose in life. Along with the popularity, the play gains multiple interpretations and criticism as well. Some of the interpretations and criticisms made by the various critics are described below.

Kelly Baker Josephs in his article "Dreams, delirium and decolonization in Derek Walcott's *Dream on Monkey Mountain*" asserts that the play is a fantasy based on the hallucination of an old woodcutter who has a vision of returning to Africa. In the play, mosaic of folklore connected by fantasy creates space or the newness that

will allow “for the psychological and material shaping of a Caribbean community” (2). He argues that Walcott organizes the folkloric elements within the hallucinations of the play’s protagonist, Makak, allowing dreams and madness to create the glue that produces a cohesive Caribbean’s within the play.

Boidun Jeyifo in his article “On Eurocentric Critical Theory: Some paradigms from the Texts and Sub-texts of Post-Colonial Writing” identifies the theme of the play as epistemological who argues this theme is “an inaccurate, inadequate conceptual representation of these aspects of both Walcott’s dramaturgy and a host of other post-colonial writers from Achebe to Coetzee from Soyinka to Rushdie” (110). This common iconoclastic impulse is seen particularly in the characters of Corporal Lestrade and Moustique in the play. He ascertains that what powers this impulse is the thinking that ‘white’ domination is not only political and socio-economic, it also aspires to total effectiveness in the naming of things, in signifying and explanatory systems. This means, it seeks to be an epistemic order of control and manipulation.

Zohreh Ramin in his article, “Derek Walcott’s *Dream on Monkey Mountain*: A Multifaceted Phantasmagorical Narrative,” argues that this play has almost every critical school of literary theory. This diversity in form is parallel by an even greater variety of content, making it all but impossible to tag Walcott’s drama with a single label. Ramin claims the destiny of a colonized nation is shaped by their “collective unconsciousness shared in the psychic inheritance of all members of the human family” (1161). He also focuses on appreciating and reflecting the relevancy about dreams and identity. Thus, he claims this play as a multifaceted narrative.

Jan R. Uhrbach upon “A Note on language and naming in *Dream on Monkey Mountain”* asserts that Walcott himself could not choose between one identity and another: dream on Monkey Mountain dramatizes the impossibility of fixity and

therefore, at least to some extent, the impossibility of writing. As a text, the play must be almost by necessity both confused and confusing. Everything constantly changes "the characters' identities; the balance between reality and dream; the meanings of words, phrases, symbols and images" (578). For this, Walcott employs not only verbal expressions but also dance, music, visual elements and costume as well. Thus, Uhrbach pinpoints that Walcott is particular on choosing his character's name, many of which are in them miniature characterization.

Patrick Colm Hogan in the book "*Empire and Poetic Voice*" claims that Walcott speaks about subaltern tradition within Christianity. He describes Walcott structures *Dream on Monkey Mountain* in part around a "version of the story of Jesus" (22). But Walcott's version is not the standard one, as taught in colonial missions or in middle-class suburbs. Rather, it is a version drawn from a tradition of revolutionary interpretation, which emphasizes Jesus' position as a non-European in a European colony. This brings us to a particularly valuable type of subaltern modeling and revision of metropolitan tradition "the retelling of myth" (94). Makak is "Jesus," Moustique appears to represent a "Messianic Zealot"- Judas, Lestrade is ambiguously "Herod and Pilate" suggesting mulatto (105). The apparition alternates between the "Virgin Mary" and the "Whore of Babylon from Revelation" (106). By placing an Afro-Caribbean man in the position of Jesus, Colm says Walcott is reorienting a type of cognitive mapping that is standard and ideologically consequential within European colonialism.

William S. Haney II in the article "Hybridity and Visionary Experience: Derek Walcott's *Dream on Monkey Mountain*" discusses about Caribbean cultural identity. This is an allegory of racial identity based on the visionary experience of the protagonist, Makak (French patois for monkey or ape). It suggests that a visionary

experience is perhaps the most effective way to achieve culturally constructed identity. He means “hybridity is less a state of mind than a state of being beyond conceptual boundaries” (81). In the conclusion, he writes, through the structure of a dream play, Walcott uses the power of suggestion to give the audience an aesthetic taste of their own spiritual strength. When the play dramatizes the rite of healing performed by the lowest person in the hierarchy of a radicalized community, the audience intuits the possibility on a grassroots level that anyone, including themselves can achieve a sacred transformation of the self. Thus, he argues, both Makak and Lestrade are symbolically emancipated from their roles as mimics of Europeans and Africans whether European, African or Caribbean can appreciate as accessible within them.

Scott Crossley argues that this play is designed to be sequenced as one might imagine a dream to be sequenced as illogical, contradictory and does not follow typical aspects of spatial and temporal awareness, in his article, “Metaphors and the reclamation of Blackness in Derek Walcott’s *Dream on monkey Mountain.*” With the use of metaphors, Walcott appears to be enticing not only a new perspective of blackness, but also seems to be creating the foundation for a new individual West Indian identity that is separate from the identity habitually contrived by West Indians and based on Western European culture and influences. He writes according to Walcott, “[L]anguage within the West Indian dialect is the image of release that the new world Negro that will depend on to overcome their disappointingly ordinary existence” (15). Thus, for him, language with deference to metaphor is used by Walcott in *Dream on Monkey Mountain* to approach the problem of cultural identity within the mind of the colonized.

In this way, scholars and critics have kept their own opinions, interpretations

and criticisms upon the play. Josephs and Ramin interpret the text as a fantasy and hallucination reflecting the psyche of colonized subjects. Jeyifo comments on European domination in socio-economic and political aspects in Caribbean island. Uhrbach explains the impossibility of fixity through the analysis of the language and name used in the play suggesting even that there is no fixed identity of the Caribbean people. For Crossley, unlike Uhrbach, explains that Walcott with the use of West Indian dialect helps to come out of their existence identity. For Hogan, *Dream on Monkey Mountain* is a story of Jesus and the dream of being a genuine Christian. Haney focuses on the visionary experience of the colonial subjects who got trapped in the hybrid existence. In this regard, critics have gauged the play as of in-betweenness, hybridity in colonized world. Thus, no research has done to critique Western rational modernity in this play. Therefore, this researcher argues that this play is written to critique and deconstruct Western hegemonic discourse and dominant culture.

The argument is back up with the ideas from postcolonial critics namely Homi Bhabha, Homi Bhabha, Bjorn Thomassen and Dara Downey, Robert John Young and Stuart Hall. This researcher incorporates the idea of post-colonial thinker, Homi Bhabha's intake in in-between position, third space, hybridity and language formation in Caribbean island. He remarks colonized live within in-between culture where they dare to take challenge of facing diverse culture, tradition, norms and values yet maintain their own space and identity. It is imperative to bring Bjorn Thomassen and Dara Downey's view on liminal experience of Caribbean subjects in order to seek a discourse which returns a voice to the unvoiced. The researcher also employs Robert John Young's intake on hybridity and identity formation of the post-colonial subjects like Caribbean. Young remarks how colonial discourse of whatever kind is operated according to ambivalent protocals of fantasy and desire. Finally, this researcher

examines the play in the light of Stuart Hall's idea of cultural identity formation in Caribbean island. For Hall, cultural identity is not fixed but is transcending as per time and place as it is associated with desire, memory and myth.

Walcott represents Makak, the protagonist as a mythical character, the returner of his ancestral roots in order to critique Western logocentrism. According to Gilbert and Tompkins, colonizers used the Bible as a "master narrative [has] assisted and justified the imperial project and there is an interest in attacking the foundational structures of western culture [through] reworking of various Biblical myths in post-colonial drama" (qtd. in Akilli 6). In the play, Makak is represented as Christ figure. Just as Jesus, Makak also miraculously heals Josephus, who has got injured by a snake bite "Josephus will sweat, the sick man will dance… the fever will go" (248) and "Look! Look! Josephus walking" (250). First of all, he takes live coals in his hands over the victim's forehead which is associated with African witch doctors.

During this process, Makak goes with European traditions that include invoking, "Moses and the Blazing bush" (248). He suggests Josephs to sweat to break out of his fever and tells him to believe him, "Believe in me. Faith, faith! Believe in yourselves" (249). It demonstrates Makak is guided by his native as well as European rituals and beliefs which made him perform both the acts of using coal as well as praying the Jesus at a time. Through such an act, Walcott suggests any change in the material world depends on a transformation of the self, like that experienced by Makak.

Similarly, Makak's arrestment on a first offense for rude conduct, finds himself in jail with two felons, Tigre and Souris, symbolizes the two thieves (good and bad) crucified with Christ. Hall asserts, "Cultural identity …is always constructed through memory, fantasy, narrative and myth" (226). This explains cultural identity is

not a fixed to which we can have some final and absolute return. In this regards Gilbert and Tompkins argue, "… adaption and appropriation of the canonical texts does not only illustrates the effects of colonization but also, and more importantly, subverts the power of the colonial discourse, thereby intellectually liberating formerly-colonized societies" (qtd. in Akilli 6). Representing Makak as the Messiah figure Walcott is exposing and deconstructing the dominant logocentrism of Western culture and searching the purity of his ancestral roots in Africa.

Makak's depiction as a potential warrior and a noble primitive one as per the Rastafari myth is also noteworthy. Rastafarianism is a reading of Christianity which draws biblical stories in order to develop a political message. In the Rastafari philosophy, there is binary opposition between Zion and Babylon in which Babylon stands for the world of frustration which is dominated by Whites, as in the West Indian and Zion for the land where all blacks live in peace and dignity that is Africa (Akilli 6-7). Furthermore, according to Rastafari prophesy, "Look to the Africa where a black kings shall be crown" (qtd. in Akilli 7). In the same way, Makak in *Dream on Monkey Mountain* is prophesized to be the king of Africa in a dream "… he was the direct descendant African kings" (225). In fact, Makak's utterance , "Let me go home, my Corporal" (218) and Chorus following lines "I going home, I going home,/I going home, I going home/I going home, I going home/ To me father's kingdom…" (326) are the heart of perhaps the Rastafari Philosophy which may be explained as the will to be released from oppression and be restored to the ancestral homeland.

Homi Bhabha describes the 'in-between' position of hybrid existence as a 'third space' which emerges in-between the traits of two mixed cultures. It is the space which incorporates the complexities of postcolonial realities. He says it is inter-

cutting edge of translation and negotiation, the in-between space that carries the burden of the meaning of culture. Bhabha describes this space as a productive space because it enables to address both colonial and post-colonial issues at the same time. He writes:

> It is significant that the productive capacities of this Third space have a colonial or post-colonial provenance… the theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of culture, but on the inscription and articulation of culture's hybridity. (56)

'The third space' culture that Bhabha describes is the postcolonial culture that is of hybridized nature. By exploring this third space, we may elude the politics of polarity and emerge as the others of ourselves. This space provides an arena for the postcolonial hybrid writers to define their own selves. Chris Baker informs that such type of hybrid identity is the "third self that destabilize and blur the fixed cultural boundaries" (202). Likewise, 'the third space' for Bhabha is described as the 'New world' in Stuart Hall's terms. He pinpoints, "It is the juncture-point where many cultural tributaries meet, the 'empty' land where strangers from every other part of the globe collide…It is the space where the creolisation and assimilation and syncretism were negotiated" (234). This defines the situation of Caribbean island where European and native culture, tradition, values and norms meet and give rise to in-between situation.

Walcott raises Franz Fanon's concept of 'White Skin, Black Masks' in the play aiming to reflect the post-colonial subjects in the third space, particularly a Caribbean society. It portrays the double consciousness in the post-colonial subjects which brings a sense of catharsis in their phycology because in Bhabha's term, it is

the experience of ‘neither this nor that but something else,’ the in-between position. Bhabha points out that living within that ‘third space’ is difficult by indicating Fanon’s concept of “what is often called the black soul is a white man’s artifact” (63). It reveals the deep psyche of split consciousness with a representation of divided body and soul that enacts the artifice of identity, a division that cuts across the fragile skin – black and white-of individual and social authority. Being in a situation of division of body and soul of the colonized people is the most pathetic condition, which is the experience of inadequacy and dependency to Whites.

Similarly, Walcott presents Corporal Lestrade in such a way that he perfectly fit in the position of Fanon’s concept of Black skin and White masks. Corporal, the mulatto and officer of British rule insistently asserts that he had the white man’s law to uphold. He had conceived himself as a white man before his conversion and behaves rudely to Makak, the old Black charcoal burner. In Part II of the play at prison, Corporal denies to let Makak go his home and behaves rudely. He continues saying, “I am an instrument of the law, Souris. I got the white man work to do…Is chow time, King-Kong. Hey. Food, food, old man” (279). Hereby, Walcott tries to represent how a Caribbean subject as Corporal who works for the whites is highly brainwashed by White man’s attitude and their perceptions. So, he forgets his own roots, acts insane and treats inhumane to his own people. By calling Makak a ‘King-Kong’ which means a monkey reflects his hatred attitude not only towards his own people but himself as half of him being a black.

In its contrast, the same officer Corporal gets transformed completely when he acknowledges his half self is black in the middle of the forest. Then, he automatically switches off to serve the same old man, Makak who is enthroned whom he despised earlier. This means he has accepted his grass-root level and confesses as, “…I have

black man's work to do, you know… Plaster the walls with pictures of the leader; magnify our shadows, the moon, if only for a moment. Gongs, warriers bronzs! Statues, clap your hands you forests. Makak will be enthroned!" (307). It reflects sacred love that Corporal has shown towards his ancestors by accepting his grass root level. He has worked for the Whites earlier but is now desperately wishing to work in favor of Makak. So, he is cheering up for Makak being the king.

Bhabha explains Fanon's concept of 'Black skin, white masks as "a doubling, dissembling image of being in at least two places at once that makes it impossible for the devalued, insatiable 'evolue' which is an abandonment neurotic as Fanon claim to accept the colonizer's invitation to identity" (63). It suggests white man's artifice inscribed on black man's body is such a feeling which is not the colonist self or the colonized other but is the disturbing distance in-between that constitutes the figure of colonial otherness. Similarly, at scene iii of Part I, Moustique finds a spider "a mother with white eggs" (238) and a white mask to be a very strange thing that scares him. Hereby, the use of white marks is noticeable for it may convey the meaning of illusion to Black skin and White mask. Moustique claims, "…I don't believe that. I not no savage. Everyman have to die. It have a million ways to die. But no spider with white eggs will bring it" (239). Hence, while Makak pretends the killings of the spider to be a sign of sinister outcomes, Moustique defends the killing of white spiders in a speech that clearly speaks of the West Indians right to choose their own future without the interference of Western influence. Moustique with such a feeling is thus a disturbing self which suggests 'in-between' state himself being the figure of colonial otherness known as the white man's artifice inscribed on the black man's body.

Walcott has represented Caribbean subjects with the experience of liminality suggesting the divided self-perception of the Black who has lost his native cultural

origin. John Young remarks Bhabha's work who has shown how colonial discourse of whatever kind operated not only as an instrumental construction of knowledge but also according to "the ambivalent protocols of fantasy and desire" (153). Hereby, ambivalence is a key word for Bhabha which describes a continual fluctuation between wanting one thing and it's opposite. It is liminal experience for the one living with hybrid identity.

Bjorn Thomassen also clearly explains how liminality and liminal experience dwells within the 'in-between' concept of Bhabha. Thomassen quotes, "Liminality refers to any betwixt and between situation or object, any in-between place or moment, a state of suspense, a moment of freedom between two structured world-views" (1). Thus, this means liminality is the middle stage denoting in-between of a passage which explores both the human experiences of freedom and anxiety once at a time and which is the experience of post-colonial world. Thomassen argues that liminality involves "unlimited freedom from any kind of structure which sparks creativity and innovation, peaking in transfiguring moments of sublimity" (1). Thus, liminality is such a situation in which nothing really does matters. There is disappearance of hierarchy or any other standard forms as they are not only questioned but also mocked at or make ridiculed to sacred symbols.

In the play, Makak goes through liminal experiences. In fact, whole play is a chunk of hallucination as Walcott informs all activities in the play is a visionary experience as a dream. So, the important trop Walcott utilizes is dream narrative. With such a narrative, it is shown how there is flip of the world as if the world has gone upside down. At that time, we never know if the reality is real or is it that the setting we look at the stage is suspended on time and space. Since, it is a dream narrative, anything is possible and things can go from extreme probability to extreme

improbability. This technique is rather deliberate because the dream as a representative of the unconscious is a device to explore and lay bare the angst-ridden sensibilities of the hybrid individual. Nothing is real yet everything is real. It allows for the obtrusion of unconscious or suppressed urges: love/hate impulses and all other attitudes that have been shaped or distorted by isolation or the memory of ancient grievance as childhood fantasies as well as mature instincts.

Makak claims to forget everything except his name and address which is also doubtful to him when Corporal Lestrade, a mulatto officer questions him methodically in prison cell so as to order to understand the reason of his rampage:

Corporal: where is your home? Africa?

Makak: Sur Morne Macaque…

Corporal: … Let me repeat the query: Where is your home?

Makak: I live on Monkey Mountain, Corporal.

Corporal: what is your name?

Makak: I forgot.

Corporal: what is your race?

Makak: I am tired. (218-219)

Makak says he does not remember anything other than that his name as Makak, a monkey who lives in the 'Sur Morne Macaque' which means a monkey mountain. Hogan also claims, "The basic domain terms for mapping the nearest nonhuman item in the domain operating as the primary alternative to human is monkey" (97). So, indicating human with an animal name as monkey is humiliating process. Walcott seeks to examine this sort of mapping in his play about an Afro-Caribbean man who has forgotten his name and calls himself "Makak," which is to say, "Macaque." It shows his split consciousness who willingly or unwillingly forgets his identity.

Makak claims of being mad and whatever he visualizes is in his dream. But soon again, he denies of being mad, “Moustique. I am not mad. To God, I am not mad” (234) and further reclaims that his vision is not a dream, “Is not a dream”; “I tell you is no dream” (237). Haney explains for such type of contradiction as a “lesser mystical state, but still involves going beyond rationalizations and logical discourse” (109). This implies that Makak appears to be mad with such a vision or illusive dream. In this regard, Haney remarks that, “Makak's dream, which is collective and universalized … liberates Makak by allowing him to outgrow and discard external values and thereby rediscovers his personal roots” (82). Thus, Makak has got liminal experiences as he seeks a pleasure with such a dream where every human can live a life with all freedom and just.

For Dara Downey, liminality is a sort of neutrality where “[t]he neutral derives from Latin word as ‘ne and uter,’ which means “neither one nor the other” (xiii). It implies that the neutral is such a space like the threshold, utopia, or the space that is ‘neither the one nor the other’ but a site of perpetual ambiguity. It means liminality is a good place and no place, the concept given by Louis Martin. Also, Downey refers to concept put forth by Eric Prieto’s idea upon the concept of in-between who clarifies, “Liminality describes a state or location that is transitional, subjective, ambivalent, unstable, and marginal and that opens up new possibilities in a binary system” (5). This particularly means a liminal phenomenon occupying the middle-way positions between two states or locations by being neither or both of them at the same time.

In a similar way, the play includes various scenes which includes the threshold of liminal phase as suggested by Turner “a no-man’s land betwixt-and –between the structural past and the structural future as anticipated by the society’s normative control of biological development” (qtd. in Haney 109). This means a space with no

exact location which can also be identified towards the end of Part I of the play. There is mysterious things to be noticed about "the drums and a mime shapes, demons, spirits, a cleft-footed woman, a man with a goat's head, imps whirl[ing] out of the darkness around Makak, and the figure of a woman with a white face and long black hair of the mask, all singing" (274-275). Such a weird scene with strange and extra-ordinary creatures suggests a threshold of liminal phase which means a binary in this case, juxtaposes the normative controls of Africa and Europe, the uncanny and the rational.

Haney quotes Makak's vision as a "fertile nothingness is the transcultural ground of in-between-ness against which the binaries of dream that Makak sees on Monkey Mountain can be distinguished and finally overcome" (110). It is resistance of colonized subject as Bhabha remarks, "… resistance is the effect of an ambivalence produced within the rules of recognition of dominating discourses as they articulate the signs of cultural differences" (qtd. in Loomba 177). It suggests with the help of such a vision of Makak with fantasy, dream and desire, he and other characters could escape from the opposing forces of their African ancestral roots as well as colonial oppression.

Walcott portrays the cultural hybridity and identity formation of Caribbean subjects and its effects upon them. Bhabha defines cultural hybridity in relation to difference without an assumed or imposed hierarchy. Bhabha observes, "The colonized inhabit an international culture, based not on the exoticism of multiculturalism or the diversity of cultures but on the inscription and articulation of culture's hybridity" (38). He asserts that the colonized ones live within in-between culture where they dare to take the challenge of facing diverse cultures, traditions, norms and values, yet, maintain their own space and identity. This researcher believes

that the in-between-ness Walcott discusses on the play does not only refer to the space between the cultures but also to the effect upon the split consciousness among the colonized ones.

Makak and Corporal Lestrade represent a native group reflecting the nervous psyche of the colonized one. Corporal describes the reason for Makak's arrest, his drunkenness and disorderly conduct particularly his damaging the licensed alcoholic premises of Alcindor. Instead of answering the reason of his misconduct, Makak mentions his story of a dream in which he hears a voice that comes as in hallucination telling he is "the direct descendant of African kings, a healer of leprosy and the savior of his race" (224-225). Also, in his own defense, Makak says, "I suffer from madness. I does see things. Spirits does talk to me. All I have is my dreams and they don't trouble your soul" (225). Makak explains his dream vision as:

> Sirs, I am sixty years old, I have lived 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…
> I will tell you my dream. Sirs, make a white mist
> In my mind; make that mist hang like colth
> From the dress of a woman, on prickles on branches. (226-27)

While Makak recounts his dream, the apparition of a White Goddess appears to him and the audience, but not to other characters, and then withdraws. He explains how lonely he was without his wife, children or family. He was unknown about his real existence until and unless a woman who is the apparition in his dream comes to him and makes aware about his real identity. She tells Makak that he is destined to become the racial redeemer of his people by leading them back to Africa. Makak with such a

mental condition reflects the colonial psyche who is caught ‘in-between’ position.

Hall notes, “Cultural identity is a matter of ‘becoming’ as well as ‘being.’ It belongs to the future as much as to the past. It is not something which is already exists, transcending place, time, and history and culture” (225). It means we cannot stand with the exactness about one experience and one identity without acknowledging its other sides- ruptures and discontinuities which constitute the Caribbean uniqueness. Makak, in order to affix his identity, visualizes and fantasizes to experience his unfulfilled desires in reality. Makak is the embodiment of a more instinctive, more primitive and less rational being. His identity and his understanding of the world or himself have been determined by white perceptions and white ideas which serve to support racial hierarchies. Thus, Walcott has shown about racial despair by which he seems to mean the sense of complete human denigration which drives Makak mad. As he links this to the sense of being rootless and being obsessed to trace back that illusive root which now at the present scenario of transculturalism, multicultural and multilayered individualism is really a difficult task.

Young focuses on the cultural politics of hybridity which is the pertinent idea of Hall. He remarks, “The black experience is a diaspora experience and the consequences which carry for the process is unsettling as recombination, hybridization and ‘cut and mix’ take a part” (22). It implies the idea that the process of cultural diasporization in Caribbean identity formation takes place with liminal experience of split consciousness and in-between situation as Bhabha suggests. Hall states, “Black Caribbean identity is framed by the two axes or vectors, simultaneously operative: the vector of similarity and continuity; and the vector of difference and rupture” (227). So, he means to return to the Caribbean world after any long absence is to experience again the shock of doubleness of similarity and differences at the

same time.

Hogan argues, “Hybridity is opposed to identity categories” (4). This means to be hybrid is to reject standard identities as authentically indigenous or westernized but still it simply defines group differently by establishing norms also differently. This play also exemplifies the articulations of the in-between spaces. Walcott explores post-colonial spaces from the hybrid position. Such space provides the playwright with many images corresponding to his own fragmented self as Hall states, “Such images offer a way of imposing an imaginary coherence on the experience of dispersal and fragmentation” (224). This play also connotes a post-colonial Caribbean fragmented psychic and attempts to heal the cultural wound particularly a pain due to loss of identity caused by colonial intervention. The in-between imaginary mere than being locations to locate his self enables Walcott to set a place for the forgotten connection of his identity, culture and grass- root level.

Walcott in a similar way is hunted by the sense of home and lack of it. Makak’s dreaming or getting caught in hallucination for Monkey Mountain or Africa is Walcott’s symbolic journey towards his homeland. Walcott’s tendency to invoke home, Africa and the past from in-between spaces has a signification as it implies the hybrid existence within the playwright. Corporal Lestrade transforms from a foot licking servant of Whites to the loyal servant of Makak, the King, after he understands his roots and ancestors history. So, he provokes Makak to behead the apparition who made him go mad. Corporal argues that apparition to be:

> She is lime, snow, moonlight, bleaching cream, the mother of civilization, and the cofounder 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, the Sleeping Beauty. She is the white light that paralyzed your mind that led you into his confusion. It is who created her, so kill her! Kill her! The law has spoken. (319)

When Makak prepares to go to Africa after trial, Lestrade persuades him to behead the apparition of the white Goddess. The same Goddess appears in front of Lestrade in a meanwhile but he wants to prevent him being close to her. He tagged white apparition as "fatal as leprosy or a nun, virgin, venus" (318) who will ultimately infect him. Lestrade no more wants Makak to become like himself as a mulatto with a position of neither one thing nor the other. So, he persuades him to kill her.

The appearance of white apparition is just the hallucination of Makak. Burnett quotes, "The authority figure of whiteness-of white culture's hold on the self- image of black people –has to be sacrificed" (qtd. in Haney 112). It conveys the meaning that Makak being obsessed with the white apparition is the major reason that he acted mad. Not to be in the position of neither this nor that, he needs to take out his obsession with that white image. After killing her, he announces himself to be cured and pursed of dreadful seduction of white woman. Moreover, he is now absolutely free to create his own identity after going through self-transformation. Thus, it remarks the mental state of Walcott himself who desperately is in search of own Caribbean identity which is probably possible only through self-transformation.

Hybridity as Hogan defines is "a middle or between two standard alternatives" (4). In the ensuing dream that constitutes the play, Makak retells his vision to Moustique and the other characters experiences an attenuation of their colonial identities as they shift from the dissociated psyche of the cultural schizophrenic toward the postcolonial ideal of in-between-ness. John Thieme states, "The responses favoring either Europe or Africa are psychologically damaging, because they involve

the repression of the hybridized reality of the Caribbean situation" (qtd. in Haney 104). Walcott creates the character like Makak who goes through the restrain of mind, cease thinking as he is caught in 'in-between' situation to choose among the twin bewitching as Africa and Europe, black and white. This will help to avoid the other constructions of language and belief that block hybridity. Bhabha focuses hybridity as an international culture involving the national, anti-nationalistic histories of the people. However, hybridity implies an in-between-ness not only in terms of culture but also in consciousness simultaneously.

The concept of having home and belonging is another significant issue that Walcott has mentioned. In Epilogue, everything appears to be normal as both the dead ones as Moustique and Tigre and alive ones as Lestrade, Makak and Souris are back in the prison cell. After beheading the White apparition and understanding that his identity does not belong to either African or European but something else, in-between, Makak remembers his name as "Felix Hobain." Felex means happy. Moustique, who is still alive, arrives to bail out his friend saying, "He is a good man, Corporal. Let me take him where he belongs. He belong right here that is not in Africa" (325). Makak agrees to Moustique:

> 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…. (326)

Makak, thus, decides to return back his home at Monkey Mountain. Home refers not

only to the Caribbean world but also to something else suggested by the line, "…but now this old hermit is going back home, back to the beginning, to the green beginning of this world" (326). The ultimate source of Makak's dream is the home within the white mist in the mind. Makak's wish to be forgotten implies a longing to leave behind a world of conventional identity as well as magical attributes and supernatural performances for which the prophets who come and go will only be stoned and mocked. Instead he wants to live as an "old hermit," which signifies nonattachment to the world.

For Hall, "…this return to the beginning is like the imaginary in Lacan-it can neither be fulfilled nor required and hence is the beginning of the symbolic, of representation, the infinitely renewable source of desire, memeory, myth, search, discovery-in short, the reservoir of our cinematic narratives" (236). Makak is going out into the same world that he left behind and it is no less colonized, racially hierarchical, and poor than it was. What has changed is his sense of his place in that world. He still lives within a colonized world but he no longer has internalized colonial discourse. As Breslin states, 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" (155). This resembles the idea of Haney who claims that for Makak, "Home includes neither Africa nor the dualism of being for or against Europe. It does however; include being established in the self" (113). So, a home as the play suggests, is not only a place but also something residing within each one of us, regardless of our position in society or the nature of our socially constructed identities. And the ultimate choice of home (Monkey Mountain) which he made suggests that he is caught within.

Finally, with the use of creole and the juxtaposition of conflicting images and

symbols, Walcott has created irony, conflict and confusion but it helps to suggest split consciousness of Caribbean subjects. Young quotes, “Today’s self-proclaimed mobile and multiple identities may be a marker not of contemporary social fluidity and dispossession but of a new stability, self-assurance and quietism” (3). This suggests that fixity of identity is difficult to get in today’s multicultural, multiethnic, multiracial or even transcultural society. Probably this problem can only be sought being in situations of instability and disruption, of conflict and change. *Dream on Monkey Mountain* dramatizes such an impossibility of fixity where everything constantly changes along with identity of characters and the meaning associated with symbol or images.

The use of creole is important aspect in Walcott’s writing. Creole itself epitomizes the manner in which hybridity can operate as a mode of resistance in the Caribbean. Sada Niang in his dissertation writes, “Creole is the language of group solidarity, group affirmation and self-identification with the land” (245). It means identity cannot be understood in unitary or monolithic whole as the post-colonial scholar Edouard Glissant suggests it is only the part of the whole. Furthermore, Alleynw claims that use of creole is very close to the indigenous folklore forged by the former slaves and kept alive by their descendants. He states, “It is the medium through which the strenuous experience of the bonded men and women from the sixteenth to the nineteenth century has given birth to proverbs, songs, hymns, riddles and stories. It expresses the soul of the people” (qtd. in Niang 245-56). So, creole is the language of deeply felt emotions or pain, complaint, psychological bonds and open hostility found in the post-colonial writings as in Caribbean writings.

Walcott is particularly careful in choosing his characters’ name, many of which are themselves in miniature characterizations. Corporal is first named as

Lestrade and later referred to as “the straddle, neither one thing nor the next, neither milk nor coal, neither day nor night, neither lion nor monkey, but a mullato, a foot-licking servant of marble law” (283). So, as a mulatto Lestrade represents half of his self as black and half of his other self as white. But to straddle implies both only to take a non-committal position but to walk with one’s legs far apart. Lestrade’s real problem is not that he is both black and white. But that he attempts to keep his two legs separate and far apart. His name also alludes to the French “estrade” (Uhrbach 579) meaning platform or stage. Lestrade is indeed a stage, on and against which the other characters play. The very multiplicity of meanings inscribed in the name Lestrade indicates that the Corporal, like his name, is rooted in two cultures, the English and the French, something of no little significance to the play. This shows his split consciousness with no fixed name and identity. Why this happens? It is due to colonial suppression. So *Dream on Monkey Mountain* critiques Western hegemony through its figures and tropes too.

Likewise, Makak, the name of the protagonist, functions somewhat differently. Although the name is spelled in its African way, it also has meaning in another language and culture, French. Significantly, the interpretation of the African name solely within the context of that new language is a dehumanizing process as Makak becomes “macaque, a monkey of the genus macacus” (Uhrchbach 579), originally including a large number of African and Asian species. Clearly, Makak has been changed by European culture without having been admitted into it. In the European context, he is simply an African monkey. This suggests Bhabha’s particular idea, “Language is not a straightforward communication of meaning. When colonized and colonizer come together, there is an element of negotiation of cultural meaning” (2). It shows how language transforms the way identities are structured when

colonized and colonizer interact and depend on each other.

However, Makak at last reveals his new name as Felix Hobain. He has liberated himself from his animal name with its implication of slavish mimicry as he no longer accepts Lestrade's definition of his dream and thus of himself. Thus, Uhrbach remarks, "Felex Hobain can neither be interpreted nor qualified any further" (582) because it refers only to the individual who goes by that name and its meaning changes as his identity changes. Finally, he has been successful to maintain his identity as neither African nor European but is somewhere else in-between. Homi Bhabha describes, "…such language is effective not because it keeps forever separate the terms of the master and slave… but to the extent to which it overcomes the given grounds of opposition and opens up a space of translation: a place of hybridity" (17). It suggests language has got politics as it can not only create binary oppositions but also a new one. The new one indicates 'neither the one nor the other, but something else besides' both of them which is in different form of our usual recognition.

Unlike Makak, Moustique, Tigre and Souris are named after animal imaginaries. Their names indicate "mosquito, tiger and mouse" respectively (Uhrbach 579). Lestrade proudly claims about himself that he differs from other characters in that he has "no animal name" (307). Hence, it reflects the Western hegemony to consider themselves as the superior ones and colonized ones as inferior by giving animal name.

Furthermore, Walcott has used coal and moon as the significant images in the play which depict the symbolic meanings and also reflect split consciousness and in-between position of Caribbean subjects. Hall mentions, "Language is the medium par excellence through which things are represented in thought and thus the medium in which ideology is generated and transformed but in language, the same social relation

can be differently represented and constructed" (35). This implies that language by its nature is not fixed in a one-to-one relation to its referent but it is multi-referential. It can construct different meanings around what is apparently the same social relation or phenomenon.

The use of coal during the healing scene in the play has got some symbolic meaning. After Moustique erects Makak into a traditional figure involved with supernatural power, leaves him as a means of material gain in exchange for his services. Unaware of any of these plots, Makak goaded by Moustique encourages reviving a man dying on the roadside. Then, Makak's fame spreads "like bush fire" (249). Ordinary man and women previously unaware of him or who knew him only as an "ugly man" started attributing supernatural powers to him. However, Makak does not claim his powers from Africa but he introduces himself as rooted by divine authority in the soil of his home. Walcott writes in poetic tone, "Like the cedars of Lebanon, Like the plantains of Zion, The hand of God plant me, On Monkey Mountain" (248). He considers his home to be in Monkey Mountain but not in Africa. The people, in contrast, are "trees, / like a twisted forest, / like trees with-out names, / a forest with no root!" (248). He then, considers people around him without any particular roots and asks them to believe in him but also to believe in themselves.

Thus, coal is a metaphor is racial blackness and is also the cheapest and most humble commodity in the marketplace, whereas, charcoal burning is the work of those who can get nothing better, the trade of last resort. Makak indicates to his people and remarks, "You are living coals, You are trees under pressure, you are brilliant diamonds, in the hand of your God" (249). The "pressure," indicates oppression. Yet through self-trust, coal can become diamond. When it seems that his efforts have failed, Makak blames self-hatred and lack of faith: "Let us go on, compere. These

niggers too tired to believe anything again" (250). His words refer to himself who replied to Corporal Lestrade during prologue that he also had forgotten his name suggesting that he is lost between false identities of neither monkey nor lion.

Hall notes, "Language is the vehicle of practical reasoning, calculation and consciousness because of the ways by which certain meanings and references have been historically secured. But its cogency depends on the logics which connect one proposition to another in a chain of connected meanings" (39). This means language is medium of thought and ideological calculation where social connotations and historical meaning come together. But such chains are not fixed but changeable in the internal systems of meanings or in terms of interest of social classes and groups to which they belong. Likewise, the symbolic relationships of words change throughout the play. Particularly striking is the way in which Walcott uses the moon to inscribe several themes and conflicts at once.

For Makak, the moon is intimately associated with the woman who appears in his dream, a presentation of his inspiration or muse. He remains silent until moonlight fills his cell and explains, "I fall in a frenzy every full-moon night' (226). At times the moon seems to suggest an external image he longs to reach; at others it represents a part of himself that he seeks to feel more strongly. Makak, is thus, the one who warns Lestrade, the straddle that he must accept all of himself and not suppress the black or 'moon' half, "When the moon is hidden, look how you sink, forgotten, into the night" (300). Although the image of the moon is invested with many connotations, many of which are unclear but the moon for Makak is the source of some inspiration, imagined or real, internal or external.

The image of moon eventually converges with the image of the white woman or the apparition. Finally, she is visible not only to Makak but to the other characters

as well at last. But by being visible to others, she ceases being an inspiration to him. Souris sees her “plain as moon,” quite an ironic statement in light of the complexity of the image of the moon. The moon is anything but plain to Makak and in fact Souris sees neither the same moon nor the same woman Makak once saw. The woman/ moon Makak knew previously is now lost to him. Lestrade is correct in that now the apparition is exactly as he describes her: a symbol of whiteness not of blackness that can no longer serve as an inspiration to Makak.

Hence, by beheading the apparition, he at once confirms Lestrade’s definition by rendering her literally no more than a mask as well as undermines it. This act severs the head from the body, destroy imagination and wholeness. Realizing this, Makak ultimately knows that the woman he decapitates is no longer part of him or real to him, and that she is not the same figure who spoke to him in his dream. He cuts off her head, exclaiming, "Now, O God, now I am free” (320). He has liberated himself from the shackles of Lestrade’s vision and definition and in this act of violence he has regained his inspiration and imagination of his own vision. The next scene, as a result, finds Makak with a new name, Felix Hobain, presumably the ‘real name’ by which the woman had once called him (235). He no more had to live with animal name as this name only refers to the individual of that name and who’s meaning changes as his identity changes.

Wrapping up the ideas, Walcott’s *Dream on Monkey Mountain* is a typical piece of literary writing which represents hybridity and in-betweenness in general but its heart of the message is to critique Western hegemonic discourse. Walcott’s use of various figures and tropes in the play such as myth, dream, and hallucination, manipulation of the language along with using imageries and naming of the characters ultimately expose and deconstruct the logocentrism of Western culture and seek the

purity of the ancestral roots in Africa. The play represents Makak as a mythical character returner of his ancestral roots since Makak is portrayed as the Messiah figure. Also, Makak's depiction as a potential warrior, a noble primitive as per the Rastafari myth is just to reclaim the ancestral roots. Likewise, Makak is caught with liminal experience as he claims that he has gone mad and immediately denies of being mad because of the hallucination. He dreams or hallucinates about the apparition that makes him aware about his real identity and act as a racial redeemer by leading his people back to Africa. On one hand, dream expresses unconscious and repressed feeling of hybrid individual and on the other, it helps to escape from opposing forces of African ancestral root and colonial oppression. Indeed, such visionary experience is a way of resistance of colonized subject against Europeans.

Similarly, other characters Corporal Lestrade, the mulatto is an example of post-colonial subject who is caught in in-between position as that of Franz Fanon's concept of white man's artifact in Black's body. His transformation from foot licking servant of whites to blacks exposes the deep psyche of post-colonial subject with split consciousness. He does not want Makak to be like himself as a mulatto with position of neither this nor that. So, he persuades to behead her. Makak, who remains mad while being obsessed with hallucination of White apparition, becomes free after killing her because it has helped to create his own identity. The sense of unhomeliness which means the feeling that one has no cultural home or sense of cultural belonging is one of the post-colonial features that Makak has been gone through. In fact, the ultimate source of dream for Makak is home. But he understands that though his original home is in Africa, it has become an illusive root and hence, is impossible to return. So, he ends up his journey to Africa and begins journey towards Monkey Mountain, a colonized world.

With the use of creole language, Walcott has critique on the Western notion of rationality because it epitomizes the manner in which hybridity can work as a mode of resistance in Caribbean world. Furthermore, characters are provided with animal names as Makak, Moustique, Tigre and Souris for monkey, mosquito, tiger and mouse respectively that expose how Europeans treat the members of indigenous culture as 'others' as less than fully human. Not only these, Walcott has also implies the symbol of 'coal' to represent Blacks as coal is black and is cheaply available at market place. Likewise, 'moon' is associated with Whites but with both positive and negative connotations. It suggests that natives get influenced while at initial encounter with Whites as Makak with the inspiration of apparition (moon) got inspired to find his ancestral root. However, it has brought disruption in colonized ones as Makak has to face madness. In this way, Walcott's inner motive is exposed as to reclaim his pure origin by making a critique to Western hegemony and their rational modernity.

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