

# The Quest For Self-Discovery And Hybrid Aesthetics In Derek Walcott's Dream On Monkey Mountain

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## Abstract

The study investigates how Derek Walcott treats the theme of the search for identity in *Dream on Monkey Mountain*. Derek Walcott's play *Dream on Monkey Mountain* is an interesting study based on contemporary issues mingled with Utopia, Fantasy and Dream. The play depicts the elements of utopia and fantasy as it is a dream embedded in a dream, exploring the hidden desires and hallucinations of Caribbean people. This play is revolving around the dream of a West Indian man Makak, the protagonist of the play, and his journey for chasing his destination. "Dreams are primarily about wish fulfillment" (Freud, 1899). The fantasy of return is examined as being just a vehicle for the characters to understand the reality of their dilemma as inheritors of a divided culture. The very title of the play is reflective of the aspirations of the indigenous people. The play *Dream on Monkey Mountain* helps to demonstrate the revolutionary changes in Africa through the dream of its central character. According to Carew Carter: "I do not sleep to dream but dream of changing the world" (2015, pp. 107). The utopian dream of Makak is the royal road through which he travels towards his kingdom Africa in order to set the Africans free.

**Keywords:** Fantasy, Utopia, Ego, Caribbean, Protagonist, Self-Discovery, Illocutionary

## Background

Hallucination is one of the prime themes of *Dream on Monkey Mountain*. According to Zohreh and Monireh in *Dream on Monkey Mountain*, "Makak was the dreamer whose visions were, in one sense, symbolic of that fantasy and escape which colored his prophetic ideal" (2017, pp.1162). However, in a more acute sense, these visions also implied "the capacity to revolutionize self-perception" (2017, pp.1165). Hence, although the dreams had to end, "the ending was a new beginning—the existential launch of a new self-definition" (2017, pp. 1166). Similarly, Patrick Colm Hogan contends in his essay that developing social and personal

identities independent of oppressors has been a recurring topic in the works of subaltern authors, including postcolonial women and members of racial and ethnic minorities. Many authors have approached this problem from the opposite side, "considering how authoritarian ideologies weaken human identity and even cause psychosis" (2000, p. 103).

Racial identity is a prominent strand of this play. Colm Hogan thinks that Makak's incapacity to identify with his family or culture is directly related to the delirium he experiences. He has been influenced by an ideology that seeks to deprive him of the uniqueness and humanity that his name contains by constructing his identity

"around a racial typology according to which black is like a beast for white" (2000, p. 107). According to Colm Hogan, Walcott's play offers a compelling literary analysis of how colonial identity is created, how it changes and develops, and how it responds to the much more serious societal and personal identity issues in the real world (2000, p. 108). Three postcolonial plays—Derek Walcott's *Dream on Monkey Mountain*, Wole Soyinka's *The Lion and the Jewel*, and Marie Jones' *Stones in His Pockets*—are said to revolve around this topic, according to Emily. The lead character in each of the three plays serves as the people's. All three plays present the reestablishment of indigenous language as a strategy to reclaim cultural identity, despite their vastly divergent forms. All three authors use the characters' indigenous verbal and non-verbal "words" to return to a time before colonization when their language was the dominant language and had a clearer sense of who they were. (2011).

Collective unconsciousness and inability to take action is a reason behind identity crisis in Caribbean society. *Dream on Monkey Mountain* is a multifaceted phantasmagorical narrative, according to Zohreh and Monireh. It is a combination of dreams and reality, in which contradictory metaphors and imagery are used to enhance the complex storyline of the play (2017, pp.1161). Multifaceted Phantasmagorical Narrative has emphasized that the destiny and identity of colonized people are modified by are collective unconsciousness, psychologically inherited by all human beings, and using the relevant interpretations of dreams as the building blocks for the oppressed nation (2017, pp.1161). However, although using differing strategies, Robert Fox and Lloyd Brown "both emphasize the play's dream aspect and metaphoric depth." Brown uses the play to show how it mixes "symbolism with imagination" and is "revolutionary." Walcott's drama emphasizes the transcultural oneness of the black American and Caribbean experience, says Brown, despite its

Eurocentric style. In response, Fox highlights the "mythological quality of Walcott's drama," contending that the play "goes beyond rescuing the oppressed to dramatize the discrepancies between a consciousness that is creative and metaphorical, and one that is simple and imprisoning" (Haney, 2005, p. 82).

The secret to sustaining African culture is the preservation of native languages. The protagonist in Wole Soyinka's *The Lion and the Jewel*, Derek Walcott's *Dream on Monkey Mountain*, and Marie Jones' *Stones in His Pockets*, according to Emily, must dispute the language of the colonial center to redefine their oppressed group. "Language is not just words" (2011). Language contains a wide range of social and cultural values. We create our identities and decide who we are through language. When language privilege is misused, as it is in colonial nations, the "native" person finds themselves suddenly unable to communicate, and their native tongue turns into a survival barrier. Despite the significant differences between the three plays, they all advocate for the revival of indigenous language as a means of reclaiming cultural identity.

Social isolation makes a person's unconscious mind to overpower his consciousness. According to Ngugi wa Thiong'o, the alienated person in these literary works is "'disassociated' with the 'sensitivity' 'of his natural and social surroundings. This indicates that the person is isolated from society's activities and is either a hermit or a recluse. Derek Walcott's alienation in his many works is a "hybrid" sort; it starts as a result of being uprooted from slavery and then progresses via dehistoricization and cultural confusion. From the beginning, he has intensely felt the antagonism between the Old World's cultural heritage and the new one's traditions (2011). Waiyaki Nyoike makes the following claim in "Alienation in Caribbean Literature with Special

Reference to the Works of George Lamming": "The ex-Asian and ex-African endured linguistic, religious, and cultural loss as a result of migrating into the Caribbean. There is now a considerable bias in favor of European culture in the Caribbean. He goes on to address the subject of alienation from oneself and the quest for identity in the Caribbean character in more detail in his thesis (2011).

The protagonist in Wole Soyinka's *The Lion and the Jewel*, Derek Walcott's *Dream on Monkey Mountain*, and Marie Jones' *Stones in His Pockets*, according to Emily, must dispute the language of the colonial centre to redefine their oppressed group. "Language is not just words" (2011). Language contains a wide range of social and cultural values. We create our identities and decide who we are through language. When language privilege is misused, as it is in colonial nations, the "native" person finds themselves suddenly unable to communicate, and their native tongue turns into a survival barrier. Despite their wildly different forms, all three plays portray the restoration of indigenous language as a tactic to restore cultural identity. Each of the three authors makes use of the characters' native spoken. All three authors use the characters' indigenous verbal and non-verbal "words" to return to a time before colonization when their language was the dominant language, and they had a clearer sense of themselves (2011).

### Rationale

An effort has been made to emphasize the strategy used by the play's protagonist to find new meaning in life and freedom. This study reveals how the play highlights the complexity and challenge of achieving visionary goals and self-actualization. The study gives us a glimpse into the afflicted African community's subconscious mentality. The findings of this study reveal to be of tremendous use to the general public in comprehending the minds of these tormented neighbors. Additionally, our

work serves as an inspiring example for and resource for aspiring scholars in the field.

### Objectives

Following are the objectives of this research:

1. To examine the many stages of fantasy that the African characters experienced throughout the play.
2. To investigate Makak's ideal land's development as a means of exploring the buried drive for acquiring power and authority.
3. To draw attention to the social obstacles Makak had to overcome in order to realize his dream.

### Research Questions

The present research has been conducted based on the following research questions.

1. How much did the psychological effects of fantasy have an impact on African characters throughout the play?
2. What are Makak's secret motivations for establishing his power and dominance through the creation of utopian land?
3. What social obstacles must Makak overcome in order to reach his ideal world?

### Limitation and Delimitation

Followings are our research limitation

- The current research paper is limited to the one selected primary text *Dream on Monkey Mountain* by Derek Walcott.
- Our study is limited in a way that we are not a part of the African culture and do not belong to that specific era when this play was written.
- The researchers are also confined to the online and printed resources and do not

experience the African habitat personally.

### Research Gap

The exploration of archetypes, names and language, post-colonial repercussions, identity crises, and phantasmagorical narration are all connected to earlier works on the drama *Dream on Monkey Mountain*. The aforementioned studies are conducted using Jungian psychology and post-colonialist ideologies. The goal of the current research study is to provide a detailed analysis of the themes of dream, fantasy, and utopia in the chosen play *Dream on Monkey Mountain*. Our research also brings to light several previously unrecognized psychological barriers. We believe it is reasonable to compare the work to Sir Thomas More's *Utopia* and Sigmund Freud's *Interpretation of Dreams*.

### Research Design and Methodology

There are two main types of research methods used to determine the process of data collection and analysis. One is quantitative research method and the other one is qualitative research method. We opt for the qualitative research method for our current study on. Non-numerical observations are gathered through qualitative research method. This type of research refers to the meanings, concepts and characteristics of the sample text. The method used is descriptive and explorative in nature which answers that how and why a certain phenomenon may occur. The textual analysis strategy is applied in this particular research work. It explores and encourages a more profound comprehension of the research.

Data collection is the process to gather relevant thoughts, ideas and information. Primary and secondary both sources are used to collect the data according to our contemporary research. The researchers used the primary source information from the selected play *Dream on Monkey*

*Mountain*. Whereas, the secondary sources such as the relevant books, articles and essays are used in printed and online form to demonstrate the validity and authenticity of our research.

### Data Analysis

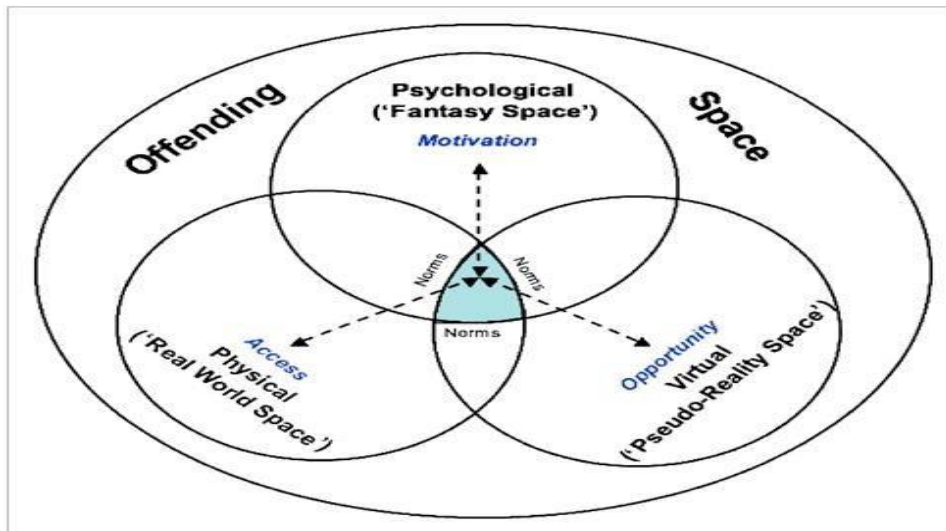
#### I. Fantasy

How far the psychological phases of fantasy influenced African people throughout the play? Fantasy means imagination, something almost impossible to achieve in real life or anything the author imagines outside of reality. According to the Cambridge dictionary, "Fantasy is a pleasant situation that you enjoy thinking about but is unlikely to happen in real life, or the activity of imagining things" (Fantasy, 2014). *Dream on Monkey Mountain* is a play that centers on the fantasy of the main character Makak to create a utopia in Africa that is free from British rule. In the real world, this is not possible for a native African, so he builds his kingdom in his imagination as a way to escape the reality of his situation. The play is a dream that lives in the writer's mind and the minds of its main characters (Walcott, 1970). Similarly, Zohreh and Monireh echo the same in their article; the audience participates in collective delirium, collective dream, and potentially collective resistance (2017).

According to Vlašković, when people start dreaming, their minds stop worrying about what is real and what only appears to be accurate, for, in dreams, everything is possible (2013). Shakespeare presents many goals within a single plan, thus stressing the importance of the dream world in a fantasy setting. It is said that peculiar things happen during the shortest night of the year, namely that people tend to have prophetic dreams and experiences as the most unusual happenings (2013). In a dream, the play's protagonist, Makak, is persuaded by his imaginary creation, i.e., the white Goddess, to move toward Africa. Makak understands that he

should follow the white Goddess to be able to establish his fantasy world, and he shares his thoughts with his fellow characters. "She says I

should not live so anymore, here in the forest. She says that I come from the family of lions and kings." (Walcott, 1970).



**Figure 1** Fantasy Offending Space Model

Makak is convinced by the white Goddess and starts an imaginative future with her. According to Murmu and Behera, that white goddess declares that Makak is the "direct descendant of African kings, a healer of leprosy and the Saviour of his race. "She will come and live with me, and I take her in my arms and bring her here" (Walcott, 1970). White Goddess persuades Makak that he should keep thinking about her every time. He wants to spend his remaining life with that white Goddess. Makak said to Moustique that she would come, and they will spend their remaining life together in the forest. He starts making an imaginative world with her in which they will live together. According to Zohreh and Monireh, Makak was a dreamer whose visions were symbolic of fantasy which colored his prophetic ideal (2017). Makak is convinced by the white Goddess and starts thinking about the freedom of Africa. "She said I should not live here in the forest anymore, frightened of people because I think I am ugly.

She says I come from a family of lions and kings" (Walcott, 1970).

Ego focuses more on reality and depicts the secondary process. Similar goes for Makak; he makes himself utterly free from the obsession of the white Goddess by beheading her in the end because he wants to let go of the obsession with whiteness. He wants to get free mentally, "[Removing his robe] Now, O God, now I am free. [He holds the curved sword in both hands and brings it down. The woman is beheaded]" (Walcott, 1970). Lestrade convinces Makak to decapitate the White Goddess apparition. Makak performs the act of beheading the white Goddess to reveal his real name and identity; he executes the white apparition by using a sword and wakes up as a free soul with his real name. Self-acceptance follows the symbolic beheading of the white goddess for Makak. With this, Makak erases the myth of white superiority.

His decision to decapitate the white goddess is a cathartic act, through which he destroys the superior white race's exaltation and achieves his independence. Although Makak achieves freedom and overcomes his self-hatred, he does not do so by acquiring power but instead by destroying the force that controlled him. Such as Thieme said, the beheading of the white Goddess by Makak is symbolic of his rejection of the European side of his cultural heritage (1999). However, because the Goddess is instrumental in instilling in him a desire to return to Africa, it also represents a "rejection of Afrocentric cultural essentialism" (1999). Such as Murmu and Behera said, the attempt by Makak and other characters to present an African identity distinct from the white one results in 'black revenge' against 'whiteness' and the unproblematic celebration of 'blackness.'

In the play's 'Epilogue,' Makak awakens from his dream. He recalls his name, Felix Hobain, and intends to return "back to the beginning, to the green beginning of the world." However, this return is not to Africa but the Caribbean landscape. My name is Felix Hoban. In the play, he was introduced by the name of Makak, meaning monkey. Makak reveals his real name at the end of the space; it shows that he accepts his real identity. "My name is Felix Hobain" (Walcott, 1970). He returns to Monkey Mountain as a man whose outward appearance has not changed but whose inner perspective has dramatically shifted. According to Larry Neal, the Black revolution is an internal conflict "The annihilation of a spiritually feeble self in favor of a perfect self. Nonetheless, it will be necessary violence. It is the only thing that will destroy the tension in the souls of black people's double consciousness"(1969).

According to Hirschmann, "Black Consciousness is, in essence, the realization by the black man of the need to rally together with his brothers around the cause of their operation

and to operate as a group to rid themselves of the shackles that bind them to perpetual servitude. It seeks to demonstrate the lie that black is an aberration from the "normal," which is white" (1990). "Juan Ramón Jiménez said, "a fantasy can be equivalent to a paradise and if the fantasy passes, better yet, because eternal paradise would be very boring" (1958).

## 2. Utopia

What are Makak's hidden instincts of gaining power and authority through the development of utopian land?

Utopia is a term used to describe an ideal or nearly perfect place, usually in a society or community context. A utopian society aims to promote the highest quality of living possible. The word utopia was coined in 1516 from Ancient Greek by the Englishman Sir Thomas More for his Latin text *Utopia*. According to the Cambridge Dictionary, a utopia is "A perfect society in which people work well with each other and are happy" (Utopia, 2020). The inhabitants of the utopian land treat each other well and spend their lives freely and independently, without the prohibitions of real life. The people experience the liberties of life that they lack in reality and live according to their imaginary norms and rules.

Mustique's urge for a utopian world can be observed in the following words, a world in which all people are in their comfort zone, there will be no poverty, and they can independently practice their customs and traditions. Moustique suggests, "pray for the world to change. Pray for the day when people will not need money when faith alone will move mountains" (Walcott, 1970). Moustique mentions the whole world, pointing toward the people suffering from brutality, injustice, and cruelty, and wanting to change the real world into a utopian world. From his point of view, a utopian world will give equal rights to all human beings and will not

discriminate against anyone based on skin color. His point of view depicts the situation and hope of the native African people to have a utopian world of their own where they can live with equality and proper rights. According to Bloch, “the home that we have all sensed but have never experienced or known” (1986). Imagination shapes our perception of life and how we experience the world around us.

### 3. Barriers

1. What kind of societal barriers are faced by Makak in order to achieve his dreamland?

The barriers are some physical or mental obstacles which prevents movement, communication or progress. Furthermore, they are also in the form of rules and norms which make it difficult to achieve something. In our play, *Dream on Monkey Mountain*, some barriers also prevent Makak in the form of his own mental traumas and societal norms to achieve his dream destination. According to Michael Rothberg, “traumatic truth is a social reaction which combines the tendencies of an outrageous experience” (2000). Corporal claims that the dream of Makak is weird and absurd; it does not have any positive result. ‘A dream which he claims to have experienced, a vile, ambitious, and obscene dream’ (Walcott, 1970). As Sigmund Freud argues that: ‘the traumas of our unconscious world are symbolized through our dreams’ (1920).

The very first barrier in the way of Makak to fulfill his hidden desire of free homeland is the society around him and his own native people. The society doubts his vision of separate habitat. Firstly, his jail mates are opposing him. They don’t believe him and take his dream as an unpleasant, immoral and senseless personal experience. Similarly, as Cathy Caruth pinpoints that: ‘a tragic experience which opposes story portrayal, enters the psyche uniquely as a normal memory’ (1996). Corporal claims to the judges that Makak is lying to all of us and there is

nothing at all in reality. ‘I can see nothing. [To the JUDGES] What do you see’ (Walcott, 1970). Furthermore, Sigmund Freud puts forward that: ‘a wish is a result of a want and a prohibition’ (1900). Corporal Lestrade and the jail inmates of Makak in the first part of the play, enacts a mock trial of Makak and questions his personal identity. They ask him to put forward the valid reasons behind his foresightedness to defend his name. Makak tells them about his dream of white goddess and they again mock him about his absurd fantasy and consider it as a ridiculous imagination. Tigre said ‘there is nothing at all. The old man mad’ (Walcott, 1970).

There are different opinions of other characters about Makak’s dream in the play, *Dream on Monkey Mountain*. Moustique doesn’t believe that the vision of Makak is for the sake of their freedom. He considers it to be a nightmare due to sleeping outside in the cold weather. Moustique declares that, ‘you had a bad dream, or you sleep outside and the dew seize you’ (Walcott, 1970). As Sigmund Freud claims that, “the suppressed psychological events return later, frequently in dreams” (1920). Moustique denies his fore sighting and compares the vision of Makak to a nightmare. Moreover, Cathy Caruth suggests that, “latent dreams are difficult to represent as an experience” (1996). When searching for the coal sack to sell in the market, Moustique accidentally finds the white mask with coarse black hairs and again mocks Makak about his dream. Moustique taunts that she leaves her face behind. She leaves the wrong thing (Walcott, 1970).

James Miller argues that, ‘the riddle of existence is solved by a dream’ (2000) and it can be seen in the play through Makak’s character. He chases his dream destination to solve the riddle of his lost indigenous identity. Just as Sigmund Freud suggests that, ‘impossibilities are permitted by dreams’ (1900). Makak in his frenzy, again enacts in the stance of a king in front of Moustique and orders him to saddle his

imaginary horse and a bamboo spear for his journey to Africa. However, Moustique stops him and tries to convince him that he is mentally unstable and the people will laugh on his stupidity if he dares to practice his meaningless dream. Moustique argues, ‘When you will put sense in that crack coal-pot you call your head?’ (Walcott, 1970). Makak furiously pushed Moustique on the floor in his utmost desire to move on to his dream land i.e. Africa. Moustique even calls him ‘mad’ due to his uncontrollable passion for the freedom of his native land. To God, you mad, O God, the day come, when I see you mad (Walcott, 1970). As Cathy Caruth claims that, ‘the speechless terror is a reaction to trauma’ (1996). The ‘speechless terror’ of dominating white society is shown in Moustique as he warns Makak not to follow his terrific hallucinations. Makak emotionally forces him to join his journey and Moustique is bound to follow him due to the boost of favors by Makak. While starting the journey, Moustique murmurs to himself about the stupidity of Makak and compares both of them with the donkey for interpreting his useless dream into reality.

According to Sigmund Freud, ‘the dreams of a human being are reflective of the subconscious mind and past memories’ (1900). The exact scenario of British brutality depicts in the subconscious mind of Makak in the form of a dream related to his past experiences. Same concept echoes in the theory of personality by Carl Jung as it states that, ‘the unconscious mind reflects the past memories and future aspirations of an individual’ (1921). Makak informs Moustique about his dream of the white goddess persuading him to become the king of Africa and make it a suitable land for the natives. Meanwhile, Moustique accidentally finds a mask in Makak’s possession when he comes to take him to the market. He considers the mask as the reason behind Makak’s hallucination and taunts him that, this funny mask is not able to motivate them or help them in their journey towards

Africa. Moustique holds up the mask and scoffs, “this damned stupidest go takes us there?” (Walcott, 1970). The mask is just a prop and has no ability to persuade the whole black community to follow its instructions for their freedom.

Furthermore, Alfred Adler puts forward that, ‘seeking superiority is a way to avoid inferiority complex’ (1912). This statement justifies Corporal Lestrade as he is a native black man but also a major barrier in the way of Makak. He humiliates Makak in front of his fellow police officer. Lestrade enjoys his duty of cruel Roman law and says that Makak is a stupid puppet in the hands of his psychological disorder. Corporal disgusts Makak and thinks, “he makes up his mind to see a vision, and once he makes up his mind, the constipated, stupid bastard bound to see it” (Walcott, 1970). Makak confines to follow his destructive ideas in the name of freedom. Makak convinces the native people to believe in his meaningless fantasy and give them hope for a utopian state. Corporal claims that Makak is bound to his mental illness and blindly believes the stupidity of his imagination. As Sigmund Freud suggests that, ‘finding the ways to seek pleasure is a way to avoid pain’ (1920).

Alfred Adler pinpoints that, ‘lack of self-esteem provokes the sense of inferiority in human beings’ (2013). Corporal Lestrade is actually employed under the British law and bound to follow the legal restrictions of Roman rules. He suffers from an ‘inferiority complex’ due to the enslavement under the British supremacy. Sigmund Freud asserts the same point that, ‘a person relives his trauma over and over again to generate psychological pressure’ (1920). Lestrade labels Makak as a disabled and mentally disturbed person who lives in a white society throughout his life and after many years of slavery suddenly hopes for a miracle to happen. Lestrade claims that, “It is the crippled who believe in miracles. It is the slaves who believe in freedom” (Walcott, 1970). Corporal knows that



the freedom of native people is not an easy task to perform by a single individual and Makak is equivalent to committing a crime by this rebellious action. Adler further elaborates that, 'striving for superiority is the key behind all human behaviors' (2013). The slavery and oppression of Corporal Lestrade washes his brain with the passage of time and for the sake of his employment, he is bound to implement the Roman law. He repeatedly denies the ideology of Makak and excited for chasing and defeating Makak as a barrier. Corporal mentions that there is nothing quite so exciting as putting down the natives (Walcott, 1970).

Finally, the last in order obstacles in Makak's journey are his jail inmates Tiger and Souris. They question Makak's foresightedness and ask for authentication behind his vision of utopian land. Tiger investigates in a mocking tone, "What I will find in Africa?" (Walcott, 1970). Makak tells him that they find the calmness of nature and peace of mind in their homeland. As Sigmund Freud asserts that, 'a person focuses more on seeking pleasure rather than pain principle' (1920). Makak forcefully convinces his fellow prisoners to follow him towards Africa and both of the prisoners are greedy for the hidden money of Makak which he tells them to give after escaping from the jail. They agreed to go with Makak on the Monkey Mountain. After reaching Africa and becoming the law legislator of his own court, Makak recalls all the barriers such as his own mental trauma and the and struggles he faced during his journey towards Africa. Makak disappointingly admits that, "I have brought a dream to my people, and they rejected me" (Walcott, 1970). According to Alfred Adler, 'success and happiness is achieved by overcoming the sense of inferiority' (2013). Makak accepts the fact that his own black community betrays him and rejects his ideology of just and peaceful utopian land. He claims that his dream is not confined to his own self but for the betterment of his native people.

To conclude all the barriers in the way of Makak, we consider that his native companions and mental traumas are responsible to refrain him from chasing his dream destination. Throughout Makak's journey, the enforcement of law by Corporal Lestrade, misconceptions and betrayal by Moustique and the doubts of Tiger and Souris forbids Makak to achieve the land of his imagination. Beside the native people, the psychological enslavement of Makak stops him to implement his ideology in real life.

### Conclusion

A wide range of theoretical approaches are applicable on Derek Walcott's play *Dream on Monkey Mountain*. The dramatic works of Walcott are not confined to label under a single critical banner as it includes a variety of epic dramas to musicals. It elaborates the psychological strands such as; collective unconscious, dream, delirium and resistance. *Dream on Monkey Mountain* also depicts an essence of racial memory and archetypes. The prophetic ideals of Makak are reflected by his extraordinary dream and fantasy. He develops a passion to bring revolution in the fate of native Africans. Although dreams are not ever lasting but their endings symbolize a beginning of rebellious reality.

The visions of Makak suggest the opportunity to completely transform the perception of oneself. In the end, beheading of the white goddess rescues Makak's mind from his preoccupation with white supremacy. We argue throughout this work that the point of fantasy, dream and utopian land is the only way for African people to get freedom from the obsession of whiteness in their mind. The revolutionary changes and innovations in African politics, make people to think about their future. The natives think to finally take initial steps towards their psychological freedom from the colonizers. As Carter asserts that, "one should not sleep to dream but dream to change the world".

The very title of the play *Dream on Monkey Mountain*, by Derek Walcott, makes it a complex piece of literature due to its multifaceted interpretations. But we consider it appropriate to examine the play with the lens of Sigmund Freud's *Interpretation of Dreams* and Thomas More's *Utopia*. The protagonist of the play, Makak dreams about different signs, visions and fantasize about a utopian land in which his native community have all the liberties of life which they lack in reality. He does not take his hallucinations as a false temptation but an inner urge and hidden desire for developing his imaginative world with his comfort zones. Dreams are said to be the new beginning of this world and an initial step towards success. As Mahmoud Darwish claims that, "the dead do not dream, I am dreaming because I am alive" (1982).

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