

الباحث

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استعادة الهوية السوداء: مقاربة اجتماعية سياسية لحلم ديريك والكوت في مونكي ماونتن

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Regaining Black Identity: A Sociopolitical Approach to
Derek Walcott's *Dream on Monkey Mountain*

عنوان البحث

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لحم ديريك والكوت في مونكي ماونتن

ملخص البحث

تبحث هذه الدراسة في الصعوبات التي يواجهها الواقعين تحت ظل الاستعمار من العرق الأسود عند محاولتهم للتوافق بين هوياتهم الثقافية الأصلية والهويات التي فرضها عليهم المستعمرون في بيوتات ما بعد الاستعمار. وتتعمق الدراسة في ديريك والكوت "حلم على جبل القرد" لتحليل الصراع النفسي الناتج عن الوعي المزدوج الذي يواجههم. ينبع هذا التوتر من الحاجات المتضاربة للحفاظ على ماضيهم العائلي المميز مع تلبية توقعات الثقافة السائدة في الوقت نفسه. وتؤكد الدراسة على الغموض الدائم، الذي يتسم بشعور قوي بالغربة والبحث المستمر عن الهوية. وتشير الدراسة إلى أن ترسيخ الهوية الحقيقة والتحرر النفسي للعرق الأسود لا يمكن تحقيقه إلا بالتخلي عن الحاجة إلى التوافق مع المعايير الثقافية للعرق الأبيض. ووفقاً لهذه الأيديولوجية، فإن القبول الكامل للأصول الثقافية والمبادئ أمر ضروري لاستعادة شعور قوي و حقيقي بالذات. تسهم هذه الدراسة في الحوار الأوسع حول إعادة بناء الهويات ما بعد الاستعمارية من خلال تقديم رؤى مهمة حول التأثيرات طويلة المدى للاستعمار على الهياكل العقلية والاجتماعية للبلدان المتضررة.

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الكلمات المفتاحية: الهوية ما بعد الاستعمارية،

الوعي المزدوج، النزوح، الهوية السوداء،

الاستيعاب الثقافي، التأثير الاستعماري، استعادة

الهوية الذاتية.

معلومات البحث

تاريخ استلام البحث: ٢٠٢٥/١٠/١٢

تاريخ القبول: ٢٠٢٥/١٠/١٧



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Search information

Receipt history: 12/10/2025

Acceptance: 27/10/2025

The Title

Regaining Black Identity: A Sociopolitical Approach to Derek Walcott's *Dream on Monkey Mountain*

Abstract

This study investigates the difficulties that formerly colonized people confront when attempting to reconcile their indigenous cultural identities with the identities imposed on them by their colonizers in post-colonial settings. The study delves deeply into Derek Walcott's "Dream on Monkey Mountain" to analyze the psychological struggle of double awareness that colonial people faced. This tension stems from the competing needs to preserve their distinct family past while simultaneously meeting the dominant culture's expectations. It stresses the constant ambiguity, characterized by a strong sense of being out of place and an endless search for one's identity.

The study suggests that real identity consolidation and psychological emancipation for black people can only be achieved by abandoning the need to conform to white cultural standards. According to the ideology, completely accepting one's cultural origins and principles is essential for restoring a strong and genuine sense of self. This study contributes to the larger conversation about the reconstruction of post-colonial identities by giving significant insights into the long-term repercussions of colonization on the mental and social structures of affected countries.

Introduction

The end of physical colonization was a watershed moment in the history of former colonies, ushering in a new period of autonomy and independence. However, the shadows of the empire persist, having a lengthy and extensive impact on these countries' sociopolitical, cultural, and psychological landscapes. The lingering legacy of colonization, characterized by cultural hybridity, fragmentation, and a continual fight for identity, is at the heart of postcolonial discourse. Scholars such as Ahlman, Jansen, and Osterhammel in "Decolonization: A Short History" (Ahlman 1829-30) and Darian-Smith in her work on postcolonialism (Smith 291-99) have highlighted the complexities of the postcolonial condition, where the past and present intersect in the lived experiences of individuals and communities.

While decolonization liberated lands from colonial powers, it could not erase the profound psychological and cultural impressions left by centuries of rule. Postcolonial literature effectively depicts this complex aftermath, in which individuals must navigate between their indigenous traditions and the traces of colonial influence. The narrative of seeking one's true identity amid this cultural confluence becomes a recurring theme, as highlighted by (Dizayi) and further explored by researchers like (Fox 16-27) and (Kumari 8) in their analyses of Derek Walcott's "Dream on Monkey Mountain." Walcott's protagonist, Makak, is the typical postcolonial subject, divided between his native roots and the colonizer's imposed identity, exemplifying the psychological upheaval and identity conflict that haunt the once colonized.

The internalization of inferiority, which results from long-term subjection and cultural denigration, has far-reaching consequences for postcolonial social dynamics. The legacy of colonialism is seen not just in the physical realm but also in the minds of those who struggle

with feelings of inadequacy and seek affirmation within the paradigms established by their previous colonizers. This psychological entrapment, as revealed by the current study, promotes a cycle of self-denigration and an endless search for acceptability in the eyes of the white majority. This paper argues for reclaiming identity and culture, drawing on the work of (Lüthi et al. 1-9), who investigate the intricacies of colonial influence in contexts free of physical colonization. It contends that embracing one's background but rejecting the colonial superiority narrative can build a sense of self-worth and empowerment in black communities. The article emphasizes the importance of moving away from seeking affirmation from the white population and celebrating black culture and identity. This transition challenges the colonial perspective and opens the door to a more accurate and self-affirming postcolonial identity. This fits with the larger discourse on decolonization and the reclamation of indigenous spaces, narratives, and identities that have been marginalized or transformed as a result of colonial domination.

Sociopolitical Science

Political sociology combines sociology and political science to provide a detailed assessment of political occurrences and their implications for society immediately and over time. This discipline investigates the interplay of power dynamics inside states and among their constituents, shedding light on how these relationships influence daily life and societal norms. The idea of Monga emphasize the impact of political events on a country's societal fabric (Monga). Political sociology originated in the 1950s and evolved into a distinct sub-discipline of sociology. Weber, Marx, de Tocqueville, and Durkheim's founding works marked its inception, notably in response to the devastation caused by the two world wars and their significant worldwide consequences. These researchers concentrated on subjects such as

religion, socioeconomic class, ethnicity, and race, reflecting on the sociopolitical changes of the time (Smith 291-99). By the 1970s, the field had broadened to include questions about the consequences of revolutions and foreign conflicts, indicating its expansion and diversification of interests.

In recent decades, political sociology has increasingly interacted with postcolonial studies, which investigate the sociopolitical aftermath of colonialism and its long-term implications on identity, power, and culture. Scholars such as Fox have highlighted this convergence, citing shared objectives and thematic studies of socio-politics and postcolonialism (Fox 16-27). The analysis of the long-term social consequences of political battles, particularly Western invasions of Eastern regions, demonstrates the scope of political sociology's concerns, including postcolonial identity crises, exile, and nostalgia.

This approach also considers the psychological and social consequences of colonization, a political process that has left permanent scars on the collective memory and identity of impacted communities. The identity crisis, the struggle with exile, and the desire for a past free of foreign dominance are all examples of the more profound, more personal effects of political actions and policies. These themes are consistent with the work of postcolonial scholars, who investigate the subtle and often painful legacies of colonial rule and its consequences for individual and collective identities in the modern world (Dizayi; Nair).

Political sociology bridges sociology and political science, providing essential insights into the complicated web of power, politics, and social institutions. It promotes a multidimensional view of how political events shape cultural norms, identities, and relationships. Political sociology continues to expand, relying on and contributing to allied

subjects such as postcolonial studies, and remains an essential prism to explore the ongoing interplay between politics and society in a quickly changing world.

Dream on Monkey Mountain

"Dream on Monkey Mountain" is a primary postcolonial composition by Nobel Laureate Derek Walcott in 1970. This play evolves as an allegory centered on Makak, a marginalized black man struggling with his racial identity, whose name recalls the Macaque monkey, symbolizing his perceived inferiority (Nair). Makak's life as a charcoal burner takes a strange turn when he is arrested while under the influence of alcohol and maybe hallucinations. Within the limitations of his cell, he fantasizes about a transforming voyage led by a white goddess who propels him towards self-acceptance and envisions himself as a leader, a king in Africa, with a fellow inmate as his cohort (Nair).

Makak's dream centers on a profound story of redemption and identity reclamation. He emerges as a messianic figure, attracting legions of followers and building a legacy reminiscent of Christ (Dizayi). This vision instills in him a renewed desire to return to Africa, leading thousands in a quest to establish his empire. However, the finale of his dream sees him cut connections with the obsession that tormented him. By symbolically killing the white woman, he breaks free from the bonds of colonial-induced self-loathing. This act of disobedience signals his awakening and the beginning of a genuine reconciliation with his actual self, in which he reclaims his original identity as Felix Hobain and vows to return to Monkey Mountain (Kumari 8).

Walcott's journey deftly blends themes of postcolonial identity crisis, love for a lost motherland, and psychological vestiges of colonial domination. This story not only represents

the emotional pain experienced by those navigating their postwar identity but also symbolizes more significant societal struggles against colonial relics and the search for authenticity in a postcolonial environment. Walcott's play remains a moving examination of these issues, asking audiences to consider the tremendous effects of colonialism on individual and collective identities.(Fatah 144)

Identity Crises in Dream on Monkey Mountain

Derek Walcott lived in St. Lucians and was exposed to both folk and colonial culture, he is aware of the plurality and multifaceted Caribbean culture. The key theme of most of his works is, therefore, about expressing the challenges of having a Caribbean identity. *Dream on Monkey Mountain* is a postcolonial work, which examines the effects of having both European and African traditions on developing an identity of the Caribbean. Further, it is about the racist and cultural dilemma that the characters come across in their postcolonial lives. For instance, Makak, the central character in the play, suffers and is ashamed of his blackness and really wishes to be white. The play is, thus a quest for recognizing one's identity. At the beginning of the play, when Corporal Lestrade asks Makak about his real name or anything about himself, Makak is reluctant, embarrassed and does not want to reveal anything about his identity.

What is your race?

I am tired. (48)

The play depicts the native circumstance and culture of the playwright's birthplace, St. Lucia, and shows the essence of the Caribbean atmosphere. For example, the language spoken by the characters is not formal, which indicates that these people are not familiar with the appropriate language of this place. The theme of the play also reveals the notorious slave

trading, which was very frequent in the Caribbean at the time of the author's childhood. This is shown as an example of suffering and the adversity that the colonized go through in their everyday lives since they have been forced to leave their native land. The central character, Felix Gobain, now disguised as Makak embodies these predicaments in his yearnings to return to his home and the way he portrays his native land. Africa for him is the region of his roots, wishes and honor (Fox 16-27). There are multiple examples of this yearning to return to the homeland of Africa, but the peak is when Makak in his soliloquy thinks about his past and all the values and dignity he had while in his ancestral place.

I was a king among the shadows. Either the shadows were real, and I was no king, or it is my own kingliness that created the shadows. Either way, I am lonely, lost, an old man again. No more, I wanted to leave this world... ... we 're wrapped in black hair, we are black, ourselves shadows in the firelight of the white man's mind. Soon, soon it will be morning, praise God, and the dream will rise like vapor. (304)

Makak, the central character does not have any identity because he is black in a white community and Walcott well embodies this in the play. Colonial rule has caused Makak a great amount of pain and a fragmented self. He despises his blackness to such an extent that he avoids looking at himself in the mirror, it has been thirty years since he last saw his face in a mirror. Even when he drinks water, he avoids looking at the water source afraid that he might see the reflection of his face by accident; "*I stir my hands first, to break up my image*" (226). For all his life, Makak has looked at himself through the eyes and perspective of his English colonizers. Makak is thus one of those colonized people who have always "looked at life with black skins and blue eyes" (Walcott)

Is thirty years now I have look in no mirror,

I stir my hands first, to break up my image (226)

An Island in the West of India is set as the background of the play, where Makak is imprisoned because of his violent behavior and the noise he created in the marketplace. Makak admits that he has a dream “*Sirs, I does catch fits. I fall in a frenzy every full moon light. I does be possessed*”. (226). Makak is preoccupied with his black complexion and self-hatred to an extent that his mind falls into a state of illusion. He desperately wants to find a solution for his black color. The dream or the illusion is, therefore the outcome of Makak’s yearning to find a solution for his black identity. In his dream, Makak encounters with a white apparition which symbolically represents the white superiority. Makak has developed strong desire and respect for the white culture on one hand, and deep-rooted fear for the black culture on the other hand. This engraved fear of the black heritage and great respect for the white culture incline upon him to yearn for a white savior. Because of the long-term consequences of colonization, the colonized people start to believe in their own otherness and absorb what they are told by the colonizers as reality. Makak here sees himself as inferior and to save his soul, he willingly puts his trust in the white apparition, i.e., he voluntarily forsakes his black identity and embraces the white culture and admits white supremacy.

Moghimi states that because of the colonization, the identity of black people is formed and ruled by social and political factors of the country. The colonized people are encouraged to believe that they are naturally inferior to the white, therefore they abandon their black heritage, identity and history look up to the white people as their ideals.

Colonization segregates different cultures of the society, it separates between white culture and black culture. This segregation tends to be biased and represents the white culture as civilized, scientific and enlightened contrary to the black culture, which is characterized as

primitive, superstitious and illiterate (After Colonialism). Most of the uneasiness and apprehension that Makak feels and experiences in the play is caused by this otherness and sense of inferiority, which is ubiquitous in the white discourses.

Although, many colonies reclaimed their autonomy after World War two and new forms of literature and art surfaced that endeavored to decolonize the previously colonized nations and tried to write from the perspective of the colonized people themselves, the consequences of the colonization, as Fatah claims still exist today and haunt myriads of the colonized (Fatah 93). The

The colonized people, for the most of their lives, await the validation of the white people and voluntarily believe in white supremacy because of their bitter experience of colonization and the kind of treatment they received from their colonizers. In *Dream on Monkey Mountain* Walcott well depicts this phenomenon and compares the lives of the colonized people to a prison. Makak represents the entire community of the colonized people and the prison he is locked in symbolizes the larger prison that the colonized are chained and tortured in. Makak's hatred of his color and his constant quest for finding a solution with regards to his identity resembles the assimilation of the colonized and the post effects of colonization, previously mentioned in this article.

The charcoal-burner Makak has convinced himself that no matter what he does, there will not be any place for him in society as he is dark-skinned and repulsive. His dream of the white woman again is the confirmation of the idea that the help has to come from the white, in other words, he is not part of his society unless he is approved and accepted by the white. He is to be validated by the white man (Kumari 8).

As Makak always dreams about being rescued and accepted by the white, he dreams of this white woman and she seems to give him enrage and support in his dream. “*She says something I will never forget. She says I should not live so any more, here in the forest frighten of people because I think I ugly. She says that I come from the family of lions and kings*” (228)

Although Makak is not instantaneously convinced to follow the white apparition and he is reluctant in the beginning; “*Who are you? Who are you? Why have you caused me all this pain? Why are you silent? Why did you choose me? O God I was happy on Monkey Mountain*” (316), yet, as the witch is white and seems to give Makak the validation he has been waiting for so long, after the dream Makak is reconciled with his black identity (Fatah 94).

After reconnecting with his black color and heritage and finding peace with himself, Makak encourages his fellow black people to abandon their desire of becoming white and embrace their own origins. He reminds them of their worth and values and informs them that instead of waiting to be accepted by the whites, black people must accept themselves and know their worth; “*you are trees under pressure and brilliant diamonds*”. Makak’s confidence roots from the dream and the speech of the white apparition, i.e., Walcott conveys the message that black people cannot have stable identity and fixed self unless they are validated by white people, which is again a painful and long-term consequence of the colonization.

Nevertheless, Nostalgia is one of the key themes of the postcolonial literature. Nostalgia has originally taken from Greek to mean “Homesickness” refers to the general interest in the past. It is longing or yearning for the past memories, landscapes, traditions and one’s native cultures. This is also well-depicted in the play, where Makak constantly goes back to his

native land and culture in his imagination. Monkey Mountain characterizes his African roots and it is the source of his empowerment. Through thinking of his past (particularly after the dream), he somewhat retrieves his black heritage and reconciles with his black color. Additionally, he now takes on a role of a spiritual leader who works to restore self-respect for the black people and kneels on his knees to cure a dying man:

Like the cedars of Lebanon

Like the plantations of Zion

The hands of God plant me on

Monkey Mountain.

He calleth to the humble.

And from that height

I see you all as trees

Like a twisted forest

Like trees without names a forest with no roots. (248)

As the play goes on, Lestrade the corporal also gives up his loyalty to the white and joins Makak in order to rejoin their black identity and inheritance:

Too late have I loved thee, Africa of my mind. I jeered thee because I hated half of myself, my eclipse. But now in the heart of the forest at the foot of Monkey Mountain [The creatures with draw] I kiss your foot, O Monkey Mountain. [He removes his clothes] I return to this earth, my mother. Naked, trying very hard not to weep in the dust. I was what I am, but now I am myself. [Rises] Now I feel better. Now I see a new

Lestrade too abandons his loyalty for the white culture and people and advises Makak not to take the speech of the white apparition seriously, as she is white and it might be Makak's own imagination only. Lestrade reminds Makak that, since he has been so deeply haunted by his black identity and admired the white, he has created all these kinds of hallucination and imagination of the appearance of the white ghost. Therefore, it is very necessary that Makak reconsiders his attitude towards his black identity on one hand, and his possession with the white culture on the other hand. Lestrade further suggests that It is about time Makak effaced his desire to be white and recalled his black identity. He describes the white apparition in Makak's dream as:

She is the wife of the devil, the white witch. She is the mirror of the moon that this ape looks into and find himself unbearable. She is all that is pure, all that he cannot touch. You see her status in white stone and you turn your face away, mixed with abhorrence and lust, with destruction and desire. (319)

Lestrade reconfirms the idea that white superiority has been so greatly engraved in the minds and souls of the black that they need to make a revolution to get rid of it. In other words, the effects of colonization haunt the mind and soul of the colonized people that it takes much time and determination to efface. The white apparition has occupied the mind and soul of Makak that he cannot see or think of anything else. Therefore, Lestrade propounds that he must kill the white woman of his dreams in order to be free from the chains of the white identity. Makak heeds the advice and beheads the white apparition and only then he is awakened from his possession with white identity. Although this killing is not an easy task because Makak has thus to say goodbye to his yearnings of being accepted in the white

community, in the same time it marks a new beginning in Makak's life. He is now happy with his black identity and no longer feels incomplete or inferior.

The entire predicament of the black people (the colonized), the inseparable link they have to their roots, and the determination to get back to their native land, which is also the will to regain one's identity and cultural values are all embodied in the epilogue of the play, where Makak says to his fellow black men:

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

Results

The study of Dream on Monkey Mountain reveals a complex image of postcolonial identity conflict, marked by a constant state of dual consciousness. This state, in which individuals identify with both their indigenous cultural background and the cultural standards imposed by colonial control, causes significant internal turmoil. Makak, the protagonist, exemplifies this tension, divided between rejecting his blackness — a direct result of colonial indoctrination — and a genuine yearning for a connection with his African ancestry. His journey across the

play's narrative terrain reflects the collective journey of postcolonial societies toward psychological freedom and identity reclamation.

The study finds three major issues related to the postcolonial identity problem.

To begin, Makak's internalization of colonial inferiority is reflected not only in his self-denigration but also in a broader cultural desire for affirmation from past colonizers. This phenomenon highlights the long-term impacts of colonialism on the psyches of colonized people, who frequently see themselves through the lens of colonial stereotypes and judgments.

Second, the narrative emphasizes the importance of cultural assimilation and the erasing of indigenous identities as weapons of colonial control. The characters in Dream on Monkey Mountain are presented as struggling with the loss of their cultural roots and the imposition of alien beliefs and customs, which exacerbates their identity crisis. As a result, the play provides a stinging indictment of colonialism's long-lasting impact on the cultural and social fabric of colonized nations.

The study emphasizes the transforming potential of self-acceptance and rejecting colonial cultural standards as critical stages toward regaining a true sense of self. Makak's symbolic act of rebellion against the white apparition in his dream, which represents colonial power and superiority, marks a watershed moment in his quest for self-realization. This act of resistance represents the greater need for postcolonial cultures to abandon the colonial worldview and embrace indigenous identities and values as a source of strength and authenticity.

The findings of this study make an important contribution to the discussion of postcolonial identity reconstruction, mirroring the thoughts of scholars who emphasize the significance of

decolonizing the mind as a prerequisite for genuine autonomy and self-determination. The review of Dream on Monkey Mountain not only illuminates the personal components of the postcolonial struggle but also provides insights into the social effort to construct a postcolonial identity that reconciles the shadows of the past with the reality of the present.

Furthermore, the study emphasizes the critical importance of literature and the arts in communicating the intricacies of the postcolonial experience. Walcott's play, with its rich symbolic imagery and examination of identity, is an effective vehicle for investigating the complex dynamics of cultural dislocation, resistance, and renewal. The drama, through the lens of Makak's journey, articulates a broader story of recovery and reclaiming that is relevant to postcolonial nations around the world.

This study confirms that the path to identity consolidation and psychological emancipation in postcolonial contexts requires a purposeful rejection of colonial cultural impositions and a wholehearted embracing of indigenous cultural heritage. The findings highlight the need for self-acceptance, cultural affirmation, and reclaiming historical narratives in overcoming the long-term effects of colonization. By delving thoroughly into the ideas portrayed in Derek Walcott's Dream on Monkey Mountain, this study adds valuable views to the continuing debate in postcolonial studies regarding identity, culture, and decolonization.

Discussion

Walcott's portrayal of Makak exemplifies the postcolonial struggle with double consciousness, a topic well examined by scholars like Ahlman, Jansen, and Osterhammel, who place the decolonization process within a larger historical context (Ahlman 1829-30). This dichotomy, in which the postcolonial subject is stuck between indigenous and imposed

colonial identities, captures the fundamental internal tension that characterizes the postcolonial experience (Smith 291-299; Dizayi). Darian-Smith's exploration of postcolonialism emphasizes the complexity of negotiating these entangled identities, confirming Walcott's narrative's significance in comprehending the postcolonial predicament (Smith 291-299)

The article focuses on the subject of cultural displacement and forced assimilation into colonial cultural standards, which aligns with Fox and Kumari's observations on Walcott's work (Kumari 8; Fox 16-27). These researchers emphasize the psychological anguish and identity crisis caused by colonial imposition, which forces compliance with alien ideals, resulting in a severe sense of loss and confusion. This parallels the broader discussion of colonial repercussions, in which Lüthi, Falk, and Purtschert explore the intricacies of colonial influence even in the absence of actual colonization (Lüthi et al. 1-9).

Significantly, the article supports Prakash and Said's appeal for psychological emancipation by rejecting colonial paradigms and embracing indigenous identities (After colonialism; Clifford 204-223). The symbolic act of resistance against the colonial character in Makak's dream represents a critical step towards regaining a genuine self-identification, opposing the colonial narrative, and asserting the worth of black culture and identity. This story of insurrection and self-reclamation resonates with the work of Josephs and Allen-Paisant, who investigate the layers of decolonization and identity reconstruction in Walcott's theatre (Josephs 1-16; Paisant 42-57).

The study's insights into colonialism's sociopolitical consequences, as evidenced by an examination of sociopolitical dynamics post-decolonization (Monga; Chikov 5-27; Watts et al 185-94), provide a critical perspective on colonial rule's ongoing legacy. The study of

identity, power, and resistance in postcolonial contexts highlights the complex relationship between colonial history and current battles for autonomy and self-definition.

This approach also recognizes the importance of literature and the arts, as demonstrated by Walcott's play, in explaining the intricacies of postcolonial existence. Literature not only serves as a mirror reflecting the nuanced realities of postcolonial countries, but it can also be used to criticize and challenge colonialism's residual effects on identity and culture. The examination of *Dream on Monkey Mountain* helps to a greater understanding of the ways through which colonial legacies continue to form individual and social identities in postcolonial cultures. (Fox 16-27; Kumari 8; Josephs 1-16; Nakamura).

The commentary places the study's findings within the complex tapestry of postcolonial scholarship, emphasizing the ongoing battle for identity and psychological emancipation in the aftermath of colonial domination. Drawing on the critical work of scholars from various disciplines, the discussion emphasizes the importance of reclaiming indigenous identities and narratives as a foundation for postcolonial recovery and resistance. The study, through the lens of Walcott's *Dream on Monkey Mountain*, adds to the current discussion about decolonization, cultural resilience, and the search for authentic self-identity in the shadow of colonial legacies.

Conclusion

This article's investigation of Derek Walcott's *Dream on Monkey Mountain* provides a complex, multifaceted analysis of postcolonial identity reconstruction, psychological emancipation, and the long-term implications of colonial legacies on both individual and collective identities. The study's findings, as well as the comments contextualized within the

larger scholarly debate, highlight the intricate interplay between historical colonial domination and its long-term impact on current postcolonial cultures.

Dream on Monkey Mountain emerges as a powerful narrative that captures the core of the postcolonial struggle. Walcott's play is more than just a theatrical study; it is a profound statement on the consequences of colonialism, a vivid depiction of the psychological and cultural dissonance faced by individuals caught in the aftermath of colonial control. The play's investigation of identity crises, cultural displacement, and the desire for self-definition is intimately relevant to the issues that postcolonial cultures experience as they navigate the remnants of colonial imposition.

The study emphasizes that the colonial experience extends beyond physical slavery and includes cultural and psychological colonization. This type of dominance creates a sense of inferiority among the colonized, forcing them to view their identities through the distorting lens of colonial narratives. The enforced superiority of European culture, along with the marginalization of indigenous traditions and identities, fosters a deep sense of "otherness" and inferiority among colonized peoples. This internal conflict—the contrast between indigenous cultural heritage and imposed colonial identity—is at the heart of the postcolonial identity dilemma.

The data and perspectives presented herein confirm that colonialism's legacy is far-reaching, influencing not only the geopolitical and economic landscapes of former colonies but also the very fabric of individual and collective identities. The psychological fight for identity consolidation presented in Walcott's play reflects the greater societal effort to reclaim and affirm indigenous identities in the face of history and continuing cultural denigration. The

drama is a microcosm of the larger postcolonial experience, emphasizing the importance of decolonizing the intellect and culture as a means to true freedom and self-determination.

The article contends that literature and the arts play a critical role in articulating the intricacies of the postcolonial condition, providing insights into the challenges of decolonization and identity reconstruction. The study, through the lens of Walcott's story, adds to the current discussion about the importance of re-embracing indigenous cultural traditions and narratives as necessary to overcome the remnants of colonial domination.

Finally, *Dream on Monkey Mountain* represents the ongoing issues given by the colonial heritage, demonstrating the enormous psychological and cultural effects of colonization on both nations and individuals. The colonial enterprise, which was defined by the degradation and marginalization of the colonized, left indelible traces on postcolonial cultures, manifesting as identity crises and cultural dislocation. The ramifications of imperialism, albeit in new forms, persist, emphasizing the critical necessity for a coordinated endeavor toward decolonization and the reclamation of authentic self-identities. This study emphasizes that the journey towards postcolonial recovery is continuing, necessitating a thorough examination of the past in order to construct a future in which the colonized can fully reconcile with their actual selves, free of the shadows of colonial rule.

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