



RE-LIVING THE "DREAM ON MONKEY MOUNTAIN": AN INTERDISCIPLINARY ANALYSIS

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Abstract

This research paper explores the concept presented in the play "Dream on Monkey Mountain" through an interdisciplinary lens, drawing on insights from cultural studies, literature, and psychology. The paper investigates how this concept is manifested in different forms of artistic expression and examines its significance in understanding human experiences and cultural narratives. By analyzing various cultural artifacts, literary works, and psychological theories, the paper aims to uncover the underlying themes and symbols associated with the "Dream on Monkey Mountain" and its relevance in the contemporary context. Through a comprehensive interdisciplinary analysis, this research contributes to a deeper understanding of the complexities inherent in human cognition, perception, and cultural representations.

Keywords: Psychoanalysis, Postcolonialism, Existentialism, Cultural Hybridity, Self-actualization

Introduction

The concept presented by Derek Walcott in the play "Dream on Monkey Mountain" has been a subject of fascination and intrigue across various disciplines and cultural frameworks. This research paper seeks to delve deep into the multifaceted aspects of this enigmatic concept, employing an interdisciplinary approach that incorporates perspectives from anthropology, psychology, literature, and cultural studies.

The aim of this research is to unravel the layers of meaning encapsulated within "Dream on Monkey Mountain" and to analyze its significance in diverse cultural contexts. Through this investigation, we hope to shed light on the underlying symbolism, myths, and psychological implications associated with the concept, leading to a more profound understanding of its relevance in contemporary society.

By drawing on a range of scholarly sources and theoretical frameworks, this paper aims to offer a comprehensive exploration of

"Dream on Monkey Mountain," uncovering its implications for individual and collective identities, belief systems, and cultural practices. Furthermore, it seeks to provide a platform for dialogue and reflection, inviting readers to critically engage with the diverse interpretations and implications of this intriguing phenomenon.

Furthermore, this paper underscores the importance of interdisciplinary scholarship in enriching the interpretation of literary and cultural works, and in fostering a more holistic comprehension of complex and nuanced artistic expressions.

In doing so, this research paper strives to contribute to the broader discourse on cultural symbolism, collective imaginaries, and the interconnectedness of human experience. Through an interdisciplinary lens, it aspires to unveil the richness and complexity of "Dream on Monkey Mountain," offering new insights and avenues for further exploration in the fields of anthropology, psychology, literature, and cultural studies.

Psychoanalytic Analysis of "Dream on Monkey Mountain"

One of the key aspects to be examined in this analysis is the role of dreams in the play. Dreams play a central role in "Dream on Monkey Mountain" as they provide a unique perspective into the inner worlds of the characters and offer insight into their desires, fears, and subconscious thoughts. Sigmund Freud's psychoanalytic theories can provide a lens through which to understand the significance of dreams in the play.

Carl Jung's theories on dreams can also provide valuable insights into the analysis of "Dream on Monkey Mountain." Jung believed that dreams were not just reflections of an individual's personal unconscious, but also contained elements from the collective unconscious.

Freudian Analysis of "Dream on Monkey Mountain"

"Dream on Monkey Mountain" by Derek Walcott can be analyzed through the lens of Sigmund Freud's psychoanalytic theories, particularly the role of dreams in revealing repressed desires and conflicts within the characters' psyche. One of the central characters, Makak, exemplifies Freud's theory of dreams as the play delves into his subconscious through vivid and symbolic dream sequences.

Freud posited that dreams offer insight into an individual's repressed desires, and Makak's dreams in the play reflect this notion. For instance, in one scene, Makak dreams of possessing immense power and control over others, which can be interpreted as his subconscious longing for agency and autonomy in the face of colonial oppression. This exemplifies Freud's view of dreams as manifestations of unfulfilled desires and internal conflicts within an individual's psyche.

Moreover, Freud's concept of the "dream-work" can be applied to decipher the symbolic elements in Makak's dreams. The recurring presence of monkeys in Makak's dreams can be seen as a manifestation of his connection to nature and his yearning for freedom, reflecting his deep-seated desire to break free from the constraints of colonial domination.

Furthermore, Freud's theory of the "uncanny" can also be applied to the play, as the uncanny represents a sense of unease or discomfort caused by something that is familiar yet strange. In "Dream on Monkey Mountain," the eerie and surreal nature of Makak's dreams evokes feelings of the uncanny, blurring the line between reality and the subconscious, thereby adding to the play's psychological depth.

In "The Interpretation of Dreams," Freud stated, "Dreams are the royal road to the unconscious," underscoring the significance of dreams as gateways to understanding the deeper layers of the human psyche. This quote

resonates with the exploration of Makak's dreams in "Dream on Monkey Mountain," as they serve as windows into his innermost desires and struggles, shedding light on the psychological complexities underlying the narrative.

Jungian Analysis of "Dream on Monkey Mountain"

In addition to Freudian analysis, Carl Jung's theories offer valuable insights when interpreting "Dream on Monkey Mountain." Jung proposed the concept of the collective unconscious, suggesting that dreams contain elements that are not only personal but also stem from a shared psychic inheritance of humanity, "Dreams are impartial, spontaneous products of the unconscious psyche, outside the control of the will. They are pure nature; they show us the unvarnished, natural truth..." (Jung) Makak's dreams and the apparitions in the play can be understood through Jung's perspective, highlighting their connections to both personal and collective longings for freedom and self-realization.

Makak's dreams serve as a window into his personal unconscious, revealing his individual desires and fears. However, they also tap into the collective unconscious, reflecting universal themes that resonate with human experiences beyond Makak's individuality. Jung's concept of archetypes, universal symbols and motifs shared across cultures, can be applied to Makak's dreams. The recurring presence of monkeys in Makak's dreams can be interpreted as an archetype representing humanity's primal instincts and the longing for liberation from societal constraints. This symbol not only reflects Makak's personal yearning for freedom but also resonates with the collective human psyche's timeless pursuit of autonomy and self-realization.

Furthermore, the apparitions that appear in Makak's dreams can be analyzed through Jung's idea of the anima, the feminine aspect of a male's psyche, and the animus, the

masculine aspect of a female's psyche. In "Dream on Monkey Mountain," the apparitions can be seen as manifestations of both personal and collective anima, representing the suppressed aspects of Makak's own femininity and the yearning for freedom intertwined with the collective feminine principle. This dual representation highlights the interplay between personal and collective longing for freedom and self-realization, as well as the integration of diverse and suppressed aspects of the human psyche.

Jung's remark, "The dream is a little hidden door in the innermost and most secret recesses of the soul," (Jung) resonates with the exploration of Makak's dreams and the apparitions in "Dream on Monkey Mountain." This quote emphasizes the profound nature of dreams as pathways to both personal and collective unconscious, underscoring their significance in unraveling the depths of the human experience.

Incorporating the Dream Theory

"Dream on Monkey Mountain" by Derek Walcott is intricately woven with the motif of dreams, presenting a rich ground for analysis through the lens of Dream Theory. The play's title itself emphasizes the dream motif, alluding to a surreal and potentially transformative experience that blurs the boundaries between reality and the subconscious. Makak's hallucinations and visions further contribute to this interplay between dreams and reality, showcasing how dreams serve as a profound vehicle for self-discovery and transformation.

As per Dream Theory, the significance of the play's title, "Dream on Monkey Mountain," cannot be overlooked. The title suggests a juxtaposition of the fantastical and the earthly, echoing the duality present in dreams where the conscious and unconscious realms intertwine, "The dream is a series of images, which are apparently contradictory and nonsensical, but arise in reality from

psychologic material which yields a clear meaning." (Jung). Reflecting on the title through the words of Ernest Hartmann, who described dreams as "emergent properties of the sleeping brain, reflecting both its organization and its role in waking thought," (Hartmann) the play's title emerges as a captivating embodiment of the intricacies of the human mind and the emergence of deeply rooted desires and fears in the realm of dreams.

Makak's experiences in the play further illustrate the profound intermingling of dreams and reality. His vivid and symbolic dreams echo the sentiments put forth by Freud, who posited that dreams are a pathway to the unconscious, reflecting repressed desires and conflicts within an individual's psyche. Notably, Makak's dream of wielding power and control can be seen as a manifestation of his inner yearning for agency in the face of societal oppression, aligning with Freud's views on dreams as a window into an individual's unfulfilled desires and internal struggles.

Moreover, the recurring presence of monkeys in Makak's dreams becomes a pivotal symbol, resonating with his longing for freedom and a connection to nature. This aligns with the tenets of Dream Theory, as it mirrors the notion presented by Carl Jung regarding the collective unconscious and the presence of archetypes that are deeply ingrained in the human psyche. Jung's perspective sheds light on the universal symbolism of the monkey as an archetype, signifying primal instincts and the universal pursuit of liberation from societal constraints.

The ethereal nature of Makak's dreams blurs the line between the conscious and subconscious, echoing Freud's concept of the "uncanny," which evokes a sense of unease rooted in the familiar yet strange. This interplay between reality and the dream world accentuates the psychological depth of the play, creating an atmosphere where the boundaries of existence and inner desires become enigmatically intertwined.

Drawing from the words of Allan Hobson, a prominent Dream Theorist, who described dreams as "a theater of the emotions where our most fundamental fears, anxieties, and aspirations are powerfully activated," "Dream on Monkey Mountain" emerges as a compelling exploration of the human psyche through the lens of Dream Theory. Makak's dreams serve as a profound vehicle for self-discovery, encapsulating the deeply rooted fears, desires, and aspirations that propel the human experience towards transformation and liberation.

Applying the Concept of Double-consciousness

"Dream on Monkey Mountain" delves into the complexities of identity, oppression, and self-realization, mirroring the concept of "double-consciousness" proposed by W.E.B. Du Bois. Through an analysis rooted in Du Bois's concept, the play's events, characters, and Makak's internal conflict can be elucidated, shedding light on the nuanced negotiation between individual and imposed identities shaped by colonial history.

Makak's internal conflict, his self-loathing as a black man, parallels Du Bois's concept of double-consciousness, encapsulating the duality of his identity and the conflicting forces at play within him. This concept illustrates the internal struggle faced by black individuals in navigating their sense of self amidst the imposition of a subjugated identity shaped by colonial history. Makak grapples with the internalized oppression and denigration perpetuated by societal norms, reflecting the pervasive impact of colonialism on shaping his self-perception.

Makak's negotiation between his own identity and the imposed identity unfolds vividly in the play, epitomizing the intricate interplay illuminated by Du Bois's concept. The conflict within Makak epitomizes the coexistence of his genuine self and the constructed identity imposed upon him by the

colonial context, encapsulating the enduring impact of historical oppressions on individual consciousness.

Furthermore, the characters in "Dream on Monkey Mountain" embody the complexities of double-consciousness, reflecting the multifaceted nature of their identities shaped by historical and societal forces. Through the character of Makak and the interactions with other personas, the play encapsulates Du Bois's notion of "twoness," portraying the simultaneous awareness of one's individuality and the constraining presence of an external societal gaze.

A poignant example that resonates with Du Bois's concept is Makak's yearning for freedom and self-realization, intertwining with the imposed colonial narratives that have delineated his sense of self. This intricate negotiation exemplifies the dual existence within Makak, reflecting the internalized societal perceptions and his individual aspirations, echoing Du Bois's articulation of the double-consciousness experienced by black individuals.

Quoting Du Bois's seminal work "The Souls of Black Folk," where he articulates, "It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity," (Du Bois) resonates deeply with Makak's internal conflict and the overarching themes within "Dream on Monkey Mountain." This quote underscores the poignant manifestation of double-consciousness within the play, encapsulating the enduring struggle and poignant introspection ingrained within the black experience.

In conclusion, "Dream on Monkey Mountain" intricately weaves the complexities of identity, oppression, and self-realization through the framework of double-consciousness. By intertwining Makak's internal conflict and the experiences of the characters

with Du Bois's concept, the play offers a profound exploration of the enduring impact of colonial history on individual consciousness and the negotiation between imposed and genuine identities.

Cultural Hybridity in "Dream on Monkey Mountain"

"Dream on Monkey Mountain" by Derek Walcott exemplifies the concept of Cultural Hybridity through its portrayal of Makak's vision of becoming an African king, bridging the gap between his Caribbean identity and an imagined African heritage. Makak's desire to reclaim an African kingship reflects the amalgamation of diverse cultural influences, challenging fixed notions of identity and embracing a hybrid sense of self.

Makak's vision of becoming an African king embodies elements of Cultural Hybridity as he transcends the boundaries of his Caribbean identity and embraces an imagined African heritage. This fusion of cultural elements highlights the complexity of identity formation and the convergence of multiple cultural influences within an individual's sense of self. Makak's aspiration to embody an African king represents a symbolic blending of his Caribbean upbringing with an idealized African ancestry, showcasing an intricate interplay of cultural hybridity in shaping his aspirations.

Furthermore, Makak's journey towards self-realization and empowerment symbolizes the transformative potential inherent in cultural hybridity. By envisioning himself as an African king, Makak navigates the interstices of diverse cultural identities, challenging fixed notions of categorization and embracing a fluid and multifaceted understanding of his own heritage. This resistance to essentialized identities underscores the liberating force of cultural hybridity, allowing Makak to transcend the confines of singular cultural categorizations and embrace a nuanced and dynamic sense of self.

The play also highlights the nuanced negotiation of cultural hybridity through the

interactions and conflicts among the characters. The diverse cultural backgrounds and experiences of the characters mirror the intricate intermingling of cultural influences within the Caribbean context, embodying the complex and dynamic nature of cultural hybridity in a postcolonial setting. The interactions between characters from diverse cultural backgrounds underscore the fluid and adaptive nature of identity formation, challenging essentialist perspectives and affirming the vitality of cultural hybridity in shaping individual and collective narratives.

An example that encapsulates the essence of cultural hybridity within the play is Makak's dialogue with other characters, where he seeks to reconcile his Caribbean identity with his envisioned African lineage. This interaction reflects the transformative potential of cultural hybridity, as Makak navigates the convergence of diverse cultural threads and envisions a dynamic synthesis of his multifaceted heritage. This negotiation of cultural hybridity challenges fixed notions of identity and highlights the malleability and resilience of cultural affiliations within the postcolonial context.

Quoting Homi K. Bhabha, who articulated the concept of cultural hybridity as "the in-between space that is the terrain of cultural diversity and a site of negotiation of cultural difference," (Bhabha) illuminates the profound resonance of cultural hybridity within "Dream on Monkey Mountain." This quote underscores the transformative potential inherent in cultural hybridity, emphasizing the dynamic and adaptive nature of cultural identities within the play's narrative.

In analyzing "Dream on Monkey Mountain" through the lens of cultural hybridity, the play emerges as a compelling exploration of the fluid and multifaceted nature of identity formation in a postcolonial context. Through Makak's vision of becoming an African king, the interactions among the characters, and the transformative potential of cultural

hybridity, the play challenges essentialized perspectives and celebrates the dynamic interplay of diverse cultural influences in shaping individual and collective identities.

Foucauldian Analysis of the Play

Michel Foucault's concept of power and knowledge, as outlined in his seminal work "The History of Sexuality," offers a profound framework for analyzing the dynamics of agency and control within the play "Dream on Monkey Mountain." The intersecting themes of colonial oppression, individual resistance, and the pervasive influence of power structures align with Foucault's conceptualization of power as a pervasive force that operates through various channels, shaping individual subjectivities and governing societal norms.

The character of Makak serves as a focal point for understanding the manifestation of power within the play, reflecting the intricate dynamics of subjugation and resistance. Foucault's notion of the panopticon, a metaphor for the pervasive nature of disciplinary power, finds resonance in Makak's internalized surveillance and the external mechanisms of control that shape his consciousness. Makak's yearning for freedom and self-realization contends with the insidious effects of disciplinary power, encapsulating the enduring struggle against oppressive forces that permeate his individual existence.

Moreover, the institutional frameworks and colonial legacies depicted in the play elucidate the pervasive nature of power and knowledge as articulated by Foucault. The characters' interactions within the colonial context mirror the hierarchical structures of power and the dissemination of ideologies that perpetuate subjugation. Through the lens of Foucault's analysis, the play unveils the entrenchment of power within institutional practices and the normalization of hegemonic narratives, underscoring the profound impact of power-knowledge dynamics on individual agency and societal formations.

A striking example that parallels Foucault's conceptualization of power-knowledge dynamics is Makak's negotiation of his own subjectivity within the colonial framework. His internalized surveillance and the external surveillance mechanisms wielded by colonial structures mirror the disciplinary power that regulates and exerts control over individual consciousness, echoing Foucault's exploration of the operation of power through surveillance and normalization.

Quoting Foucault's assertion, "Where there is power, there is resistance," (Foucault, vol. 1) illuminates the dialectical interplay of power and agency within the play. Makak's resistance to the pervasive mechanisms of power signifies a profound assertion of individual autonomy and the enduring potential for subverting hegemonic control, resonating with Foucault's emphasis on the intrinsic link between power and resistance.

In deconstructing "Dream on Monkey Mountain" through the framework of Michel Foucault's concepts, the play emerges as a poignant exploration of power dynamics, knowledge production, and mechanisms of resistance within the colonial context. The pervasive influence of power, the complexities of individual subjectivities, and the negotiation of agency intersect within the play's narrative, offering a profound reflection of Foucault's insights into the intricate workings of power within societal and individual realms.

Reading through the Lens of Abraham Maslow

Abraham Maslow's hierarchy of needs provides a compelling framework for examining the characters and events within the play "Dream on Monkey Mountain." Maslow's theory posits that individuals are motivated by a hierarchy of needs, ranging from basic physiological requirements to higher-level aspirations for self-actualization and transcendence. By analyzing the characters' behaviour and motivations through the lens of Maslow's hierarchy, a deeper understanding of

their actions and the play's thematic nuances emerges.

Makak's journey to assert his African lineage and envision himself as an African king reflects the fundamental human need for self-actualization, as conceptualized by Maslow. Amidst the complexities of postcolonial identity and cultural hybridity, Makak seeks to transcend societal constraints and fulfill his inherent potential, resonating with Maslow's emphasis on the pursuit of personal growth and authenticity. This quest for self-actualization underlines the enduring human impulse to realize one's fullest capabilities and find intrinsic fulfilment.

Furthermore, the interactions among the characters and their aspirations within the play can be viewed through the lens of Maslow's hierarchy. For instance, the character of Moustique embodies the pursuit of love and belonging, as evidenced by his longing for recognition and connection within the community. His actions and emotional expressions underscore the universal human need for social affiliation and interpersonal validation, reflecting Maslow's emphasis on the significance of intimate relationships in fulfilling relational needs.

In a parallel analysis, the character of Tigre embodies the notion of safety and security within Maslow's hierarchy. Tigre's adherence to conventional authority and his quest for material stability amidst the postcolonial realities exemplify the fundamental human need for safety and stability, as articulated by Maslow. Tigre's actions reflect a poignant yearning for security and predictability within an environment marked by historical upheaval and social dislocation.

Maslow's assertion, "A musician must make music, an artist must paint, a poet must write, if he is to be ultimately happy. What a man can be, he must be," (Maslow) illuminates the resonance of Maslow's theory within the play. This quote underscores the inherent drive

for self-actualization and the pursuit of individual fulfilment, echoing the thematic undercurrents of the characters' aspirations and struggles within "Dream on Monkey Mountain."

Moreover, Maslow's concept of self-actualization aligns with Makak's visionary transformation and his endeavour to reconcile his fragmented identity, embodying the profound yearning for personal authenticity and holistic integration. The play's exploration of cultural hybridity and individual agency intersects with Maslow's framework, offering a nuanced portrayal of human aspirations and the persistent pursuit of self-realization amidst complex sociocultural dynamics.

In deconstructing "Dream on Monkey Mountain" through the framework of Abraham Maslow's hierarchy of needs, the play emerges as a poignant exploration of human motivations, existential aspirations, and the multifaceted nature of personal growth within a postcolonial milieu. Maslow's theory provides a lens through which the characters' actions and desires can be comprehensively analyzed, shedding light on the universal human quest for fulfilment and self-actualization within diverse cultural landscapes.

Postcolonial Perspectives

The play "Dream on Monkey Mountain" by Derek Walcott delves deeply into the complexities of identity in a postcolonial context, addressing the profound impact of colonial history on individual and collective identity. Through the lens of Postcolonial Theories, this analysis will explore the events, characters, and themes of the play, examining how Makak's self-hatred and his vision of returning to Africa reflect the intricate dynamics of power, agency, and resistance within the colonial framework.

Characters and Identity in a Postcolonial Context

In the play, Makak's internalized surveillance and his yearning for freedom

parallel the concepts of internalized colonialism and resistance discussed by Postcolonial Theorists such as Frantz Fanon. Fanon's exploration of the psychological effects of colonization resonates with Makak's internal struggles and his desire to liberate himself from the oppressive forces that shape his consciousness. Makak's self-hatred and yearning for his African roots can be seen as a manifestation of the psychological impact of colonialism on his sense of self.

Additionally, the character of Moustique embodies the complexities of identity in a postcolonial context, grappling with the hybrid nature of his cultural identity. Edward Said's theories of Orientalism and the construction of the "other" shed light on Moustique's navigation of his place within the colonial framework, emphasizing the pervasive influence of colonial ideologies on individual subjectivities. Moustique's longing for recognition and connection reflects the struggle for agency and belonging within a postcolonial society marked by cultural hybridity and power dynamics.

Power Dynamics and Resistance

The play elucidates the entrenchment of power within institutional practices, showcasing the hierarchical structures of power and the dissemination of ideologies that perpetuate subjugation, echoing the insights of Postcolonial Theorists. The character of Tigre embodies the embrace of conventional authority and the pursuit of material stability, reflecting the internalization of hegemonic narratives within the postcolonial context.

Drawing from the words of Frantz Fanon, "Imperialism leaves behind germs of rot which we must clinically detect and remove from our land," (Fanon) resonates with the characters' negotiations of their own subjectivities within the colonial framework, highlighting the enduring impact of colonial history on individual and collective identity.

Makak's Vision of Returning to Africa

Makak's vision of returning to Africa reflects the longing for a pre-colonial, authentic African identity, resonating with Postcolonial Theorists' discussions of decolonization and the reclamation of cultural heritage. The character's yearning can be paralleled with Edward Said's emphasis on the importance of reclaiming agency and representation in the face of colonial narratives, shedding light on Makak's profound desire to transcend the colonial legacy and assert his authentic identity.

This analysis provides a comprehensive understanding of "Dream on Monkey Mountain" through the lens of Postcolonial Theories, highlighting the complexities of identity, power dynamics, and the enduring impact of colonial history on individual and collective consciousness. The play serves as a poignant reflection of the intricate interplay between colonial legacies, personal agency, and the quest for self-realization within the postcolonial milieu.

Existentialist View of "Dream on Monkey Mountain"

"Dream on Monkey Mountain" presents a compelling exploration of existentialist themes, delving into the complexities of individual consciousness, freedom, and the search for authentic selfhood. This existentialist analysis will examine the events, characters, and thematic undercurrents of the play through the lens of Existentialist Theories, elucidating how Makak's quest for identity and freedom aligns with existentialist concepts, and how his longing for Africa represents an existential yearning for authenticity and belonging.

Makak's Quest for Identity and Freedom

Makak's internal struggles and his endeavour to transcend societal constraints parallel the fundamental tenets of Existentialist Theories, particularly the concept of individual freedom and responsibility posited by Jean-Paul Sartre. Sartre's assertion that "existence precedes

essence" resonates with Makak's existential journey, as he grapples with the inherent freedom to define his own identity and purpose amidst a world fraught with external influences.

Furthermore, Albert Camus's exploration of the absurd and the quest for meaning in his work "The Myth of Sisyphus" provides a lens through which Makak's quest for personal authenticity can be understood. Like Camus's Sisyphus, Makak confronts the absurdity of his existence and strives to find meaning and coherence in a world marked by uncertainty and cultural dislocation.

Desire to Return to Africa as an Existential Longing

Makak's visionary longing to return to Africa can be interpreted as an existential yearning for authenticity and belonging, resonating with Existentialist Theorists' discussions of alienation and the search for rootedness. Frantz Fanon's exploration of alienation and the yearning for authentic selfhood within a colonial context sheds light on Makak's profound desire to reclaim his African heritage and transcend the existential void engendered by historical and cultural displacements. Makak's impassioned declaration, "I am the chosen one," signifies his existential assertion of agency and the rejection of predetermined roles imposed by societal expectations.

Existentialist Choices Shaping Makak's Journey

Makak's pivotal choices and internal conflicts reflect the existentialist emphasis on individual agency and the burden of personal responsibility. His rejection of societal norms and his visionary quest for personal authenticity align with Existentialist Theories' emphasis on the individual's capacity to shape their own existence and define their essence through conscious choices. Sartre's assertion "Man is condemned to be free; because once thrown into the world, he is responsible for everything he does" (Satre) encapsulates the existential burden

of freedom and responsibility, resonating with the existential dilemmas confronted by Makak in the play. Moreover, Camus's remark "The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion" (Camus) illuminates the existentialist spirit of rebellion and individual agency that shapes Makak's existential journey as he confronts the constraints of his world.

Conclusion

In conclusion, "Dream on Monkey Mountain" delves into the intricate interplay between colonial legacies, personal agency, and the quest for self-realization within the postcolonial milieu through the lens of Postcolonial Theories. Makak's internal struggles and his endeavor to transcend societal constraints parallel the fundamental tenets of Existentialist Theories, particularly the concept of individual freedom and responsibility posited by Jean-Paul Sartre. As the play unfolds, it becomes clear that the characters' negotiations of their own subjectivities underscore the enduring impact of colonial history on individual and collective identity, resonating with the existential burden of freedom and responsibility encapsulated by Sartre's assertion that "existence precedes essence."

Furthermore, "Dream on Monkey Mountain" serves as a poignant reflection of the absurdity of existence and the quest for meaning in a world marked by uncertainty and cultural dislocation, aligning with Albert Camus's exploration of the absurd in "The Myth of Sisyphus." Makak's visionary longing to return to Africa can be interpreted as an existential yearning for authenticity and belonging, reflecting the existentialist emphasis on individual agency and the burden of personal responsibility. The play, therefore, presents a comprehensive understanding of the complexities of identity, power dynamics, and the enduring impact of colonial history on individual and collective consciousness,

echoing the insights of both Postcolonial and Existentialist Theorists.

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