

Tribhuvan University
Faculty of Humanities and Social Sciences

Reconstruction of Black History: A New Historicist Study of *Dream on Monkey Mountain*

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Letter of Recommendation

Mr. Kamal Subedi has completed his thesis entitled " Reconstruction of Black History: A New Historisist Study of *Dream on Monkey Mountain*" under my supervision. He carried out his reaserch from March 2009 A. D. I hereby recommend his thesis be submitted for viva voce.

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Letter of Approval

This thesis entitled " Reconstruction of Black History: A New Historisists Study of *Dream on Monkey Mountain*" submitted to the Central Department of English Tribhuvan University, by Mr.Kamal Subedi, has been approved by the undersigned members of the research committee.

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Abstract

Walcott's *Dream on Monkey Mountain* advocates for the empowerment of black race by reconstructing the old history of black people which was written by white people. Racist ideology of white people manipulated the history and identity of black to serve their intention. Power position is never given to them. A prominent historian David H. Onkst opines: "Racism and racial discrimination in mainstream society have shaped the history of black where blacks are segregated in number of areas-society, politics economy and so on.(6)" Makak, the central character of the play, is endowed with derogatory identity and Lestrade is made servile to white people in the beginning. Later, Lestrade gives up his servility and drives Makak to kill the white woman- an epitome of colonial power. Such killing of white apparition and crowning of Makak symbolically reassesses the black history. By subverting the power position and by enmeshing the derogatory representation of black people, Walcott retheorized the black history to exhilarate their eclectic past.

Contents

	Page
Chapter I: Walcott and His Works	1-10
Chapter II: New Historicism	11-24
Chapter III: Reconstruction of Black History	25-43
Chapter IV: Conclusion	44-46
Works Cited	

Chapter I : Walcott and His Works

This dissertation entitled “Reconstruction of Black History: A New Historicist Study of Walcott's *Dream on Monkey Mountain*” seeks to reconceptualise the hitherto marginalized and suppressed history of black people. Black history, since long, has been prepared and manipulated by racist white ideology that showed black people merely as the imitators and puppets of white people. Walcott, therefore, marches ahead to exposed this marginalization which ultimately pulls black people from the abyss of suppression. The aged long manipulation of black history gets reconstructed by Walcott through the depiction of character like 'Makak' who tears the pages of history written by white people and aspires to write his own history himself. Makak gets the role of agent therefore becomes the crown king of Africa to write their own history. He was shown very pathetic and miserable earlier but got sense of identity which was blurred by previous history. He, who aspires to be the follower of white culture in the earlier section of play, destroys one after another stereotypes attached to blackness. He despises that tendency which nullifies black people's identity. This research, therefore, seeks how Walcott reassesses the black history which was dominated by white people previously with the help of New Historicism.

Derek Walcott is a West Indian poet, playwright, and Nobel laureate, who is known for his vivid portrayal of Caribbean culture and his inventive use of language. He was born on January 2, 1930, in Castries- the capital city of Santa Lucia, a small Caribbean island that was once British colony in the Lesser Antilles. His father, who died during Walcott's early life, was British; his mother was West Indian. Both were teachers who valued education, cultural enrichment, and creative expression. Encouraged by their mother, Walcott and his twin brother Roderick were active with a local theatre group as children and young adults. Walcott displayed an early talent for poetry publishing his first work at fourteen and his first

book, 25 poems (1948), at eighteen. At twenty he wrote and staged *Henri Christopher* (1950) and confused the Santa Lucia Arts Guild with his brother, who became a playwright.

Walcott's life and work inhabit a teeming intersection of cultural forces, a space that his friend and fellow poet James Dickey described with a remarkable litany. Despite Walcott's international fame and his acceptance as a great poet of the English language, these relationships have remained major subjects of his works. For his imagination has never lost contact with his native West Indies, which animates his writing with its intense physical beauty, the troubled relationship between this gift and a colonial heritage, and the problems of a fragmented postcolonial identity. Walcott has written more than 15 books of poetry and about 30 plays. Most of his writing concerns the experiences of Caribbean People. In some of his works, Walcott uses personal reflections on his own mixed African, English, and Dutch heritage to demonstrate the variety of cultural influences in Caribbean society. Walcott's work reflects the cultural division, incorporating both the formal structure of English verse and the colorful dialect of his native island, St Lucia. While embracing the literary tradition of England, Walcott additionally denounces the exploitation and suppression of Caribbean culture resulting from British colonization.

In 1953, Walcott received a Bachelor's degree in English, French and Latin at the University of College of the West Indies in Jamaica. Soon, thereafter, he began to teach in west Indian schools, while continuing to write and produce plays. In 1958 he accepted a Rockefeller fellowship to study drama in New York City. The next Year, he moved to Trinidad, where he established the little Carib Theatre workshop, which later became the Trinidad Theatre workshop. Although he also continued to create and produce plays. during the next decade Walcott turned his attention once again to poetry. His 1962 Volume, *in a Green Night*, garnered positive reviews in the English-speaking world and brought his name to the forefront of emerging nontraditional poets. In 1971, Walcott's play *Dream on Monkey*

Mountain (1967) received an Oble award. This marked Walcott's first major notice as an internationally recognized playwright. In 1979 he was named an honorary teaching at several universities in the United states, including Columbia, Howard, and Boston University. He divided his time between residences in the Caribbean and in the United states. In 1992 Walcott become the first native Caribbean to receive the Nobel Prize for literature.

Critics and reviewers of Walcott's plays have focused on their synthesis of diverse elements cultural, theatrical, linguistics" as well as their meaning dream and reality. Though his poetry displays a passion to record Caribbean life, this tendency is more apparent in Walcott's drama, which draws consistently not only on his native patois , but also on regional Folk traditions. In the 1950s, after taking a degree from the university college of the West Indies, Walcott wrote a series of verse plays, including *Henri Christopher*, which recounts an episode in Caribbean history using the diction and plotting of Jacobean tragedy. His subsequent forays into dramatic writing. *The sea at Dauphin and Ione*, mingle the influences of J.M. Synge and Greek Drame with a new emphasis on West Indian Language and customs. During this period, Walcott also taught and wrote as a journalist in Grenada, before moving to Trinidad, where he gathered a group of actors and founded the little carib theatre workshop (Later renamed as the Trinidad theatre workshop). While in Trinidad, Walcott developed a mature dramatic idiom in plays, such as *Ti- Jean and his Brother* and *Dream on Monkey Mountain*, which put an elevated dialect in mouths of common west Indian folk chronicle cling a present fantasy of rejecting the white world and reclaiming an African heritage, *Dream on Monkey Mountain* not only makes effective use of native dialects, but also satirizes the bureaucratic idiom of colonialism. Language becomes a route to racial identity and a necessary resource for the survival of West Indian communities.

When the Swedish Academy awarded poet and playwright Derek Walcott the Nobel Prize in 1992, it recognized what many commentators on Caribbean literature had long

celebrated a brilliant artist response to the "complexity of his own situation". Since winning the Noble Prize, Walcott has continued to write prolifically, producing a new epic poem, *The Bounty*, in 1992 and, more recently, a collection of poems entitled Tie polo's *Hounds*, which examines the life and art of impressionist painter Camille Pissarro. In these works, he continues to explore the complex legacy of colonialism with a poetic vision that recognizes the range of traditions comprising his beloved West Indies, and with a poetic voice that harmonizes the discord between the English canon and his native dialect.

Having born in the family that was Methodist and brought and brought up in an atmosphere dominated by English culture, Walcott's personality itself is metaphoric as it is the Yoke of the Western epistemology and the local Caribbean experiences. Walcott's poems and dramas are the articulation of his awareness of the unfathomable cultural gulf, the void filling of which is the sole objective of most of the postcolonial writers. Adjacent to this is the attempts to understand his own hybridity. But in such attempts, Walcott follows neither the hard linear nationalists nor the hardcore anglophiles who slavishly imitate the western ideologies. He is a dramatist of the in between space" who treats his hybridity and history as a source of imagination and creation. He is very critical of the corrupt political practices and racial hatred, which have invited anarchy in Caribbean region.

Colonialism in its heydays not only disintegrated cultures of the people under its control but also produced Anglophiles whose disposition displays the influence of European culture and education in the nature blood. Post- colonial writing carried forward mostly by such anglophiles is the manifestation of their love and hate relation toward their master culture, which have often been exposed in ambivalent expressions. Sometimes the Anglophone writing displays writer's love and respect towards the culture in which her or she grew and got education. At other times such writing show hatred towards the culture of the colonizers and show the writers fantasizing the cultural root of their own blood. Even

Walcott's *Dream on Monkey Mountain* swing between love and hatred towards the English culture. He retheorizes the hegemonizing notion of English culture that has impeded the black aesthetic. The awakening and awareness intensified by 1950s and 60s in the colonies against the politics of exploitation and expansionism culminated in the political independence of the most of the then colonial countries but the colonial hangover kept on dazzling the people. But Walcott reconceptualizes the history of black people by exposing how black history is the history of suppression and marginalization.

Derek Walcott's plays have invited many critical responses from the early days of their publications. Critics have observed the different thematic aspect of his plays with different critical apparatus. He has been widely lauded as an accomplished playwright known for masterful exploration of racial, cultural and historical consciousness that in corporals both classical and Afro Caribbean themes and experience. Among Walcott's dramas, *Dream on Monkey Mountain* has been particularly well- received by literary critics. Despite or perhaps because of his prominence as an accomplished English language wordsmiths. Some critics have charged that Walcott's written expression is so refined and technically intricate that it can obscure or overshadow his meaning. Walcott's self defined position as a cross- cultural artist and commentator has also invited criticism from both sides of an often contentions cultural divide: he has been called too western by some Afro centric critics and to Afro- Caribbean by some Eurocentric critics. This type of criticism has softened some what as his international literary status ahs grown. Walcott has earned a literary reputation that by many accounts places him among some of the greatest contemporary writers.

Lowell Fiet, examining the synthesis of diverse elements such as "cultural, theatrical and linguistic argues that" the act of performance itself, the play and. or plays within the play, rehearsals, creative processes theatre settings, and actor/ writer/ artist characters become increasingly prominent metaphors in [Walcott's] interpretation of "Caribbean culture and

society" (27). In a consideration of Walcott's use of contradictory language in *Dream on Monkey Mountain*, Jan R. Uhrbach has observed that in the play nothing is certain: "Everything constantly changes: the characters' identities; the balance between reality and dream; the meanings of words , phrases, symbols and images" (578). Robert D. Hamner has underscored the playwright's utilization of a variety of theatrical and cultural materials, calling Walcott's work a theatre of assimilation. "This he contends," provides unique evidence in support of Donne's No man is an Island, entire of itself. Not only are there elements of poetry , music, dance, narrative, mime, and influences of Eastern, western, and local folk traditions; but under girding them all is the personal experience of a comprehending intelligence; the man and the artist in the west Indies, Derek Walcott.

Patrick Colm. Hogan, discussing the racist undercurrent, writes:

At the conceptual level, we would expect a close connection between racial identity and social history. Since racist stratification typically justifies claims of racial interiority by reference to putative cultural inferiority [. . .] that is, these two social hierarchies are typically identified [. . .] one's relation to one's forebears and to ancestral traditions becomes as definitive and as denigrated as one's face and mind.(14)

In a certain racist aesthetic, which has only recently began to lose its dominance, black skin, is considered to be ugly in and of itself. Individual white people, in this view, may be ugly or may be beautiful; even an ugly white person has person has some hope of improving his/ her looks. But black is ugly by sexist, and other oppressive structures may define a subaltern personal identity which is pervaded by self- denigration and self hatred.

Another critic, Daizal R. Samad talks about the issue of subaltern identity in Walcott's *Dream on Monkey Mountain*. Walcott's main concern is only with subaltern groups. Black people, who were always marginalized by white people is the concern of Walcott. Most of

the writing of Walcott is concerned with the upliftment of subaltern groups. His play *Dream on Monkey Mountain* valorizes black culture and advocates for the upliftment of black race.

He states:

Walcott explicitly defines the issue of subaltern identity in terms of the sort of perpetual and ethnic self-constitutions which we have been discussing. The play centers on a character who foregoes his legal name for the derogatory and implicitly racist epithet "Makak" or "Monkey". The delirium from which he suffers is clearly connected with this inability to link himself to family or culture. He has, in effect, been formed by an ideology which strips him of the individual and human identity implicate in the name and which seeks to structure his personal identity around a racial typology according to which black is to white as monkey is to human. (3)

Makak, the hero of the play, follows white norms and conducts thinking that blackness has no value and worth. Black people as a whole have inculcated the idea that white people are worth imitations. His initial genuflection towards white race turns averse when he realizes the oppression of white over black. Commenting on the issue of Mimeticism Patrick Hogan again talks that:

Mimeticism being the formation of one's identity in term of the concepts and values ascribed to one by one's oppressors; Mimeticism is what leads to racial despair, to the sense that one has no value, as well as to the imitation of white culture, devotion to white law and rule, white ideas and language. Mimeticism creates both Makak's madness and Lestrade's pathetic and cruel conformity. (71)

He views that Walcott begins with mimeticism divided into the figures of racial despair and mimetic collaborations. "Mimeticism", according to Ashis Nandy in his eassy" The intimate

Enemy: Loss and Recovery of self under colonialism", manifests itself not only in relation to authority and divinity but also in relation to desire within a racist society. The dominant racial group assumes official authority for all evaluation, and enforces that authority". Derogatory representation of black people in their literatures negative stereotypes of black people that relegates them in marginal position.

Another Critic, Ngugi Wa Thiong'O talks about the ideological construction of blackness. He exposes the representation of "blackness" by white people's racist ideology. Blackness is represented derogatorily so as to obstruct the blacks from any progressive act. They always want to perpetuate their racist ideology to in order to dominate black people. He states:

Black skin is considered to be ugly in and of itself. Individual white people, in this view, may be ugly white person has some hope of improving his looks. But black is ugly by necessity; to be black is necessarily to be ugly; as a result of this sort of constitution, racist sexist, and other oppressive structures may define a subaltern personal identity which is paraded by self- denigration and self hatred. (21)

Such representation of blackness crushed the identity of black people and they are rendered as marginal people and they believe white people, their activities and heir way of life is tough and universal. Considering white people and their conduct black people endeavor to inherit such activities in their daily life. To do so they became the mere puppet at the hand of white this helped white people to perpetuate their suppression.

As critics' view suggest, his play *Dream on Monkey Mountain* has opened up a new way to the history of Black people. Walcott has been able to impart a distinct stature of African people which has been hidden by white people's racist ideology. Walcott denounces

the racist ideology and aspires to reconstruct black history to uplift the black people from their condition.

This research entitled "Reconstruction of Black History: A New Historicist Study of Walcott's *Dream on Monkey Mountain*" tries to reveal how he has reconstructed black past which was misrepresented by white people. The present study encompasses New Historicism as a theoretical modality to seek how black is reconstructed. Makak's efforts to rewrite the black history written by the white people begins when racial consciousness arises and the person who is imprisoned by white people in the beginning, is accepted later and is declared as the crown king of Africa. His initial respect towards white people turns to utter resentment. He loves his culture and race and marches ahead to rewrite their history by themselves.

This research incorporates four chapters including "Introduction", "Theoretical Modality", "Textual Analysis" and "Conclusion". The first chapter "Introduction" includes general overview of the thesis and short biography of Walcott. It also encompasses the elaboration of hypothesis, statement of the problem and title. The second chapter "Theoretical Modality" gives brief synopsis of New Historicism. The third chapter "Textual Analysis" analyzes Walcott's *Dream on Monkey Mountain* in the light of New Historicism which shows how the history of black people is reconstructed. And, finally, last chapter conclusion gives synopsis of the whole thesis.

Chapter II : New Historicism

New historicism is a distinct type of literary criticism that has been thriving since 1980s in opposition to the text only approach pursued by formalist new critics. New historicists, like formalists and their critics, acknowledge the importance of the literary text, but they also analyze the text with an eye to history. Formalistic tendency of examining literature in a historical vacuum lost its popularity and a distinct approach of political and cultural reading of text arose in the domain of literary criticism. New criticism treated literary works as self-contained self-sufficient and self-referential. They entirely confined themselves within the territory of text to uncover its "forms" and meaning focusing on symbol, imagery, paradox, irony and so on. They never realized the historical, cultural, political and ideological importance in the text. Other successive theories like reader response theory and post-structuralism also could not fulfill the historical gap that New-criticism denied. But all these text-oriented literary approaches came at stake with the advent of new historicism. New-historicism places the literary text within the frame of non-literary text which helps us to understand his marginalization and de-humanization of suppressed others.

Its proponents view that literature is simply one of many kinds of text-religions, philosophical, legal, political and so on. All of which are subject to the particular conditions of time and place. New historicist's view that literature can not be independent of economic, social, and political conditions. As stated by M.H. Abrams:

A literary text, said by new historicists, is to be "embedded" in its context, as an interactive components within which the network of institution, belief, and cultural power-relations. practices and product that, in their ensemble, constitute what we call history. New historicists commonly regard even the conceptual "boundaries" by which we currently discriminate between

literature and non-literary text to be a product of post-renaissance ideological formations. (250)

All the western literary texts perpetuate the idea of superiority of white people and inferiority of black people. Literary texts help to create discourse those creators that marginalize one group and endorse another. Abrams further states "the fallacy of mainstream literary criticism was to view a literary text as an autonomous body of fixed meanings that cohere from an organic whole in which all conflicts are artistically solved" (249). But what may seem to be the artistic resolution of literary plot "is in fact deceptive, for it is an effect that serves to cover over the unresolved conflict of power, class, gender, and social groups that make up the real tensions that underlie the surface meaning of a literary text" (250). What Abrams wants to clarify here is that a literary text is not free from its context. Production of any literary work is based fully on its network of different powers. And this power ultimately creates truth.

The term New Historicism got its currency by Stephen Greenblatt, which is further practiced by Louise Montrose. Montrose and Greenblatt began to transform the field of Renaissance studies and also influenced the study of American and English Romantic literature. These critics along with American Marxist critic Fredric Jameson who emphasized "always historicize" and Brook Thomas who suggested the importance of historical and political realities" developed new historicism in its full swing. Having first called his project a "cultural poetics" in Renaissance *self-fashioning* (1980). Greenblatt developed the term in *Shakespearean Negotiation: The circulation of social energy in renaissance England from More to Shakespeare* (1988). This enterprise is now defined as a study of the collective making of distinct cultural practices. He avers "Renaissance literary works are no longer regarded either as fixed set of texts. That are set apart from all other forms of expression and that contain their own determinate meanings or as a stable set of reflections of historical facts

that lie beyond them" (introduction 6), He further states that the contours of art and literature are socially and historically configured.

For new historicist critics, no historical events, artifacts, literature, or ideology can be completely understood in isolation from the innumerable historical events, artifacts and ideologies among which it circulates. The newer historical criticism could be claimed new in refusing unexamined distinction between literature history between text' and context in resisting a tendency to posit and privilege and autonomous individual – whether another or a work to be set against a social or literary background. New historicists deal the text with a diversity of dissonant voices. For new historical literary critics, then, the literary text, through its representation of human experience at a given time and place, is an interpretation of history. s such the literary text maps the discourses correlating at the time it was written and is, itself, one of those discourses. That is, the literary text shaped and was shaped by the discourses circulating in the culture in which it was produced. Likewise, our interpretation of literature is shaped and is shaped by the culture in which we live.

Louise Montrose, another proponent of New Historicism, describes new historicism as a “reciprocal concern with the historicity of texts and the textuality of histories”. By the historicity of texts, he means to suggest " the historical specificity the social and material embedding, of all modes of writing- including not only texts that critics study but also the texts in which we study them" (Montrose, 410). By the textuality of histories Montrose means to say that, "We have no access to a full and authentic past" (410). He regards history as constructed document mediated by textual traces and ideological formation. He also avers: "All texts are ideologically marked, however, multivalent or inconsistent that inscription may be" (405). A text can never be free from its historical, political, cultural and ideological inscriptions which formalistic criticism discards. Abrams also forwards similar remark:

A text whether literary or historical is discourse which; although it may seem to present, or reflect, an external reality, in fact consists of what are called representations- that is verbal formations which are the "ideological products" or "cultural constructs" of a particular era, and that these cultural and ideological representation in text serve mainly to reproduce, confirm, and propagate the power structures of domination and subordination which characterized a given society. (249)

The recent revival of interest in historical, social and political questions in literary and political questions in literary and cultural studies criticizes the acceleration in the forgetting of history. This new "return to history" aims to bring a realization that we ourselves live in history and "the form and pressure of history are made manifest in their subjective thought and actions in their beliefs and desires" (Montrose 394).

History is not the true document of reality rather it's like a text produced by a particular person in particular context. But the critics before 1980s denied considering history in this manner. So, disturbed by the "erosion of historical consciousness" in our society, new historicists critics always histories" the text (395). But their treatment of history differs with traditional historian. Unlike traditional historicists new historicists regard history neither linear nor progressive. The concept of historicity of text arose because of the thinking that sought to connect a text to social, cultural and economic circumstances of its production. The text was not to be read with the motto of art for art's sake. It was but to be read in connection with all discursive practices and power relations expressed in it by the language that is as argued by new historicists, necessarily dialogical and materially determined.

To understand New Historicism in full swing, we must compare and contrast traditional historicism" with new historicism. Traditional historians, unlike new historians consider history and historical situation is an objective reality that can be known and against

which the subjective literary work is interpreted or measured. In contrast, in the new historical practices, the focus is on how the literary text functions, itself, as a historical discourse interacting with other historical discourses: these circulating at the time and place in which the text is set, at the time the text was published, or at later points in the history of text's reception. For new historicism is concerned not with historical discourses, with ways of seeing the world and modes of meaning. Indeed, as we saw earlier, historical events are viewed by new historicists not as facts to be documented but as "texts" to be "read" in order to help us speculate about how human cultures, at various historical moments have made sense of themselves and their world. We can't really know exactly what happened at any given point in history, but we can know what the people involved believed happened – we can know from their own accounts the various ways in which they interpreted their experience and we can interpret those interpretations.

New Historicism, which emerged in the late 1970s, rejects both traditional historicism's marginalization of literary and new criticism enshrinement of the literary text in a timeless dimension beyond history. For new historical critics, a literary text does not embody the authors' intention or illustrate the spirit of the age that produced it, as traditional literary historians asserted. Nor are literary texts self sufficient art objects that transcend the time and place in which they were written, as new critics believed. Rather, literary texts are cultural artifacts that can tell us something about the interplay of discourses, the web of social meanings, operating in the time and place in which the text was written. To illustrate the aforementioned point we can draw the idea of this reason. In his book *Critical Theory Today*, Tyson states:

The literary text is itself, part of the interplay of discourses, a thread in the dynamic Web of social meaning. For new historicism, the literary text and the historical situation from which it emerged are equally important because text (

the literary work) and context) the historical conditions that produced it) are mutually constitutive: they create each other like the dynamic interplay between individual identity and society, literary text shape and are shaped by their historical contexts. (288-89)

In fact, a focus on the historical narratives of marginalized people has been such an important feature of new historicism that some theorists have asked how new historicists can accept narratives from oppressed peoples any more readily than they have accepted narratives from the patriarchal Anglo-European power structure. A plurality of historical voices also tends to raise issues that new historicism considers important, such as how ideology operates in the formation of personal and group identity, how a culture's perception of itself influences its political legal, and social policies and customs, and how power circulates in a given culture.

In addition to its focus on marginalized historical narratives, new historical analysis involves what is called *thick description*, a term borrowed from anthropology. Thick description attempts, through close, detailed examination of a given cultural production such as birthing practices, ritual ceremonies, games, penal codes, works of art, copy right laws, and the like to discover the meanings that particular cultural production had for the people in whose community it occurred and to reveal the social conventions, cultural codes, and ways of seeing the world that gave that production those meanings. This, thick description is not a search for facts but a search for meanings, and as the examples of cultural productions listed above illustrate, thick description focuses on the personal side of history the history of family dynamics of leisure activities of sexual practices of childrearing customs- as much as or more than on such traditional historical topics as military Campaigns and the passage of laws. Indeed, because traditional historicism tended to ignore or marginalize private life as subjective and irrelevant, new historicism tries to compensate for this omission by bringing issues concerned with private life into the foreground of historical enquiry.

Michel Foucault influences those who believe in the textuality of history because he is always aware of the fact that a historian can not escape the "situated ness" of the time. New historians acknowledge that they themselves, like all authors are subjectivities" that have been shaped and informed by the circumstances and discourse specific to their era. Literature is historical production. It can never escape the historical reality under which it is constructed. *The Bedford Glossary of Critical and Literary Terms* opines:

Works of literature both influence and are influenced by historical reality, and they share a belief in referentiality, that is, a belief that literature both refers and is referred by things outside itself. They are also less fact and event oriented than historical critics used to be, perhaps because they have come to wonder whether the truth about what really happened can never be purely and objectively known. (Murfin and Ray 239-40)

Literary texts are cultural artifacts which paint the contemporary spirit of time with the colour of writer's ideology. Writing of any texts are not aesthetic rather they are cultural, political and ideological necessity that help to prolong the dominant world view prevalent in the society.

New historicism occupies broad terrain, "it brackets together literature, ethnography, anthropology, art history and other disciplines and sciences" in such a way that " its politics , its novelty its historicity, its relationship to other prevailing ideologies all remain open questions" (H. Aram Veesar qtd. in Tyson, 248). According to Veesar, a prominent new historicist, "New Historicism has struck down the doctrine of non- interference that forbade humanist to intrude on questions of politics, power, indeed on all matters that deeply affect people's practical lives" (New Historicism IX). New historicists employ the notion of discourse in the notion of discourse in order to detect in the culture of a specific historical moment and certain patterns which are repeated throughout it in varying forms ranging from

political, ideological and social practices to particular works of art and literature. The meaning of literary text is seen to be embedded in a web of discursive formations which give its meaning.

New historicists don't believe that we have clear access to any basic facts of history. But our understanding of what such facts mean, of how they fit within the complex web of competing ideologies and conflicting social, political, and cultural agendas of the time and place in which they occurred is, for new historicists, strictly a matter of interpretations, not fact. Furthermore, new historicists argue that reliable interpretations are, for a number of reasons, difficult to produce. The first and most important reason for this difficulty, new historicists believe, is the impossibility of objective analysis. Like all human beings, historians live in a particular time and place, and their views of both current and past events are influenced in innumerable conscious and unconscious ways by their own experience within their own culture. Historians may believe they're being objective, but their own views of what is right and wrong, what is called civilized and uncivilized, what is important and unimportant, and the like, will strongly influence the ways in which they interpret events.

Another reason, according to Lois Tyson, for the difficulty in producing reliable interpretation of history is "its complexity" (280). He adds:

History can not be understood simply as a linear progression of events. If any given point in history, any given culture may be progressing in some areas and regressing in others. And any two historians may disagree about what constitutes progress and what does not , for these terms are matters of definition. That is, history is not an orderly parade into a continually improving future, as many traditional historians have believed its more like an improvised dance costing of an infinite variety of steps following any new route at any given moment, and having no particular goal or destination. (280)

Similarly, while events certainly have causes, are usually multiple, complex, and difficult to analyze. One can not make simple casual statements with any certainty. In a similar manner, our subjectivity, or selfhood, is shaped by and shapes the culture into which we were born. For most new historicist, our individual identity is not merely a product of our own individual will and desire. Instead individual identity and its cultural milieu inhabit, reflect, and define each other. Their relationship is mutually constitutive and dynamically unstable. For every society constrains individual thought and action within a network of cultural limitations while it simultaneously enables individuals to think and act. Our subjectivity, then, is a lifelong process of negotiating our way, consciously or unconsciously, among the constraints and freedom offered, at any given moment in time, by the society in which we live.

Thus, according to new historicists, power does not emanate only from the top of the political and socioeconomic structure. According to French philosopher Michel Foucault, whose ideas have strongly influenced the development of new historicism, power circulates in all directions, to and from all social levels, at all times. And the vehicle by which power circulates is a never – ending proliferation of exchange:

- i. The exchange of material goods through such practices as buying and selling, bartering gambling, taxation, charity, and various forms of theft;
- ii. The exchange of people through such institutions as marriage, adoption, kidnapping, and slavery ; and
- iii. The exchange of ideas through the various discourses a culture produces. Power, according to Foucault, is circulated through discourse. Foucault, defines discourse as:

A discourse is a social language created by particular cultural conditions at a particular time and place, and it expresses a particular way of understanding human experience. Although the word discourse has roughly the same

meaning as the word ideology, and the two terms are often used interchangeably the word discourse draws attention to the role of language as the vehicle of ideology. (281)

Furthermore, no discourse is permanent discourses wield power for those in charge, but they also stimulate opposition to that power. This is one reason why new historicists believe that the relationship between individual identity and society is mutually constitutive: on the whole, human beings are never merely evictions of an oppressive society, for they can find various way to oppose authority in their personal and public lives.

When analyzing a text with reference to all historical forces, it is not possible to have a single and definite meaning. The new historical thinkers, therefore, are unlikely to suggest that a literary text can have an easily identifiable historical context. With this parallel, then, we can say that fictionalization of history and historicization of text, both result in indeterminacy and various 'turtles': Foucault believes that a historian can't escape the situatedness of his time it is by this logic clear that history is also written from the perspective of the historian. The position of historian occupies in society determines the history he writes. The way he goes inside the forms of power structures and social practices determines his description of history. Is history, then, different from fiction, if it is nothing other than fictionalized details of a person's perspectives?

Foucauldian concepts of discourse may be seen to have a number of components which are fairly identifiable objects (the things any discourse studies or produces): operators (methods as ways treating the objects) concepts (the terms which constitute the unique language of discourses and theoretical options (those different assumptions and theories on the basis of which discourses are formulated. With the help of all these components a discourse produces effects and is itself produced. But all of these components are subjects to change. This implies that discourse is always in a process of formulation, correlation and

transformation, which takes place after a certain epoch. The concept of discourse is obviously very different from the Anglo- American conceptions that connect the term discourse only to language or to social interaction. It is so because for critical theorists like Foucault, discourse refers to well bounded area of social knowledge. And this social knowledge is reflected in discourse. Foucault clarifies this idea in his book, *The Archaeology of knowledge* while referring back to his historical analyze in *The Order of things*. He states:

Instead of gradually, reducing the rather of fluctuating meaning of the word, "discourse", I believe that I have in fact added to its meanings; treating it sometimes as the general domain of all statements. Sometimes as an individualizable group of statements and sometimes as a regulated practice that accounts for a certain number of statements. (80)

Now the question that arises: Is the statement a unit of discourse? Does a statement have properties similar to proposition, sentence and speech act? The answer to both questions, in a way, is 'no'. A statement is not a unit of discourse in the way proposition, sentence and speech acts are, because it may lack the logicity of a pro position ordered structure of a sentence, and the facility condition of a speech act. But a statement can sometimes be a unit of discourse because it is what Foucault describes in *The Archeology of knowledge* "a function that cuts across domain of possible structures and possible unities, and which reveals them with concrete contents in time and space of statements" (87).

Foucault talks about power. Power, according to him, is a creative source for positive value, and is practiced hegemonically. It is not hierarchical flowing from up to bottom and is not used vertically to dominate the 'other'. Foucault's power does not adhere to the repressive hypothesis that sees power functionary in the form of chain which localizes it in a few hands. Power, for him, is not just the ruthless domination of the weak by the stronger. This idea is akin to Nietzsche who says that power is not to be 'had' at all. In *History of Sexuality* (Vol. 1), Foucault writes about the al- pervasive nature of power:

Power is everywhere: not because it embraces everything but because it comes from everywhere. [. . .] power comes from below; that is there is no binary and all encompassing opposition between ruler and ruled at the root of power relations and serving as a general metric- no such duality extending from the top down and reacting on more and more limited groups to the very depths of the social body.(93-4).

From this it becomes clear that Foucault's main project was to turn the negative conception of power upside down. (By negative conception we mean the vertical and hierarchical notion of power). In doing this, he owed more to Nietzsche than to Karl Marx who, like Foucault's saw history in terms of power but defined power as something to be wielded by somebody upon the other. On the contrary, Foucault saw power not simply as a repressive force or tool of conspiracy but as a complex of forces that produce what happens in a society. It is not wielded by somebody because he himself is caught and empowered by certain discourse and practices that constitute powers. Truth changes when power changes. So is explained in Walcott's play when Makak realizes the suppression he renounces all his earlier desires and advocates for the black art, culture and as a whole black race.

Foucault's concern with the productivity of power, as his notion that power is all pervasive, also deserves equal weight. Power, seen in this light, is about two parties we are involved in its exercise. And such exercise in power relation produces effects on the objects, concepts and the structures of institutions which play vital role in the circulation of power in its modern forms. Practices with such power relations generate knowledge regarding various components including human being of the social structure. He strongly defends this point in discipline and punish as he says "we must cease once and for all to describe the effects of power in negative terms; it excludes', it represses, it censors', it ' abstracts; it 'masks', it conceals'. In fact power produces, it produces reality, it produces domains of objects and

rituals of truth" (194) Walcott's *Dream on Monkey Mountain* also present power relation between black and white people. White people who enjoy the power position marginalized black by constructing discourse. They create truth, to dominate black and to perpetuate their age long suppression.

New Historicism advocates for the more authentic history considering that old history carries only a partial truth, the truth that suits the ideology of ruling body who are in power. Walcott's text also speaks for the more authentic history of black people. Walcott's character Makak questions and dismantles the earlier notion which matches with the white ideology. Killing of white apparition and charging western canonical figures can symbolically be taken as discard of old history and his embracing of own culture and advocacy of its amelioration covertly indicates the retheorization of black history. On the other hand Makak is dissatisfied with the representation of black people. Makak and Lestrade, at the end of the play aspire to disvalue those stereotypes attached to black people. In addition to this, as it is the spirit of new historicism to unveil the suppression of power to marginal group, Walcott has drawn many instances of white people's suppression over black. Next chapter "Textual Analysis" seeks how far Walcott is successful to reconstruct the black past in the light of New Historicism.

Chapter III: Reconstruction of Black History

Derek Walcott's *Dream on Monkey Mountain* advocates for the empowerment of black people by reconstructing the deteriorated past of black people. The Western Civilization always desired and manipulated black history in their monomaniacal way so as to subjugate their identity and thwart their potentiality. Black people and their history never got upper hand because of white people's strategic ideology to suppress black people by all means socially, politically, economically, culturally and so on. Walcott, having decided that the whiter version of history should be discarded, favor of a more African – friendly present, has presented a huge white book the great white canon is wheeled on stage, where upon pages after pages of oppressive white history is unceremoniously ripped out of the book, crumpled and held up to the audience for ridicule. He aspired to reassess the black history written by white by excavating and salvaging their own history and culture which was blurred and discarded by white people. In doing so, he forwards Makak as the central character of the drama who was first blamed and collared by the western character of the drama who was first blamed and collared by the western world and later is acquitted and was made the crown king of Africa. Moreover, western characters such as Plato, Ptolemy, Dante, Cecil, Shakespeare, Galileo, and Copernicus etc are derided for the crime of shaping black history. Makak, who was shown emaciated and pathetic earlier, is given deep sense of identity which was blurred by previous history.

Walcott's search for social and personal identity in the world where racial subjection is absolute and blackness absolutely the extenuated past of black history is massively librated by the excavation of dominated black history. Establishing both social and a personal identity which are not determined by the oppressor, Walcott reassesses the history of black people that is deviated and grudgingly and brazenly receded by white ideology.

Walcott's journey of reassessing black history begins with the portrayal of Makak, the main character in *Monkey Mountains*. He is shown, in the very beginning of the play, being thrown in jail for drunk and disorderly conduct. When arrested for disorderly conduct, he actually forgets his legal name. The delirium from which he suffers is clearly connected with his inability to link himself of family or culture. Makak forgoes his legal name for the derogatory and implicitly racial epithet "Makak" or Monkey (French patois for "Ape"). His individual identity is not merely a product of his own individual will or desire rather it is constructed by white ideology to denigrate not his self but also the whole black race. His identity in effect, is formed by an ideology which strips him of the individual and human identity implicit in the name which seeks to structure his personal identity around a racial topology according to which black is to white as monkey is the human. In fact power produces; it produces reality, it produces domain of object and rituals of truth. The reality about Makak was produced to stultify his potentiality and to derogate the whole race. To describe the effects of power, it excludes. It represses; it conceals; it abstracts; it masks; it censors; the reality like the reality of Makak. To denigrate human being in the position of Makak or Monkey is nothing but the power play of white. Ideology white people's creation of truth about Makak is nothing but the assassination of his subjectivity.

Lestrade, another character in the play, summarizes Makak condition: "This is being without a mind, a will, a name, a tribe of its own" (222). Commenting on the manipulated identity of Makak by white people's racist ideology. Patrick Colm Hogan states:

Dream on Monkey Mountain is a play which explores the ways in which racism defines an unlivable identity for oppressed people, an identity which pushes towards madness [...] His mind, we may infer, was never his own because it was defined by the attributed categories of racism, because his identity was always and of racism. Because his identity was always and

necessarily a matter of what he was told he was. He further comments, Walcott speaks about "racial despair by which he seems to mean the some of complete human denigration which drives Makak mad". (106)

The hero of the play is a racially oppressed person who turns mad by racial despair. His identity is denied to him. His mind is inculcated by white norms and values. He too desires to be white so he covertly desires white apparition. White people's unjust creation of discourse degrades them to the status of monkey. Other characters, of course, are not unique in this system. Another character in the play puts forward: MOUSTIQUE: You all want me, as if this hand hold magic, to stretch it and like a flesh of lightning to make you all white. (271)

Moustique is another black agent serving for white teaching other people to be white masks them. He speaks: "All I have is this," pulling out the mask and explaining: "black faces. White masks"(271).

Discursive creativity of white as black is to white as monkey is to human percolates power in the society. Similarly, this notion of the white become so prevalent in the society that Makak repudiates any visual self-representation any image which will remind him of his blackness. Makak explains that he has lived without image of himself.

MAKAK. Is thirty years now I have look in no mirrors. The reflection only brings me face to face with my own blackness.

SOURIS: They teach me since I small to be black like coal and to dream of milk. (206)

Another character Souris is also devalued only because of the colour of skin. They are brain washed and made believe that white is good and black is evil. They are misrepresented by white that is internalized by black which continued for long enmeshing their ability, talent

and identity. He hates himself, his own face, his identity, his blackness and as a whole his own race. He even takes care not to glimpse himself in water.

MAKAK. Not a pool of cold water, when I must drink, I stir my hands first, to break up my image (226).

This constructed identity of black people is merely the circulation of power to preserve the dignity and position of white people in the society by creating a social language in the racial cultural condition reality is twisted by white ideology. They deny to give any position and value to Makak (symbolically to the whole black people) and created the fake history about black. Makak, the Colonized subject, observes the fragmentation of the reflection which foreshadows Makak's related fragmentation in madness. When he looks at himself, he sees what a white racist sees. He is in effect, a metaphor for those legions of colonized subjects. Who, in Walcott's words, "looked at life with black skins and blue eyes" what the Twilight says " I am suffering the condition of being white in mind and black in body (12) more accurately white in self perception and black in body. This structured society of black themselves consider that ideologically constructed social language i.e. discourse truth and act in accordingly. Jan R. Uhrbach, commenting on the constructed identity of Makak, writes:

His identify, his understanding of the world, his evaluation of himself and others, all have been determined by white perceptions, white ideas which is to say, by ascriptions which serve to support racial hierarchies.(16)

The construction of individual identity in its cultural milieu inhibit reflect and define the relationship between culture and identity in its mutually constitutive and dynamically unstable. All the activities of Makak are determined by white perceptions. When arrested Makak was carrying a white mask. This is the mask of mimicry, the mask which imitates

white people. Makak is of course, not unique in wearing such a mask. It is a mask that all blacks learn to wear as children.

However, late in the play, Walcott's Makak comes to consider the situation of blacks in a society structured by white racism. The race which is historically denigrated, the characters who are historically devalued aspire to dismantle the walls of power relations to write their own history themselves. Ideologically written history comes at stake with the relation of discursive undercurrent by those who are yet not considered is human but monkey, a second class being in the society. In a moment of despair, Makak says: "We are black, ourselves shadows in the firelight of the white mans mind" (304). One meaning of this line is that, in the world dominated by whites, blacks have no more free volition, no more power, than shadows. It also suggests that the selves or egos of blacks are reduced to shadows by white racist's perception of them. Walcott, here draws Plato's Allegory of the cave to show the heinous impact of discourse. Whites are like men in Plato's care who confuse shadows with reality. The white understanding of black is as distant from black reality as the understanding of a shadow is from the understanding of a man or woman. In the words of Hogan Makak does not say we are black, appearing to white like shadow in the firelight of their minds rather he says that "we are ... ourselves shadows,"(5) implying that blacks have accepted and internalized the racism which reduces them to shadow . In this sense, Walcott presents blacks as prisoners in the care, and the shadows they see on the wall are not images of others, but of themselves, the only images they have of themselves. Such ruthless domination of weak by the stronger is just the proliferation of discursively by the power play of white ideology.

Makak's real –life journey is not so grand. As a man of African descent, he finds himself as a mere imitator of white. His mind, we may inner, was never his own because it was always detained by the attributed by the categories of racism, because his identity was

always and necessarily a matter of what he was told he was. Bill T. Jones further clarifies his condition:

Makak feels belittled, trampled on and discriminated against. His pride was long ago drowned in rum. His opportunities in life have been almost nonexistent. Before the apparition motivated him to reclaim his denting, he was just their angry African soul wandering through life without purpose or direction, selling coal to service. (44)

Such derogatory projection of Makak blurs the true self of black history. This internal conceptualization of realist ideology by black people themselves shows that how pervasively the discursive construction overrules in the society. The use of "Makak" is particularly poignant because it operates not only to denigrate people, but to undermine African cultural values as well. The monkey is sacred in parts of Africa but the use of monkey as a derogatory image is simultaneously to dehumanize the person who is called a monkey and to devalue the culture which considers the monkey sacred.

Walcott reassesses old history not only by making Makak realize the repressive undercurrent of racist ideology but also by subverting the canon of hitherto famous western white writers, historiographers and travelers. Many white canonical writers are blamed for utilizing their baring to repress and stymie the reality of black history. Commenting upon this issue, J. Jones maintains:

Walcott convicts along list of dead white people Aristotle, Plato, Shakespeare, Copernicus, Gallile, Ptolemy, sir Francis Drake, Christopher Marlowe, Dante, Florence Nightingale and Al Jolson, to name but a few –for the crime of shaping history, having decided that the white version of history should be discarded in favor of a more African friendly present, a huge white book the great white canon – is wheeled onstage, where upon page after page of

oppressive white history is unceremoniously tipped out of the book, crumpled and held up to the audience for ridicule. (42)

Old history never allowed black to come out from the contorted reality devised by white people. Therefore, Walcott endeavors to rewrite the fortune of "othered" by his own hands and sprits. Walcott assumes that the literary text is itself part of the interplay of discourses, a thread, the dynamic web of social meaning. The "situated ness " of the time that black are interior, savage, barbaric and must be subjugated in all cultural means is carried out by many writers which helped white ideology to prolong for long time and that is also forcefully internalized and conceptualized by black belittling their own race culture and identity on the one hand and exalting white people's repressive and separatist notion on the other hand. Works of literature both influence and are influenced by historical reality. That constructed reality is what Walcott aspires it subvert for the sake of portraying true and more authentic history.

Not only by subverting the ideologically constructed reality of white people. But also by giving the conscious brain power undercurrent in the society. Walcott retheorized the older concept of history. Makak, who was mere imitator of the white people's code and conduct; Makak who was carrying a white mask when he was arrested later realizes his mistake and marches ahead for the freedom and emancipation of his own race. Patric Hogan puts forward:

Late in the play Makak comes to consider the situation of blacks in a society structured by white racism. Makak experiences himself and other blacks as human, and whites as a force of natural or supernatural evil. Induced, that is what brings about his delirium for neither he can neither resolve this contradiction nor live with it in his hallucinations.

A follower of white ideology, an imitator of white conduct, Makak is made realize the oppressive under current of racist ideology he, now, realizes is own culture and race better than any other and also denounces white people and their dominating psyche. In his own words:

“Makak becomes a saviour of his people, the man who will revive teir culture, return them to the time before colonial degradation, lead them out of the care where they see only shadows, and bring them into the light where they will see the truth”(6).

As in words of Foucault, no discourse is permanent and power circulates in all direction, Walcott theorizes his concept that even the most suppressed race will come at the centre. The marginalize caste; group or race certainly will came at the mainstream devastating all walls of domination. Hogan, again states:

Makak links himself to his ancestry, proclaiming himself the direct descend out of African king. And he will save his race in part because he is a healer of leprosy; he can cure the disease that turns its victim white with decay and causes him their to disintegrate bit by bit. The people he seeks to lead have, like Makak, lost their identity – their names, their link with a tradition. (9)

Walcott's racial despair hero assumes his identity forsaking his constructed identity. He, not only rescues his impaired identity and ancestry constructed identity. He, not only rescues his impaired identity and ancestry but also aspires to rescue all his race. He speaks; “I see you all as trees, like a twisted forest, like trees without names; a forest with no roots" (248) and promises to be "a healer of leprosy"(248).

Of course, there is more to Makak than a disvalued and disrupted constitution, a disintegrating ego formed from shadows deep in the mines of racist ideology. In a dream scene of a mock, trial, Lestrade accuses Makak of being intoxicated and damaging the

premises of a local salesman. However, in another vivid dream sequence Makak is crowned king in the romantic Africa of his roots, surrounded by his wives, his warriors, and the masks of pagan gods. In a second mock trial, number great western characters are accused of neglecting other races and sentenced to death by the African tribes. The death sentence given to canonical western philosopher can symbolically be taken as the downfall of the hegemony of whites over blacks. Makak now is emerged with the historically denied identity and position. All imposing western power is devalued and the process of remaking their drowned past is started with the crowning of Makak.

Representation of marginalized groups in monomaniacal way by the white people also serves the old historian notion which is dejected by Walcott at the later part of the drama. The name 'Makak' is given to central character of the drama which is used in the sense of 'Ape' or monkey. Lestrade, a mulatto is manipulated by white people. He, representing white power and authority repeatedly refers to blacks in brutally racist terms:

LESTRADE. Animals, beasts, savages, cannibals, and niggers. Everything I say this monkey does do, I don't know what to say this monkey won't do. I sit down monkey sit down too; I don't know what to say this monkey won't do. (223)

He is proud of being the part of white because he knows black means hatred and delectate race which possesses no value meaning in the society. Referring to the meaningless actions of Makak, Lestrade mockingly concludes “contradiction of being white in mind and black in body” (223). Repressive psyches works here by the representation. Makak and all the black children are taught to bear white mask to conceptualize the notion that white colour is the colour of human and black is of monkey. Black skin is considered to be ugly in and of itself. Individual white people, in this view may be ugly or may be beautiful; even an ugly white person has some hope of improving his / her looks but black is ugly by necessity, to be black is necessarily to be ugly. This sort of constitution represented black people in a very negative

light by old historians but Walcott latter freed his characters from all the charges. Lestrade refrains from his prostration towards white and Makak is made the crown king of Africa.

Similarly, in his dream project *Dream on Monkey Mountain* Walcott makes a great effort to interpret the nature of Caribbean identity which has long been ravished by colonial power play. Colonialism has been important in damaging the human soul and humiliating the inhabitants of this part of the world. Makak is arrested and brutalized when he is found drunk by the colonial power. His freedom is snapped and they are bound to walk on the track devised by white people crushing their personal desires and wishes.

Though, initially Walcott devotes much of the play exploring the absolute valorization of whiteness, and absolute devaluation of blackness and by portraying his characters following the steps of mainstream considering themselves just the appendage. But he elects to end his drama with the affirmation of his own race by reasserting the long injured history of black. In the beginning he projects how repressive colonial power try to impede the marginalized groups by inculcating their own notion, norms and values as true and universal and later dismantles them one by one exalting their own history culture and identity. In the beginning of the play, his characters have shown absolutely lambasting their own culture and identity.

MOSTIQUE. When I was a little boy living in darkness, I was so afraid ... God way like a big white man, a big white man I was afraid of (290).

Walcott, here, is concerned with the effects of this ideology on black people. Ashis Nandy puts in his words “when all value is associated with whiteness, blacks almost necessarily seek to repudiate their blackness” (24). Racist ideology of people is carried out by almost all the characters in the play in the nascent phase. They seek to follow the norm and values of oppressor and seek to respect them. This is done by the false representation of black people as a degraded done by the false representation of black people as a degraded person and white

people as the prestigious being of the society. Makak desires to be loved by white women so he, as imagined by Tigre, is found masturbating in the moon light which is to say fantasizing the carnal love of white woman. The white woman is represented by moon where Makak wishes to reach but later in a moment of despair, explains that "I can never reach that moon; and that is why I am lost" (204). Connecting the desired white woman with the mother... a connection which will become important later on "To be black like coal, and to dream of milk." (290), milk being the whiteness he can never achieve, but also the white woman and the white mother he can never have.

White people, their activities, their norms and conducts are always valorized by black people. Commenting on the Walcott's valorization of whiteness, Patrick Hogan writes:

When Makak begins to go mad he hallucinates the visit of a white woman who loves him. This love inspires him, seemingly returning his identity. First, he explains, " she call out may name, my real name " (235), thereby restoring to him his culture, the sense of ethnic and racial connection he had lost. In addition, her love gives him pride in the heritage. (8)

Through the imagined love of the white woman, Makak has to some extent gained access to values which need not constrain his identity to that which is worthless. Thus, in Hogan's view: "the value place on Makak by the white woman does give him a sense of worth, it is worth which is virtually every way derives from colonial valorization of whiteness and European culture.

However, on the other hand, Walcott covertly explores the productivity of power. Such exercise in power relation produces effects on the concepts and the structures which play vital role in the circulation of power in its modern forms construction of white ideology produces reality; it produces domains of objects and rituals of truth that's why black characters aspired to be like white considering it the universal truth. Because most of Makak's

journey towards self – discovery takes place in a dream, in reality he moves following white norms conduct. Criticizing the dominating attitude of colonizers, James says:

The sheer white hugeness of the snowy mountain peak that dominates the stage in the play's first act is a silent and powerful evocation of the white oppression it symbolizes and when the white shroud of parachute silk is removed, underneath sits an enormous figure, 18 feet high and 12 feet wide ... an outrageously enlarged version of an old negro coin bank figurine. (3)

The suppression and domination of white appear in different forms. They are brutalized physically, psychologically, economically and in many other ways. “It is white light that paralyzed Makak's mind” (319), the line spoken by Lestrade clarifies the impact of colonization. Later in the play, Walcott interestingly presents his characters denying the old values, and accepting their blackness which covertly implies the weatherization of black history Jones further writes the enormous truer of an old negro coin bank figurine sits Buddha like in the back ground watching over the rest of the play as an inexorable symbol of the ultimate African stereotype A gigantic representation of all the pretexts, stop dehumanization and instances that expatriated African descendants have been forced to endure all over the world during the past 50 years.

Rejection of the old history begins with the central character's realization of oppressive undercurrent prevalent in the society. In the remaking of their history, when they deny their previous history written and manipulated by white, African people experience violence and brutality. Instead of the expected peace and harmony, Africans are fighting against Africans. Makak is at the head of an unstable state with many every hurdles on the way because they were ruled over not ever ruled lectern people's discourse that a blacks can never rule worked out in their mind so in the first stage anarchy ruled over Africa.

Power is not just the ruthless domination of the weak by the strong rather power circulates in all directions, to and from all social levels at all time it is all encompassing. To assess the black history, Walcott frees his characters from the historical chain of domination and let them rule themselves which can implicitly be associated with writing one's history by oneself that can be considered more authentic and truthful rather than the manipulated one. Makak realizes his identity denouncing that false identity bestowed by white apparition. He now understands the meaning of being a true African. Makak urges sours to find himself at home "as " one of the forest creatures " and makes himself in the words of Souris. " Half man, half forest (290,289). Among similar line, Lestrade, who first served the white ideology, is converted to own original tribe and "affirms his race rather than rejecting it "(299), he is suddenly shown naked in the jangle. They shelter in their truth originality i.e. jungle, their homeland Africa by deviling the forcefully imposed identity. Lestrade's nakedness can be considered is digging out their own history from the desolate land of domination, Makak on the other hand, identifies him and all his African forehers with nature asking.

MAKAK. Don't you hear your own voice in the gibberish of the leaves look now how the trees have opened their arms and in the hoarseness of the river, don't you hear the advice of all our ancestors(300).

Makak now suggests to hear their own voice flouting the trend of being white people's puppet. They desire to hear the advice of all [their] ancestors which means subletting the power play of domination, they advocates of their own history. Viewing the return to their ancestry Hogan exclaims:

In this connection with this turn from law to nature, from the court to the jungle, from civil authority to natural authority the objects of love shifts from the nubile white woman inaccessible moon to mother earth or mother Africa, black with fertile soil, the true home, always there, always waiting. In this

context, love becomes. Return to the patient, ever loving mother or motherland, one's origin or destiny. (31)

Returning to the original ancestry and dusting can be summarized as the reassessment of black history. Earlier servility to the white is subverted and they embraced the nature, natural authority accessible mother earth, black and fertile soil and their true home. "True home" is true history; ever-loving mother and mother land is true self devoid of anybody's manipulation and utilization. Their return to their earth is repudiation of white notion and value. They are removing their clothes for in preparation for their rebirth as African. Such rejection of earlier repressive ideological inculcation and hugging of their own native stature helps to reconstruct the black history.

Yet in another case Corporal Lestrade, a mulatto guard who is the maintainer of law and order during the later years of colonial power has now given up his confession to the western world, shouldered his black inheritance, and sworn allegiance to Makak. the poor - charcoal burner, Makak, is acquitted from the previous charges, and able to withdraw to his west Indian world with a deepened sense of identity. Lestrade, formerly the mimetic cull abortionist, is now a natives the lover of own 's history, culture and identity. Lestrade, who denounced Makak, first calling him a shadow he even cursed him in his coronation by calling out " magnify our shadows, moon, if only for a moment " (307) later lauds Makak as: " he, whose plate is the moon at its full, whose sword is the moon in its crescent " (309). Previous rivalry between them finishes and united for the black people from white people's clutch. LESTRADE: His peace is gentle than cotton; his voice is dove; his eyes is the cloud and his hands are washed continuously in milk (310).

The power position is now taken by Makak, who is crowned as king. In Hogan's words; as emperor, Makak proclaims "whiteness to be guilt" (10). He presents a list of names

'explaining" their crime ... is that they are ... white "(10). He continues explaining the new official history which parallels and inverts the official history written by whites.

At the last part of the drama Makak beheads the white woman, he does so with the curved sword which was described in the beginning of the scene as the moon in its crescent. His killing of white woman symbolically signifies the old history which for him, previously, was, true and idle. He kills that history with the curved sword. From this we can infer that he punished them with twisted sword for twisting their history and identity. Before his execution, Moustique accuses:

MOUSTIQUE: Once you loved the moon, now a night will come when, because it white, from your deep hatred you will want it destroyed. (315)

In reply, Makak asserts his blackness, his rejection of whiteness. "My hatred is deep, black, quite as velvet." (315).

Subsequently, Lestrade does drive Makak to kill the white woman .Indeed, not merely to kill her, but to brutalize her .Lestrade's rage is for brutalizing those forces which brutalized and destroyed their past, history and identity. s

LESTRADE. It is white light that paralyzed Makak's mind and Makak must free himself from whiteness, as fatal as leprosy (319).

Lestrade's terminology for whites as "as fatal as leprosy" brings Walcott's point home expressing that white people and their derogatory notion towards black negro is as fatal as leprosy which not only damaged their past and identity but also deteriorated their history. While beheading the white woman, Makak announces, " Now; a god, now I am free" (320). Immediately thereafter, he recalls his name. Suddenly, he is part of no organized religion, but "I believe in my god "(322). Most importantly, when Lestrade offers him the white mask, Makak refuses it. He refuses the encroachment of anything in his history, religion, and above all in his identity. He leaves, perhaps for the first time since childhood, without the mask. In

his final more love, he claims that he has found roots and a home and the chorus sings that he returns to his father's kingdom, which one is left to assume, he finds by accepting himself, his image, his name rejecting the white mask.

The dream of *Dream on Monkey Mountain* is to free black people from the clutch of white people's misrepresentation of black people and to rewrite the authentic history of black by denying the injustices and atrocities of white heralded by the traditional history. Lestrade speaks to Makak "to discover the beautiful depth of his blackness"(319). This discovery of the beautiful depth is the reconstruction of their history which never got space in the traditional history devised by white people. Lestrade again referring to Makak avers: "Plaster the walls with pictures of the leader"(307). The leader is nobody else but Makak who is "a healer of leprosy"(248). The leprosy of racist ideology is now healed and they are emancipated by the stereotypes misrepresentation. Makak at the end refuses the white mask by accepting himself, his image, his name.

Conclusively, what we can infer from the analysis of Walcott's text is that by endowing power and assertiveness of their own culture, he has reassessed the black history which was mercilessly contorted by racist ideology. Walcott's *Dream on Monkey Mountain* was the upliftment of black race by reconstructing their past of their own which he materializes by rewarding Makak and Lestrade with the deepened sense of identity. They spurn racist white ideology and cherish their own nativity, culture and above all their own race.

Chapter IV: Conclusion

Derek Walcott reassesses the history of black people which was devalued by racist ideology in his play *Dream on Monkey Mountain*. Traditional history always thwarts the potentiality of black people and they are misrepresented throughout the pages of history. No matter the white people how brilliant they are their ability is shrouded by the cloud of their skin's blackness. White people always wanted the black people to follow their code and conduct inculcating the idea that to be black is to be "Makak" that is Monkey in other words. In a society structured by white racism, blacks have accepted and internalized the racism which reduces them to shadow. Identity and prestigious living is always denied to them. They are made servile to white people. Walcott, realizing the injustices and atrocities of white people, depicts Makak as a central character who dismantles the wall of segregation and suppression created by the white people. Black people never get justice from white people. Despite having potentiality they are never bestowed with honor and prestige rather they are made servile to white people. To arouse a dream in mind of black people, Walcott presents Makak who repudiates the norms and values of whites so as to asserts their own culture. Makak proclaims whiteness to be guilty for their aged long suppression.

Makak's condemnation of white people is not for any individual white rather to that ideology that never saw black as human. His denunciation of great western characters e.g. Plato, Ptolomy, Dante, Cecil etc and his embracing of his own culture retheorises the history monomaniacally written by white people. At the end, in the epilogue, the blacks including Makak are acquitted, while western civilization with its greater characters is sentenced to death which apparently indicates that Walcott is the advocater of the black people.

Walcott subverts the traditional role of Makak, the hero of the play, in order to reconstruct the black history. Makak, who was the mere imitator of white norms and values turns to be a healer of leprosy. He becomes the savior of his people, the man who will revive their culture, return them to the time before colonial degradation, lead them out of the cave where they see only shadows, and bring them into the light where they will see the truth. The black people who were ripped from their identity are provided with the deep sense of identity. The pages of history which misrepresented black are torn out and all the black people are freed from the chain of age long suppression. They are unfettered by the injustices and humiliation. Makak, who resented even to look his face in the mirror is now become a crowned king of Africa. Makak, who is enchanted by the white apparition in the beginning, kills her and asserts his own race. Such killing of white woman and valorization of black culture and race subvert the misrepresentation of black.

The previous condition, when Africans were fighting against Africans, is ameliorated when Makak is turned to be a crowned king of Africa. Makak's utterance of "own voice" symbolically indicates their aspiration to write their own history by themselves. In addition to this, Lestrade, formerly the mimetic collaborationist is now turned to be a nativist. He spits upon himself for his former genuflection towards white ideology and names himself as Hat chet-man, opportunist, executioner . He kills Tigre, a follower of racist ideology and tells to Makak that those who do not bend to their will, must die. Killing of white people can symbolically be taken as tearing of the pages from the history which was manipulated by racist ideology. By obliterating those who stultified black history and identity, they try to write their own history. They want white people to bend to their will. They even say they have black man to do instead of their previous remark we got the white man work to do. Walcott amply presents the instances that show the reconstruction of the past of the black people.

To wrap up, the dream of black people ultimately gets its destination. The distorted past of black people is rescued by Makak and Lestrade, who were merely the agents of racist ideology previously. Black people are endowed with their deep sense of identity. They forsake the notion that to be black is to be monkey or "Makak". They now return to their cherished past, their own, culture, and race. Traditional derogatory connotations of black people are obliterated and white people are charged with rage for the denigration of black race. Walcott, therefore, redeems black people from the clutch of white people by retheorizing their past which not only empowers black race but also provides a prestigious living for them.

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