Hacettepe University Graduate School of Social Sciences
Department of English Language and Literature
British Cultural Studies Programme

FRAGMENTATION AND IDENTITY IN DEREK WALCOTT'S *DREAM ON MONKEY MOUNTAIN* AND *PANTOMIME*

İmren YELMİŞ

A Master's Thesis

Ankara, 2007

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İmren Yelmiş tarafından hazırlanmış olan “Fragmentation and Identity in Derek Walcott’s *Dream on Monkey Mountain* and *Pantomime*” başlıklı bu çalışma, 7 Haziran 2007 tarihinde yapılan tez savunma sınavında başarılı bulunmuş olup jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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To my dear family. . .

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ÖZET

YELMİŞ, İmren. *Fragmentation and Identity in Derek Walcott's* Dream on Monkey Mountain *and* Pantomime, Yüksek Lisans Tezi, Ankara, 2007.

İngilizlerin Karayip adaları gibi dünyanın pek çok yerinde uygulamış olduğu sömürgecilik politikasının sömürgeleştirilen toplumlar üzerinde fiziksel ve psikolojik baskılara neden olduğu inkâr edilemez bir gerçektir. İngilizlerin beyaz ırkın siyah ırktan üstün olduğunu savunması, Avrupa merkeziyetçi bir yaklaşım izleyerek Avrupa dışında kalan kültürlerin geri kalmış kültürler olduğunu iddia etmesi ve bu toplumları Avrupalılaştırma çabası, sömürge toplumların kendi kültürlerinden soğuyarak Avrupalılar gibi olmaya çalışmalarına neden olmuştur. Bununla birlikte, sömürgecilik döneminde sömürgeci toplumlar tarafından yazılmış olan edebiyat eserlerinde görülen sömürgecilik faaliyetlerini haklı çıkarma çabası göz ardı edilemez. Bu durum, İkinci Dünya Savaşı'ndan sonra sömürgelerin yavaş yavaş bağımsız olmalarına kadar devam etmiştir. Sömürgeciliğin sona ermekte olduğu dönemde, önceden sömürge olmuş toplumlardaki aydın kimseler tarafından yazılan edebi eserler ve eleştiriler, Edward Said'in *Orientalism* (1978) adlı kitabını yazıp yayınlamasına kadar önemsenmemiştir. Ancak, Said'in bu kitabının ardından, sömürgecilik sonrası dönem edebiyat eserleri büyük bir önem kazanmıştır. Sömürgeci toplumlar, İkinci Dünya Savaşı'ndan sonra eski sömürgeler üzerindeki politik ve fiziksel baskılarını çekmişlerdir. Ne var ki bu durum sömürgeciliğin yaratmış olduğu problemleri tamamıyla ortadan kaldıramamıştır. Sömürgecilik, sömürülen toplumlara miras olarak kimlik bölünmesi ve krizinin yanı sıra "yeni-sömürgecilik" denilen ve sömürgecilerin eski sömürgeler üzerindeki ekonomik çıkarlarının hâlâ devam ettiğini ima eden yepyeni bir kavram bırakmıştır. Avrupa kültürü ile kendi geçmiş kültürleri arasında kalan Karayip toplumları, nereye ait olduklarını bilemedikleri için sürekli bir kimlik arayışı içerisindedirler. Dolayısıyla, sömürgecilik sonrası dönemde yazılmış olan eserlerde bahsedilen temel konular, daha önceden sömürgeciliği yaşamış toplumlarda görülen bölünmüşlük, kimlik sorunu ve sömürgeciliğin insanlar üzerinde bırakmış olduğu önemli etkiler olmuştur.

Derek Walcott'ın yazdığı *Dream on Monkey Mountain* (1967, Maymun Dağı'ndaki Rüya) ve *Pantomime* (1978, Pandomim) adlı tiyatro eserleri, tam olarak bu problemler üzerinde durmaktadır. Bu tez, Walcott'ın bu iki oyunu çerçevesinde sömürgecilik sonrası dönem teorilerine referans vererek, Karayip insanlarının sömürgecilik sonrası dönemde yaşamakta olduğu kimlik sorunu ve bölünmüşlük duygusunu incelemeyi amaçlamaktadır. Giriş bölümünde, Karayip adalarının sömürgecilik ve sömürgecilik sonrası tarihi ile bir sömürgecilik sonrası dönem yazarı olan Walcott hakkında bilgi verilmektedir. Tezin daha sonraki kısımlarında, *Dream on Monkey Mountain* ve *Pantomime*, yukarıda belirtilen konular açısından ayrıntılı bir şekilde incelenmekte; sömürgecilik sonrası dönemin, aslında sömürgeciliğin etkilerinin toplumlar üzerinde devam ettiği bir dönem olduğu ve bu dönem Karayip yerli halkının ciddi bir kimlik sorunu yaşayan melez insanlar olduğu vurgulanmaktadır.

Anahtar Sözcükler

Sömürgecilik, Sömürgecilik Dönemi, Sömürgecilik Sonrası Dönem, Sömürgecilik Sonrası Dönem Edebiyatı, Bölünmüşlük, Kimlik Sorunu, Derek Walcott, *Dream on Monkey Mountain*, *Pantomime*

ABSTRACT

YELMİŞ, İmren. *Fragmentation and Identity in Derek Walcott's* Dream on Monkey Mountain *and* Pantomime, MA Thesis, Ankara, 2007.

It is an undeniable fact that the colonialist policy – which was applied by the English in a number of places in the world like the Caribbean islands – has given way to physical and psychological pressure on the once colonized peoples. English people's defending the idea that the white are superior to the black, their claiming that non-European cultures are underdeveloped cultures by applying a Eurocentric worldview, and their efforts to Europeanize these cultures have caused the indigenous to get away from their own cultures and to try to be like Europeans. In addition, it cannot be ignored that there is an effort to justify colonization in the literary works that colonizer cultures wrote during the colonization period. This condition continued until colonies gradually began to gain independence after World War II. The literary works written by the intellectual indigenous people during the beginning of the postcolonial period were not taken seriously until Edward Said wrote and published his *Orientalism* (1978). However, after the publication of this work, postcolonial literary works gained great importance. Although colonizers drew their political and physical pressure back, this condition could not give an end to the problems caused by colonization. The legacy of colonization to the colonized was fragmentation and identity crisis, and a brand new concept called "neo-colonialism" which implies that colonizers still take economic advantage of the once colonized countries. The Caribbeans who sway between the European culture and their own previous culture – the one they had before their migration to the Caribbean islands – are in a continuous search for an identity as they do not know where they belong. Thus, the major themes in the works written in the postcolonial period have been the fragmentation and identity crisis experienced by the once colonized peoples and the important impacts of colonialism on the indigenous.

Derek Walcott's plays, *Dream on Monkey Mountain* (1967) and *Pantomime* (1978) deal with exactly these problems. This thesis aims to analyze particularly the identity crisis and fragmentation undergone by West Indians in the postcolonial age

with reference to these two plays of Walcott and to postcolonial theories. In the introduction part, some information about the colonial and postcolonial history of the West Indies and about Walcott as a postcolonial writer is given. Later in the thesis, *Dream on Monkey Mountain* and *Pantomime* are studied thoroughly in terms of the above mentioned problems, and it is demonstrated within the context of these two plays that the postcolonial age is, in fact, a period in which the impacts of colonialism on the indigenous still continue and that the indigenous of the postcolonial West Indies are also hybrid people experiencing a serious identity crisis.

Key Words

Colonialism, the Colonial Period, the Postcolonial Period, Postcolonial Literature, Fragmentation, Identity Problem, Derek Walcott, *Dream on Monkey Mountain*, *Pantomime*

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INTRODUCTION

> "I met History once, but he ain't recognize me" (Walcott, "The Schooner *Flight*")

Today, it is said that the colonial age is over, and the new age is called "postcolonial," meaning "coming after colonialism." However, the term "postcolonial" is a problematic one since to many people it may connote "a concern only with the national culture after the departure of the imperial power" (Ashcroft, Griffiths, and Tiffin 1). The case is not so simple, though. If in the postcolonial age the great influence of colonialism on postcolonial peoples is still mentioned, maybe it is better to think about the term once more.

Colonialism has determined the present condition of the once colonized peoples who are now face to face with the legacy of colonialism. This legacy is nothing more than a set of problems, including "hybridity," identity crises, displacement and "mimicry," all of which will be illustrated in detail in the following pages. Thus, it will be better to understand the term "postcolonial" in the way that Ashcroft, Griffiths and Tiffin describe it. They point out that the term should be used "to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression" (2).

From the late 1970s on, postcolonial studies have been an important part of literary studies. As Hastings argues, in the development of postcolonial studies, the publication of Edward Said's *Orientalism* (1978) was especially influential as it stressed that Western literary discourse described the non-European peoples and cultures, to use Hasting's words, "as an alien 'other,' not part of the universal culture of the West" ("Historical"). Hence, the classical works of English literature began to be read critically, and as called to attention by Akıllı, the classical works of English literature such as Shakespeare's *The Tempest* (1623), Daniel Defoe's *Robinson Crusoe* (1719), Rudyard Kipling's poem, "The White Man's Burden" (1899), Joseph Conrad's *Heart of Darkness* (1902), E. M. Forster's *A Passage to India* (1924) and many other literary works included in the canon have been re-read "as examples of the imperialist discourse in English literature" (1). Now that the

previously unquestioned canonical works began to be scrutinized by postcolonial critics, it will be justifiable to state that the views about English literature have undergone a radical change since the late 1970s.

During the colonial age, the Western world created a hierarchy, which put Westerners at the top of the colonized to separate the two culturally different groups as the colonizer and the colonized. Western colonization was founded upon binary oppositions such as "the colonizer and the colonized, the Occidental and the Oriental, the civilized and the primitive, the scientific and the superstitious, the developed and the underdeveloped" (Prakash 3). That is to say, the line between the colonizer and the colonized was drawn clearly with many adjectives and stereotyping by the Western world, and the colonized were put into a "subaltern" position. About the condition of "the subaltern," in her article entitled "Can the Subaltern Speak?," Spivak argues that "in the context of colonial production," the subaltern is thought to have no history and no ability of speaking (82-83). That is, the colonized are denied a past; colonization, in a way, as Fanon stresses, enters the minds of the indigenous people, tries to "empty" their minds and terminates the history of "the oppressed" (37). Moreover, the colonized are denied a language, which makes the colonized nothing more than second class peoples, servants and slaves who do whatever the master wants. As a consequence of this hegemonic experience, their ability of expressing themselves is taken away from them.

As Prakash has observed, Western domination in its colonies created polarities between the colonizer and the colonized. These polarities are the result of the Western "encounter with cultural difference" in the colonies (4). Rather than the similarities, the colonialists emphasize the differences, and in this differentiation, "the colonized is always degraded and the colonialist finds justification for rejecting his subjects" (Memmi 71). As Brydon and Tiffin point out, Europeans think that Europe is "the centre of civilization, [. . .] morally and materially superior to all others" and has "the 'divine' right or religious duty to convert or to destroy" (42). Colonizers take the aspects associated with Western culture as "universal truths," and, in this way, they apply a Eurocentric value system, which denies all non-European values (Hastings, "Historical"). "Difference" becomes an important factor in determining "us" and "them." "Them," that is all people from outside Europe are

the victims of negative stereotyping. In relation to this, Barker points out as follows: "[S]tereotyping commonly involves the attribution of negative traits to persons who are different from ourselves" (208). Likewise, Barker argues that stereotypes are given to the ones who are not accepted to the "normal order of things and simultaneously establish who is 'us' and who is 'them'" (208). Hence, "stereotyping reduces, essentializes, naturalizes and fixes 'difference'" (Hall, *Representations* 258). It may be argued that colonizers are ready to assign fixed identities and stereotypes to the colonized such as the "other," "cannibals" (Brydon and Tiffin 43), "savages, [. . .] and Negroes" (Moghimi 20), even "non-persons" (Olwig 202). In the Eurocentric worldview determined by Westerners, there is no equality for "the different."

In the colonial age, in a way, the minds of the colonized are brainwashed, and after being humiliated by Westerners, the colonized begin to be ashamed of themselves and to adopt and internalize European values. The colonized are forced to believe that "servitude is part of the nature of the colonized, the domination part" being of the colonizer (Memmi 75). In addition, the colonizer makes the indigenous people think that if the "settlers" left the colony, the colonized would go back to "barbarism, degradation and bestiality" (Fanon, "On National" 37). In a sense, doing this, colonizers try to find a way of justification for colonialism; they show themselves as if they bring civilization and humanity to barbarous and dark places. Hence, as Moghimi notes, the colonized choose to be identified with the master whom they see as the symbol of "the best" (21) and an ideal to reach. Moghimi continues to state that, as a result, the colonized try to forget their own culture, "identity, customs, [. . .] traditions, and history" (21). Subsequently, indigenous people develop an inferiority complex, which leads to their alienation from their own culture. They are even alienated from their own selves. About this condition, Fanon states: "As I begin to recognize that the Negro is the symbol of sin, I catch myself hating the Negro" (*Black Skin* 197). At this stage, "mimicry" or the imitation of the colonizer begins to emerge. Bhabha emphasizes this point with the following words: "[. . .] mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of [. . .] a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power" (*The Location* 86). As a result of the inferiority complex in the indigenous

people, power begins to become associated with being like Westerners, and indigenous people attempt to "side with the symbols of power which are logically associated with Europe" (Nettleford 4).

The importance of texts in terms of revealing the views of colonizers and the colonized cannot be ignored. Texts disclose one's ideologies, biases, prejudices and ideas in addition to giving information about the setting of events. It is therefore essential to study colonial texts, which reflect the biases of colonizers, in order to better understand their views. As Williams and Chrisman point out,

> [i]f texts exist in what one could call a dialectical relationship with their social and historical context – produced by, but also productive of, particular forms of knowledge, ideologies, power relations, institutions and practices – then an analysis of the texts of imperialism has a particular urgency, giving their implication in far-reaching, and continuing, systems of domination and economic exploitation. (4)

Colonial writing accepts the concepts concerning "European colonial power" as "normal" or "universal" while the concepts associated with the culture of the colonized are taken as "alien" or "other" (Hastings, "Historical"). Therefore, it may be argued that out of the biases of colonial writing and colonial discourse, the history, identity and culture of the indigenous people are disregarded.

Moreover, though the critics of the once colonized countries produced works mentioning race issues, "the serious study of imperialism and culture" was ignored until the appearance of Edward Said's *Orientalism* in 1978 (Brydon and Tiffin 28) since such kinds of works were thought to be "black literature" or "Commonwealth literature" and to be away from "the imperial command 'to speak white'" (Brydon and Tiffin 29). It is clear that the writers and critics of the colonial and postcolonial world have encountered the experience of racism in the literary area. Brydon and Tiffin argue that it is only now that critics have begun to understand that "a tradition of concern about race, class, gender, and nation goes back at least to" such works as Franz Fanon's *Black Skin, White Masks* (1967), Wilson Harris's *Tradition, the Writer and Society* (1967), C. L. R. James's *The Black Jacobins* (1938), Wole

Soyinka's *Myth, Literature and the African World* (1975); however, until recently works of this type were disregarded and "marginalized" (28-29).

However, after World War II ended and many colonies became independent, art, literatures and cultures of the indigenous people flourished, and colonial cultures and characteristics mixed with "indigenous traditions, myths, and mores," in the end giving way to a new type of work, which is called "the postcolonial text" (Mohanram and Rajan 4). In these "postcolonial text[s]," postcolonial writers talk about "the Other," in Bongie's phrase, "from the perspective of cultural insiderism" (20). That is to say, in postcolonial writing, the experience of the once colonized is told again from the point of view of the once colonized "Third World" people. As Young notes, postcolonial cultural critique re-examines the colonial history from the "perspectives" of the ones who experienced its impact and its important role in contemporary social and cultural areas (4). Postcolonial criticism studies this colonial history that defines the present condition of the postcolonial countries, and postcolonial writers rewrite their own histories.

In *Orientalism*, like many other postcolonial writers, Said discusses the condition of "the Oriental" confronting the West and argues that because of the European colonial discourse, people who were once colonized are still in the margins. He writes: "such locales, regions, geographical sectors as 'Orient' and 'Occident' are man-made" (132). In other words, in order to define the differences between the "East" and the "West" more clearly, Westerners created the "Oriental" as "the other." Said also emphasizes that Europeans maintain the idea that "[t]he Orient existed for the West" (143). That is to say, according to Westerners, "the Orient" gains meaning with "the West"; without "the West" there will be no "East." This expression underlines the supposed Eastern dependence on the West and denies any Eastern privilege over the West. It emphasizes European superiority over the East, which, in Westerners' mind, cannot exist alone. So, here it may be stressed that "the negative classification of the non-Western 'them' allows the 'us' category to be silently filled with all the desirable traits which 'they' do not possess" (Williams and Chrisman, Introduction 127).

Postcolonial writers write, in Brydon's and Tiffin's words, "decolonizing fictions" (11). Brydon and Tiffin define decolonization in terms of both getting rid of the "trappings of imperial power" (12) and looking for "non-repressive alternatives to imperial discourse" (12). They continue to note that "[i]n place of the old imperial fictions of the centre and its margins or the tree trunk and its branches, we suggest a model of cross-cultural interactions in which England is no longer privileged [. . .]" (12). To express the same thing differently, postcolonial literature rejects Western literature as "the norm," and postcolonial writers have developed a totally new kind of outlook and perception in which there is no way of discrimination that makes use of concepts like "margin" and "centre." Postcolonial literature, therefore, should not be regarded just as "the writing which 'came after' empire [. . .]. [It] is that which critically scrutinizes the colonial relationship. It is the writing that sets out in one way or another to resist colonial perspectives" (Boehmer 3). In this sense, it may be without reservation argued that postcolonial writing and postcolonial criticism question the Eurocentric ideas and give voice to the postcolonial people who experience severe cultural problems.

Postcolonial theory deals with "doubleness" in terms of identity and culture, which, as a problematic legacy of colonialism, affects postcolonial peoples. To quote Lye,

> [c]olonized people are highly diverse in their nature and in their traditions, and as beings in cultures they are both constructed and changing, so that while they may be 'other' from the colonizers, they are also different one from another and from their own pasts, and should not be totalized or essentialized. ("Some Issues")

In this diversity and hybridity, the colonized have lost their original selves. The present condition of the once colonized is nothing more than a fragmented state, which comes to mean that the indigenous people are devoid of a unified self. They do not know exactly who they are and where they belong because they show the characteristics of both their own cultures and the Western culture. For this reason, it may be stated that they are, in Bhabha's words, in the "third space," "the *in-between"* where "we will find those words with which we can speak of Ourselves and Others. And by exploring this hybridity, this 'Third Space', we may elude the politics of polarity" ("Cultural" 209). Those once colonized are multicultural people,

and colonized cultures cannot be considered “pure”; rather than pure, they are heterogeneous cultures. Colonialism, even though it is said to have ended, has left its traces in the postcolonial age making the colonized cultures a mixture of Western and indigenous qualities. McClintock refers to the end of colonialism and the beginning of postcolonialism as “the Passage” and deals with this “passage” as follows:

> To enter colonial space, you stoop through a low door, only to be closeted in [a] black space – curatorial reminder, however fleeting, of Fanon: “The native is a being hemmed in.” But the way out of colonialism, it seems, is forward. A second [. . .] word, POSTCOLONIALISM, invites you through a slightly larger door into the next stage of history, after which you emerge, fully erect, into the brightly lit and noisy HYBRID STATE. (291)

In the age of this cultural chaos and identity crisis, place and displacement turn into issues of central concern in postcolonial literature. Ashcroft, Griffiths and Tiffin argue that it is at the point of displacement that “postcolonial crisis of identity” emerges (8-9). As a result of the experience of the imposition of Western style and culture on indigenous cultures and of the problematic meeting of two different cultures, a great clash eventually leading to an internal conflict in the indigenous people may be observed: One may become alienated from one’s surroundings together with one’s own self with the result that the healthy, unified self changes into a split, fragmented, rootless and dislocated one. In the end, “[a] valid and active sense of self may [be] eroded by *dislocation*” (Ashcroft, Griffiths, and Tiffin 9). “The self” may also be erased “by *cultural denigration*, the conscious and unconscious oppression of the indigenous personality and culture by a supposedly superior racial or cultural model” (Ashcroft, Griffiths, and Tiffin 9). So, history and identity become problematic terms for the indigenous people, which leads postcolonial writers to deal with these issues. In other words, “the postcolonial quest seeks mastery not in the first instance over land or other peoples, but of history and self” (Boehmer 201-02).

Today, the postcolonial Caribbeans are face to face with such great problems as mentioned above. The Caribbean is “a place with no stable cultural origin” (Bongie 23). Considering this fact, it will not be wrong to argue that West Indians have

fragmented postcolonial identities. As Samad points out, the West Indian whose self is a "heterogeneous entity" has been acting the role given to him/her by "other 'cultures,'" and the West Indian has accepted the role "uncritically" (Samad 227). The new role that the West Indian has assumed is nothing more than a "mimic man" (Samad 227). It is this mimicry that makes the West Indian identity "neither one or the other but a distinctive fusion of the two" (Juneja 242). It is a "(con)fusing experience" (Bongie 10). The fusion of different cultures creates confused minds. About this, Bongie points out that the island can be thought to be "a fragment," a non-completed "ex-isle, a loss of the particular"; hence, the island is the metaphor of an identity "in exile" and the place of "a double identity" (Bongie 18). The West Indies personified here as a person "in exile," without doubt, represents the West Indians who are metaphorically "in exile," which is the inevitable result of this double identity. Finally, "this doubleness perfectly conveys the ambivalences of creole identity" (Bongie 18). Each creole West Indian experiences an indefinite life in which he/she is distanced from his/her own culture, history and even from his/her own self.

Identity is crucial in determining who/what an individual, a society or a nation is. It is not possible, however, to assert that identity is fixed as it changes according to circumstances. Langlois, in his "Identity Movements," refers to some social factors that affect the creation or recreation of identities such as "[e]ducation, individual and collective fulfillment, social mobility, career mobility, geographical mobility, and life style" (2). These prove the fluid nature of identity as being mobile, and as changing the social atmosphere brings transformation. Langlois, in the above mentioned article, exemplifies the conditions of Australia, Canada and the USA, "where the mass arrival of immigrants shapes the basis on which identity is redefined" (2). The same condition may be applied to similar countries facing multiculturalism, to be more specific, to countries like England and the Caribbean islands.

Generally speaking, it is possible to mention two main types of identity, which can be classified as "self-identity" and "social identity." Barker defines these terms in the following words: "The conceptions we hold of ourselves we may call **self identity**, while the expectations and opinions of others form our **social identity**"

(165). In Giddens' view, "self-identity" is "*the self as reflexively understood by the person in terms of her or his biography*" (qtd. in Barker 167). To put it differently, "self-identity" is the self-representation and self-perception of who he/she is. As social beings, besides the concerns of a person about himself or herself, the public view is also important for individuals. As Olsen claims, "as an individual temporarily 'takes the role of the other' and sees himself through another person's eyes, he develops conceptions of what this person expects of him" (125). Thus, in determining one's "self-identity," society is very important. Society is ready to see an individual, for example, as "a woman, a child, Asian or elderly. [. . .]. It matters whether we are black or white, male or female, African or American, rich or poor [. . .]. Here identity is a matter not only of self-description but also of social ascription" (Barker 167-68). As Woodward suggests, one's occupation, nation and gender are significant "social structures" influential in determining social identities (21).

Among the social identities, especially national identity is absolutely problematic in the postcolonial sphere. The proximity of the Western world to the indigenous causes the term "identity," especially the national one, to be perceived as inconsistent. The role of the European aim of globalizing the Western culture in leading to the fragmentation of identities together with mixed and "shifting" (Barker 170) identities cannot be denied within the postcolonial context. To be an Afro-American, an Afro-Caribbean or even an Anglo-Caribbean is not the same as being merely an African, an American, an Englishman or a Caribbean. In the process of identity formation, what is constructed is a totally new, distinct and multicultural identity for the postcolonial selves. In such a society, "there may be a plurality of identities. Yet, such a plurality is a source of stress and contradiction in both self-representation and social action" (Castells 6). Globalization has changed the meaning of identity for the indigenous to a great extent. Barker argues that the meanings of cultural identities, which have been hybridized and fragmented, are already exposed to change as meaning itself is not stable:

> Cultural identity is not an essence but a continually shifting position, and the points of difference around which cultural identities could form are multiple and proliferating. They include, to name but a few, identifications of class, gender, sexuality, age, ethnicity, nationality,

> political position, [. . .] morality, religion, etc., and each of these discursive positions is itself unstable. The meaning of Americanness, Britishness, Blackness, masculinity, and so forth, are subject to continual change since meaning is never finished or completed. Identity then becomes a "cut" or a snapshot of unfolding meanings [. . .]. (177)

In order to be clearer about the West Indian identity it will be useful to give brief information about the colonial and postcolonial history of the West Indies. First of all, defining what the term "West Indies" means will be suitable. "'West Indies' [. . .] usually refers to those English-speaking Caribbean countries formerly colonized by Britain"; therefore, islands like Jamaica, Trinidad, Barbados, St. Lucia, Guyana and Belize are altogether taken "as a region" (Brydon and Tiffin 35). Examining the history of the West Indies, one can see that the peoples of the contemporary West Indies descended from the slaves and indentured laborers, who, in former times, worked in sugar plantations. Kent expresses that the reason for Europeans to introduce slavery and slave trade to the West Indies was to cultivate sugarcane. Europeans were in constant demand of great quantities of sugar, which necessitated the use of slaves and laborers as well as the West Indian soil ("West Indies"). Pursuit of economic benefits was not without problems, though. It is clear that Britain used or rather exploited the West Indies for its own economic benefits and gave great damages to West Indian people and land: "European crops and cattle destroyed a native landscape as surely as their diseases, militia, governments and settlers destroyed the original inhabitants and their way of life, condemning those who survived to be outcasts on their own soil" (Brydon and Tiffin 37).

Following European colonization in the region, the indigenous Caribs and Arawaks were destroyed and replaced by some other people from other cultures and ethnicities (Ashcroft, Griffiths, and Tiffin 26). The indigenous Caribs – a small number of whom still live in St. Vincent and Dominica today –, and Arawaks were destroyed as a consequence of "epidemics of communicable European diseases such as smallpox, measles, and influenza for which they had no immunity, as well as war, displacement, enslavement, cruel treatment, and suicide" (Mistron 14), and the need to compensate for the disappearing indigenous Caribs and Arawaks led Europeans to search for people from other countries to make them work on the fields. Brydon and Tiffin state that before the slaves were brought to the West Indies, the laborers

were white; nevertheless, later on, more labor was demanded with the result that Europeans began to enslave and bring a great number of Africans in chains to the colonies of England in the West Indies (38). Brydon and Tiffin also note that only between 1680 and 1786, nearly two millions of Africans were brought to the land to perform the previously touched upon difficult work in the plantations (38), and the Africans' "labor power" was thus exploited (Olwig 92). Considering the fact that in the 17th and 18th centuries many people of African origin were brought to the West Indies, it may be without reservation asserted that black inhabitance in the West Indies started as a consequence of the British colonization in the area.

Britain put an end to the slave trade in 1807, and the slaves in the colonies were freed in 1834 (Mistron 15). Carnegie expresses that from then on, the freed slaves "were able to develop their own villages or communities, where they could achieve a certain autonomy of their own and thus establish their own social institutions and tradition" (qtd. in Olwig 205). With the abolition of the slave trade, however, the plantation owners, as Kent states, started to replace the African slaves with indentured servants from India ("West Indies") and China (Brydon and Tiffin 37), which added more diversity to the already culturally diverse land. These indentured laborers came to the land under some contracts between 1838 and 1917 to work in the plantations which were in need of labor (Schwab 47). Indentured laborers were servants who had to act in accordance with the contract, which required them to work for their employers for a certain period of time, or more accurately, from four to seven years ("Indentured Servants"). Moreover, they were paid little or no money during this time; they were solely provided with accommodation, food and training by their employers. After these servants completed the period determined under the contract, they could sometimes be given a piece of land to farm ("Indentured Servant").

European values and culture were imposed on these ethnically different peoples. Schwab argues that when slaves from Africa were brought to the West Indies, they were even given European names, which would be replaced with African names only with the "20th century Black Power movement" (38). This Europeanization of the names is a greatly noteworthy symbol of the forcible change from African

qualities into European ways of life. Furthermore, as Ashcroft, Griffiths and Tiffin write,

> the dominant imperial language and culture were privileged over the peoples' traditions. [. . .] English had a much more tainted historical role in the Caribbean where slaves were deliberately separated from other members of their language group and, to minimize the possibility of rebellion, forced to use the language of the plantation owners. For the slaves, then, this was the language of division imposed to facilitate exploitation. (26-27)

The British imposition of European values brought about the suppression of the indigenous cultures and languages and the privileging of a totally alien culture and language. Today, a minority among West Indians, especially the Indian and Chinese people, "acquire English as a 'second' language even if the 'mother tongue' is increasingly [substituted] in one or two generations by a dominant Creole or standard West Indian English"; however, the language dominantly spoken in the West Indies has been English since the 1500s (Brydon and Tiffin 37).

Kent expresses that in 1958, Britain tried to unite the British-controlled West Indies under the name of "the Federation of the West Indies." Nonetheless, following the collapse of the Federation in 1962, the British colonies in the West Indies either turned into completely independent nations or "chose [. . .] internal self government." Kent continues to state that the Bahamas became independent in 1973; Saint Lucia, Saint Vincent and the Grenadines, in 1979; Antigua and Barbuda, in 1981; Trinidad and Tobago, Barbados and Jamaica, between 1962 and 1966; Dominica, in 1978; and Saint Kitts and Nevis, in 1983 ("West Indies"). Presently, the ex-colonies in the West Indies are among the members of the British Commonwealth ("The Carib'bean").

It may be stated that with the mingling of the people of African origins, indigenous West Indian people and white colonizers and laborers, the path to the racially, culturally and ethnically mixed society was opened. As a result of this plurality and mixture of races, "the project of nationhood and an abiding peoplehood has been difficult" for West Indians (Harney 1). It is clear that, instead of showing the characteristics of the cultures they come from, the Africans, Asians and Europeans

in the West Indies rather exhibit hybrid qualities. As Hamner writes, "[s]ince inhabitants of the West Indies are descendants of transplanted African, Asian, and European forebears, their ancestral roots are detached from modern Africa, China, Europe, and India," and "their native island" may sound "as alien soil" (6). To put it in another way, as they are removed from their original ancestral cultures through slavery and imposition of European values, multicultural West Indians may not think that they have a strong cultural link with contemporary Africa, China, Europe and India. Today, a West Indian whose origin goes back to Africa, for instance, does not reflect the characteristics of contemporary African culture. Such people epitomize a mosaic of African, Caribbean and European cultures. So, they exhibit the fusion of differences, which alienates them from "their ancestral roots" (Hamner 6). This condition makes them exiles both from their indigenous ancestral lands and the West Indies. Yew expresses the idea of exile in the following words:

> One doesn't need to be physically removed from the 'homeland' in order to be exiled. Exile can take place in different cultural spaces, especially through processes like colonization and modernization. In this case by living in a place that has become culturally transformed through colonialism, it's possible for exile to occur particularly when one realizes that a traditional language, a way of life, religion, tribal practices can no longer be articulated or experienced without the meditation of modernity. This sense causes a sense of loss and displacement from a traditional homeland. ("Exile")

It is this legacy of British colonialism that causes the contemporary identity problems in the West Indies. The exile feels as if he/she belongs to nowhere, as if he/she is a stranger to his/her own country as well as to other people.

The need to have a proper national identity and to get rid of the influences of colonialism in all aspects led West Indians, including the general public and the intellectual, into a search. The 1950s and 60s were especially important in this respect as these were the times when nationalist activities were considerably common. Kent writes that the impacts of the nationalist activities in the West Indies in the 1950s and 60s were seen in the literary area as well as in the political and economic movements of the islands ("West Indies"). The movements in the 1950s were led by "independence-minded" people who desired the Caribbean independence while the 1960s was the time when the Negritude and Black Power

Movement was highly active in the political arena (Hamner 4) and upholding the idea of "the re-Africanisation of popular consciousness" (D'Aguiar 165). It may be deduced from these nationalist activities that at the time people were in need of making a nation, having an idea of nationality and a proper Caribbean identity. Moreover, in Trinidad, the novelist V. S. Naipaul, in St. Lucia, the poet and playwright Derek Walcott, and in Antigua, the novelist and essayist Jamaica Kincaid came to the fore among great literary figures ("West Indies"). In the 1950s and 60s, as the "islands prepared for and moved into independence, so too did the calls for an indigenous Caribbean theatre, free from the taint of colonial influences" (Balme 181). It is obvious that even after gaining their independence, the West Indians of different national and racial origins continued to be influenced by European values and characteristics. Realizing this fact, postcolonial Caribbean writers took "the task of re/creating new myths about their newly independent countries, to *caribbeanize* what was considered purely European" (Mohanram and Rajan), and Derek Walcott is just one of these idealistic writers.

Derek Walcott's life and works disclose a mixture of different cultural elements. About his "divided or separated" quality or his splintered presence, he himself states as follows:

> The largest division is, of course, the division of diaspora, the division of slavery and the gulf, that exists between the archipelago of the Caribbean and the continent of Africa. It is a historic but also a psychic division. There is the division which comes in terms of, say, being on one island and being able to see another island. That is another reduced aspect of that kind of idea that every man is an island or no man is an island. But, either way, the idea of the islands, the "I" as an island, I-land, is an aspect of division. (qtd. in Sampietro 68)

Walcott was born in St. Lucia in 1930. His two grandfathers are, as Bixby states, white while his two grandmothers are black ("Derek Walcott"). So, he is half white and half black (Morris 176), which makes him racially hybrid just from the time of his birth. Besides this condition, also the island's colonial culture, which is itself hybrid, adds to this condition of being culturally "in-between." Bixby points out that Walcott was educated in English, and that his mother tried to do her best in order to make him learn English poetry and European classics when he was only a little boy

("Derek Walcott"). He also read the "tales of gods, demons, ghosts and cunning tricksters of the African oral tradition" (Sampietro 69), which had been told by the first slaves brought to the island. Later on, his plays would show the influence of "the folk imagination of the people of the Caribbean islands" (Sampietro 69), a sign that he holds his African and European inheritances together. His origin and the past of his island provide him with an inevitable link with many cultures (Brown 14). About the place where Walcott lives, the poet James Dickey notes as such:

> Here he is, a twentieth century man, living in the West Indies and in Boston, poised between the blue sea and its real fish… and the rockets and the warheads, between a lapsed colonial culture and the industrial North, between Africa and the West, between slavery and intellectualism, between the native Caribbean tongue and the English learned from books, between the black and white of his own body, between the sound of the home ocean and the lure of European culture. (qtd. in Bixby, "Derek Walcott")

It is clear from this expression that Walcott, like other West Indians, is torn in-between two completely different cultures. That is why as a descendant of a colonial heritage, it is normal for him to produce works about the problems faced by postcolonial people whose identities are fragmented. As Juneja emphasizes, as a playwright, Walcott all the time tries to form a "distinctively West Indian theatre" and to express the characteristics of the "West Indian experience and West Indian psyche" (236). Moreover, in his plays, he delineates characters whose psychology is generally "complex" (Juneja 236). These characters try to obtain "a sense of self and community and exorcise the demon of alienation and homelessness" (Samad 228).

Walcott, who is well aware that the West Indian identity is a mixture of two different cultures – one of which being Western – states: "[t]he migratory West Indian feels rootless on his own earth" ("What the Twilight" 21). Juneja points out that, in Walcott's opinion, the West Indian is a "legitimate inheritor of Western tradition; and this inheritance can be transformed, creolized, assimilated to render an experience that is uniquely West Indian" (243). So, rather than being sorrowful about this fact, the playwright tries to find a way of reconciliation, and according to him, a new beginning can be made through creating a new West Indian identity peculiar to West Indians.

Very much like the issue of identity, history becomes a complicated term for West Indians. With regard to history, Walcott, again defending the possibility of making a new beginning in life and history, "like the phoenix, out of imperial ashes" (Hamner 4), states his ideas as follows:

> When somebody asks you where is your history or where is your culture, or what have you done, the question comes from a presumption of people who believe that history represents achievement. That is a Faustian idea that leads to Nazi Germany, or to empires. Empires claim time. Hitler and Napoleon claim time. These people have a destiny. They feel that they are produced by history, and therefore can dominate it. History is only an aspect of the kind of territory, one of the territories that they dominate. So, if someone asks me, as a Caribbean person: 'Where is your history?' I would say: 'It is out there, in that cloud, that sky, the water moving.' And, if the questioner says: 'There is nothing there,' I would say: 'Well, that is what I think history is. There is nothing there. The sea is history. (Walcott, "The Sea" 24)

So, as Juneja contends, Walcott, as a writer, strives to relieve West Indians from the "burdens of their particular history" (245), from the burdens of a colonial legacy while trying to find a new identity, life and history for them.

Walcott, as Baugh paraphrases Fumagalli, "stand[s] in relation to the development of [his] national literature [. . .]" (157). In reality, it is possible to see "a passion to record Caribbean life" in his dramatic works, more evidently than his poetry (Bixby, "Derek Walcott"). King notes that for Walcott, cultural independence was better and more important than political independence. King goes on to state that he wanted "the West Indies, with himself as leader, to be on the map of world culture" (*Derek* 164). His early dramatic works were concerned especially with St. Lucia and the life there (Breiner 76). As Bixby points out, after his graduation from the University College of the West Indies in the 1950s, Walcott wrote some verse plays, one of which is *Henri Christophe* (1950), which is about Caribbean history ("Derek") and particularly Caribbean way of life (Breiner 70). In like manner, as Breiner observes, *The Sea at Dauphin* (1954) reflects the Caribbean, in which it is possible to see "the deceptive picturesqueness of poverty, [. . .] the actualities of Caribbean folk life" (73). In addition, from Walcott's *Ti-Jean and His Brothers* (1957), one can learn

about St. Lucian folklore and customs alongside the strife between the white oppressor and the black man (Morris 188). Among the early plays, *Dream on Monkey Mountain* (1967), a search for the West Indian identity (Breiner 79), is of great importance as through this play Walcott reached the peak of his carrier as a dramatist (Breiner 77).

In the 1950s, as Breiner argues, Walcott was seen to be interested in reflecting the West Indian way of life on stage. Breiner further states that Walcott was also concerned "with making claims, projections about that life, its limitations, its possibilities, its relation to life elsewhere and to representations of life elsewhere" (76). His concern of exhibition of the West Indian culture on stage led him to open his own theatre. In 1959, in Trinidad, by bringing together some actors, Walcott opened the Little Carib Theatre Workshop whose name was later changed as the Trinidad Theatre Workshop (Bixby, "Derek Walcott"). In this theatre, he aimed to employ particularly West Indian people who were amateurs and even the ones who would just start acting, in order to educate them as professional actors good at miming and dancing (King, *Derek* 163).

In his plays written in the 1970s, he mainly dealt with the problems experienced by West Indians in terms of identity, and he tried to present some solutions to these problems (Bixby, "Derek Walcott"). Moreover, in the plays of this period, "explicitly political implications" (Breiner 76) can be observed. *The Joker of Seville* (1974) and *O Babylon!* (1976), which tells of Rastafarians in Jamaica during Haile Selassie's visit in 1966 and which exhibits reggae music as a way of finding the West Indian identity, deserve to be mentioned (Bixby, "Derek Walcott"). Actually, as Fiet states,

> [i]n Walcott's 'later' plays [written and/or staged after 1976], the act of performance itself, the play and/or plays within the play, rehearsals, creative processes, theatre settings, and actor/writer/artist characters become increasingly prominent metaphors in the interpretation of Caribbean culture and society. (139)

Fiet further notes that unlike the earlier plays written between 1949 and 1970, which dealt with particularly St. Lucia, Walcott's later plays such as *Remembrance* (1977),

Pantomime (1978), *Beef, No Chicken* (1981), *The Last Carnival* (1982), and *A Branch of the Blue Nile* (1983) are especially about Trinidad (140). Particularly his *Remembrance* (1977) and *Pantomime* (1978) are accepted as really very important for Walcott's career as a dramatist (Bixby, "Derek Walcott"). *Pantomime* reflects the colonial master and servant relationship in a reversed form (King, *Derek* 361) in the postcolonial period, which will be dealt with in detail in the following pages. As for *Remembrance*, in this play, Walcott dwells upon colonial and neo-colonial relations (Morris 191). It is also about "the colonial West Indians who mastered English culture" (King, *Derek* 348). It is also important to state that Walcott is a Nobel Prize winner. As Bixby notes, 1992 was the time when the Nobel committee deemed him worthy of the Nobel Prize and chose him as laureate ("Derek Walcott").

The aim of this thesis is to examine the fragmentation and identity crises undergone by West Indians from the time of colonialism to the present. In order to illustrate this condition, two of Derek Walcott's plays, *Dream on Monkey Mountain* and *Pantomime*, will be analyzed and discussed in detail. *Dream on Monkey Mountain* is based on the cultural and racial dilemma that the characters encounter. Makak, the protagonist of the play, is a character who is ashamed of his black color and who wants to be like a white man. He is a West Indian who tries to hide his "black skin" under, in Fanon's words, "white masks." That is to say, he is the representation of the West Indians who have become "mimic men." Still another dilemma is observed in another character, Lestrade, who is half-white, half black. Lestrade undergoes a conflict stemming from his being a hybrid person; thus, he can be regarded as the symbol of the multicultural hybrid West Indian. Just like Makak, he is a split character, and he does not want to be associated with his black origin. These characters reflect the cultural and racial chaos West Indians were subjected to, and the play is, as Breiner states, a search for the West Indian identity (79).

Similarly, *Pantomime* reflects the same problems as in *Dream on Monkey Mountain* – and again within the West Indian context. What makes the characters confront these crises is their adopting various identities throughout the pantomime of *Robinson Crusoe*. In fact, this play is a parody of Daniel Defoe's *Robinson Crusoe* (1719), which sometimes reverses the master and servant relationship. The two

characters, Trewe, an Englishman, and Jackson, the black servant, continuously change roles, and in some parts, Trewe becomes "weaker than his Friday, Jackson" (King, *Derek* 361). In this particular play, in some parts, mimicry renders it possible for the oppressed to take the control over the supposedly superior. As a result, what emerges is "a mode of representation, that [. . .] quite simply mocks its power to be a model, that power which supposedly makes it imitable" (Bhabha, *The Location* 87-88). As Gilbert expresses, Jackson's "razor sharp language skills" (130) enables him to reverse mimicry in the way that will be to his advantage, which will make the multiple roles taken by him, such as a servant, Friday, a Caribbean Crusoe, "represent less a slavish impersonation than a mockery of regressive imperial tropes" (Gilbert 130). Thus, it may be argued that mimicry, besides being a means for the oppressed and repressed indigenous person to be accepted by Europeans, may also be a way of gaining advantages against the oppressor as exemplified by Jackson.

As Brydon and Tiffin assert, "[t]he postcolonial literatures take us from the monocentric into the polyphonic, from the dominance of a single culture into convergent cultures, from pure ancestry into hybridization" (33). Walcott, similar to the other postcolonial writers, deals with the problems arising from this plurality. In his plays, he is concerned with the West Indies where he bears witness to the fact that the indigenous people are in a split position. Identity and fragmentation are parts of "the complex story of Caribbean cultural diversity," and now West Indians are in "adventurous journeys toward the discovery of self" (Nettleford 14-15).

Today, West Indians are still in need of a place to belong. The cultural diversity in the islands and the double-identity crisis – the inevitable outcome of the mixture of contrasting cultures such as European and African, and European and Asian – prevent them from satisfying this need. The contemporary problematic condition of the West Indies is owing to the colonial experience, to an oppressive colonial system. As Benitez-Rojo emphasizes, "[e]very person of the Caribbean is in exile from his own myth and from his own history, and also from his own culture and his own Being, now and always, in the world" (qtd. in Bongie 23). What is more, in the postcolonial age, West Indians try to act in the way a European acts. It may be argued that the concept of independence from the effects of European values and

culture is a far away idea for the Caribbean who live in the postcolonial age. As Brydon and Tiffin state, the cruel colonial history of the West Indies “continue[s] to figure in modern consciousness,” and “the modern West Indian’s black consciousness constantly keeps the experience of slavery to the fore” (40). Therefore, contemporary West Indians are not liberated from the influence or the great impact of the colonial history shaped by slavery and its aftermath as exemplified in *Dream on Monkey Mountain* and *Pantomime*.

CHAPTER I:
A QUEST FOR THE RIGHT PATH TO IDENTITY:
DREAM ON MONKEY MOUNTAIN

> "I who am poisoned with the blood of both
> Where shall I turn, divided to the vein?" (Walcott, "A Far Cry" 26-27)

In *Dream on Monkey Mountain*, Derek Walcott, as a West Indian writer, explores the serious identity problem undergone by West Indians. The characters in this play are successful representations of those who have lost their ways during the quest for the path to identity. With their hybridized natures, these characters are nothing more than psychologically repressed people. Representing West Indians in general, they are, in Dash's terms, the victims of "creolization" (50).

A creolized culture cannot probably be associated with the idea of homogeneity. To a black West Indian, such a culture is "African and European, stemming from both, belonging to neither" (Jones 38). In this multicultural society, there is chaos in terms of cultural identity, which in the end causes people not to know who they are and leaves them homeless and disappointed. Moreover, a full-integration of the indigenous people into the colonizer culture or the ancestral indigenous culture does not seem to be possible for them. Dash expresses that the term "creole" is used for "that which is created in the colonies which is neither native nor derives directly from the culture of origin. It is used to describe both someone in the colonies and some new cultural or linguistic forms created from the juxtaposition of diverse populations" (46).

It can be deduced that Caribbean society is a creole one since it consists of many different cultures including African and European cultures. Again as Dash states, "[o]ne of the sociological commonplaces used to describe the Caribbean is that of a multiracial Creole community or an ethno-cultural melting pot" (47). The question Hall asks in his "Cultural Identity and Diaspora" is applicable to the condition of a West Indian: "From where does he/she speak?" (392), a question which does not have a proper answer. In addition, Hall's argument that "[i]dentity is not as transparent or unproblematic as we think" (392) seems relevant to this context.

Identity for a West Indian is definitely problematic. What does a West Indian represent? Can he/she voice himself/herself as West Indian, European, African, Indian or as Chinese? These are questions without exact answers.

The Caribbean is equally divided between white and black people, East and West, which makes it an atmosphere of cultural ambiguity. This creolized culture is "'post/colonial,' in which two words and worlds appear uneasily as one, joined together and yet also divided in a relation of (dis)continuity" (Bongie 13). The postcolonial age brings to mind some questions such as if the colonial age is really "post," and if the effect of colonialism is still observed on "postcolonial" West Indians, in other words, on creolized selves. It is true that direct colonial domination is not seen in the islands; however, its indirect impact continues to exist. When the West Indies are examined carefully, it is possible to see that West Indians cannot keep from reflecting some characteristics of European culture. They embody European characteristics together with the African ones, a case which is successfully illustrated by the characters in *Dream on Monkey Mountain*. Thus, identity for West Indians is an inconsistent and unstable term rather than a fixed one as "[c]ultural identity is seen not as a reflection of a fixed, natural, state of being but as a process of *becoming*" (Barker 177). In the West Indies, as Brathwaite observes, "[West Indians] have a psychosomatic dilemma (Euro / Afric) which is at the same time a creole (Euro-Afric) dialectic" (qtd. in Bongie 55). *Dream on Monkey Mountain* deals with exactly this problematic condition in the West Indies.

The play opens with the prison scene where Makak – a black person who perceives himself in a negative way as he thinks that he is ugly – is imprisoned. In the prison, all the black prisoners, including Makak, Tigre and Souris are humiliated by Lestrade, a hybrid corporal who defends European law and culture. Makak escapes from the prison with Tigre and Souris into a dark forest, which symbolizes his idealized Africa, where he believes he will find his lost origins and not be perceived as ugly. Later on, Lestrade sets off in order to find Makak and the others escaping with him. When he finds them in the dark forest, interestingly enough, he is transformed into a person who excessively defends African culture. He begins to see Makak as his king, the King of Africa. Upon Makak's killing the white goddess on Lestrade's demand, notwithstanding, the dream ends, and everything turns to

normal. After awakening, Makak is seen to have accepted his identity as a West Indian who is "now psychologically liberated" (Olaniyan 104). In the end, everybody comes to the recognition that the West Indies is the place where they can find a proper identity for their fragmented selves.

Dream on Monkey Mountain is a cultural representation of the West Indies. It also unfolds the complicated "story of Caribbean cultural diversity [and] [. . .] the adventurous journeys toward the discovery of self" (Nettleford 14-15). The path to identity and cultural formations in the West Indies in the postcolonial age is full of ascents and descents. Even if this path is slippery, nevertheless, in the end, the West Indian characters in the play find a branch to hold tightly and reach their aims. Walcott, in *Dream on Monkey Mountain*, clearly underlines that "there is nothing for pity here in the island[s]" (Chauhan 48), and that it is possible to form a whole self out of multiple selves through uniting the fragments in a whole, definite hybrid postcolonial identity. He also reflects the possibilities of giving an end to West Indians' psychological confusion resulting from the cultural chaos and their need to have a cultural identity. As a feature of West Indian literature, Walcott, in *Dream on Monkey Mountain*, is more concerned with "coming to terms with exile, rapid change and the desire to 'belong' in a region of the world that is visibly a product of transcultural and transnational influences" (King, *West Indian* 4).

Journey is an important symbol for postcolonial characters. As Chauhan states,

> [t]he arrivals and the departures, with which the lives of the characters of the West Indian [literature] are punctuated, indicate an inescapable desire to flee not only an oppressive past or present but also an oppressing psyche, the need to break out of a choking self that is urgent in most protagonists. (50)

Though a metaphorical one, the journey towards identity in *Dream on Monkey Mountain* should be dealt with in particular since it symbolizes the adventurous process in getting free of the psychological depression and oppression. As Olaniyan suggests, one can mention three directions of journey in the play: towards what is European, African and West Indian (109). The first two journeys represent the slavish devotedness to European and African cultures while the one towards the

West Indies embodies the mixture of both. Makak, Lestrade and other characters are directed "[f]rom being slave[s] to whiteness[,] then to an imaginary Africa," and in the end, to their "real West Indian [selves], a cultural mulatto" (Olaniyan 109).

The play, above all, epitomizes West Indians who encounter historical and cultural dualities and the tension between the divisions in a postcolonial society. "The problem of the mulatto mentality of the [once] colonized" ("Saint Lucia's") is the principal theme of the play. It reflects that the once colonized people undergo all the negative effects of hybridity, which is "a partial and double force that is more than the mimetic but less than the symbolic, that disturbs the visibility of the colonial presence and makes the recognition of its authority problematic" (Bhabha, "Signs" 173). The total acceptance of colonial culture over their ancestral culture causes the indigenous to forget where they come from. Likewise, their accepting merely their ancestral culture prevents them from seeing their colonially-constructed identity. Thus, as Coplan notes, identity for West Indians should not mean a "slavish imitation," nor should it mean denying "a subjugated but precious African heritage" (qtd. in Balme, "Inventive" 16). This identity problem unites many West Indian writers such as Wilson Harris, George Lamming, V. S. Naipaul and Derek Walcott on the same idea about history. What history means for them is

> neither the glories of the past, nor a narrative of national achievements; it means, rather, a reconstruction of the factors that led Europeans to mount at large-scale plunder of a little-known corner of the world, and the decimation of its local population, which was to be replaced by imported mercenaries and slaves. (Chauhan 47)

The origins of the population of the contemporary West Indies, as explained earlier in the introduction, go back to the colonial times when slaves and later indentured laborers were brought to the islands from different countries. The slaves, as Schwab argues, were mostly of West African origin, and between the 16th and 19th centuries, when the slave trade was beginning to deteriorate, nearly twelve million Africans were brought to the "New World" (38). Moreover, according to the statistics given by Kent, only in Barbados, due to the improvement in sugar plantations and related to this, due to the increasing need for more and more workers, while the number of white laborers decreased, the number of African slaves, or black labor, showed an

increase: In 1640, there were some hundred African slaves; in 1645, 6.000 African slaves and nearly 40.000 Europeans; and finally in 1685, together with 46.000 Africans, there were 20.000 Europeans ("West Indies"). And as Schwab notes, slaves brought their traditions with them (38), which led to the cultural diversity in the islands.

On these statements, it is possible to claim that these people from different ethnic origins had to fight the impacts of this multiplicity. Hence, it is normal for West Indian writers such as Harris, Lamming, Naipaul and Walcott to understand history in terms of the cultural formation of the West Indies and to deal with a hybrid West Indies whose population consists of "imported mercenaries and slaves" (Chauhan 47). In this part of the thesis, however, the people of African origin, rather than the Indian and Chinese indentured laborers, will be concentrated upon, since *Dream on Monkey Mountain* is an exploration of the postcolonial black people of African origin.

The play's focus, as Thieme expresses, is not only on the main character Makak's consciousness but also on the collective consciousness of all the other characters (70). All of these are aware that they have been experiencing a great identity problem, and in order to find a proper identity, they are in a kind of quest. At the beginning of the play, they are devoid of, in Forman's phrase, "knowledge-by-identity" (qtd. in Haney II 87). That is to say, "the subject knows something by virtue of being it. [. . .] It is reflexive of self-referential form of knowing. I *know* my consciousness and I know that I am and have been conscious simply because I *am* it" (Forman, qtd. in Haney II 87-88). Nevertheless, the West Indian characters do not have an exact identity for which they can say "yes, I *am* it." Rather, they shift from one identity into another until they find one.

The dream in the play, in fact, is a medium to present the contemporary difficult condition of split identity crisis lived by postcolonial West Indian black people. As Hastings states, "**the dream** works with various symbolic elements, as a **political allegory** of the state of the blacks in the Caribbean and generally in the postcolonial world" ("Derek"). This dream helps all the West Indian characters discover an idea of self, which has been searched for by the once colonized West Indians, and for

Makak it is “a means to free him from the chains of psychological slavery” (Juneja 253). The play, in a way, reflects West Indians’ process of identity formation; however, the process in question is not simple at all. The characters have to get rid of some obstacles before reaching “salvation.” In this sense, the play is a vivid quest for a place of belonging, a home where one can feel safe. Nonetheless, ironically enough, in this quest, the questors are lost; they are imprisoned in the “prison house of a defined identity” (Bongie 66).

Through Makak, it is shown that it is really difficult to live or rather be stuck in-between two completely different cultures. What makes Makak a split character just like other West Indians is the split quality of the West Indian culture itself. Makak, generally speaking, is the representative of the West Indian exile, who is “in-between, [and whose] journey can be a two-directional movement” (Weiss 5). The below words uttered by the protagonist of the short story “The Courtier” in Rushdie’s *East, West* reflect what West Indians really feel:

> But I, too, have ropes around my neck, I have them to this day, pulling me this way and that, East and West, the nooses tightening, commanding, *choose, choose*.
>
> I buck, I snort, I whinny, I rear, I kick. Ropes, I do not choose between you. Lassoes, lariats, I choose neither of you, and both. Do you hear? I refuse to choose. (211)

The characteristics of African and European cultures are equally alive in Makak’s mind. Denying any of them would mean, however, denying one half of his hybrid self. Thus, it is normal for his personality to be reflective of both cultures. In Part I, Scene ii, for example, in Makak’s way of healing the man called Josephus, who is bitten by a snake, a mixture of these two traditions can be observed. The “power” of his “holding live coals in his hand over the victim’s forehead [. . .] seems to associate Makak with shamanism and the African witch doctor, but during the healing he also reveals that he is equally under the effect of the European tradition by invoking Moses and the ‘blazing bush’” (Haney II 92).

At the beginning of each part in the play, a striking quotation from Fanon’s *The Wretched of The Earth* (1961), which is told by Jean-Paul Sartre, is given. Walcott

uses Sartre's words as a reference; however, these quotations make Sartre the common sense of the indigenous people. In this sense, Sartre can be regarded as a wise speaker who is not included in the flow of the play, but who enables his existence to be felt throughout the play by what he says before the acts of the play begin. The quotations taken from Sartre are reflections of the psyche of a typical West Indian who fights the cultural chaos in himself/herself. In Part I, one of the sentences uttered by Sartre is as follows: "The self is disassociated, and the patience heads for madness" (211)[1]. In like manner, Part II begins with the following quotation about the opposite and split quality of the two cultures:

> [T]hey can't choose; they must have both. Two worlds; that makes two bewitchings; they dance all night and at dawn they crowd into the churches to hear mass; each day the split widens. [. . .] The status of "native" is a nervous condition introduced and maintained by the settler among colonized people with their consent. (277)

Through these lines, Sartre expresses the psychological chaos experienced by the previously colonized people who are pulled from both sides by each different culture and who, as a result, become metaphorically schizophrenic (Haney II 82). The state of nervousness arising out of an identity crisis in the indigenous West Indians is exemplified by all the West Indian characters presented in the play. They are part of a totally new culture, creating duality and dilemma, which causes West Indians to be in conflict with themselves and with their heterogeneous culture. These conflicts lead West Indians into a search for their origin. About this state of affairs, Samad says: "Walcott goes even further back along the corridors of time, towards that dark prehistoric place where man was ape, where the voice must grovel in search of itself, until gesture and sound of fuse and the blaze of their flesh astonishes them" (228). Samad goes on to state as follows: "[w]ith this return to the origins of language and being, the West Indian may dramatize his authentic role as a New World Adam, a role plagued and blessed with a paradoxical joy and anguish" (228). The complicated and plural West Indian culture "was born out of" chaos "that would leave a legacy of fragmented meanings" (Taylor 142), accentuating that

[1]All references hereafter will be to Derek Walcott's *Dream on Monkey Mountain and Other Plays* (New York: Noonday, 1992).

fragmentation in this culture is an offspring of this cultural chaos, and that West Indians do not have an idea of a "whole meaning" in terms of identity.

This chaos is the serious impact of the colonial period during which the problem of hybridity emerged after the transportation of a great quantity of people of different cultural and ethnic origins. It is the colonial past that brought the complex present. Colonialism is the malicious parent/mother of the West Indies, a parent who has imposed her own characteristics upon her child. This mother image is also referred to by Fanon in his *On National Culture*:

> [C]olonialism [. . .] seek[s] to be considered by the native [. . .] as a mother who unceasingly restrains her fundamentally perverse offspring from managing to commit suicide and from giving free rein to its evil instincts. The colonial mother protects her child from itself, from its ego, and from its physiology, its biology and its own unhappiness which is its very essence. (37)

The mother image of colonizers is given here as a "protective" one. Colonizers, thinking that their naughty black children would be the victims of their "ill-doings" or of their egos, tried to change their children's minds, that is the indigenous people's way of thinking, and make them think the way they, the colonizers, wanted. In the end, they appear to be successful in brainwashing the indigenous people and in imposing their own culture on them, which led directly to the diversity of cultures and to the contemporary identity problem in the West Indies.

As McClintock points out, "[c]olonialism returns at the moment of its disappearance" (293). This return is, of course, not a literal but metaphorical one. This age is called the "Postcolonial age," meaning that the colonial age is over; yet colonialism, in reality, still shadows the islands. As a consequence of the chaos brought into existence by colonialism, progress in the journey of finding a proper identity is a dream, almost impossible for West Indians to realize. In *Dream on Monkey Mountain*, in the postcolonial West Indies, Makak is even in danger of losing his name, the most indispensable symbol of one's identity. Makak's condition makes it clear that a West Indian may be a foreigner not only to his/her own name but also to his/her own self and may lose his/her true self. When Lestrade asks Makak's name, Makak can only say, "I forget" (1.219). Still more, upon Lestrade's

asking him what his race is, Makak utters no more than “I am tired” (1.219). Examining these answers, one may infer that Makak is the symbol of all West Indians with the weariness stemming from all the uncertainties of race and identity. First, he cannot relieve himself from the burden of the dominance of his desire to be like a European. As a West Indian, he can never put aside his own colonial past even in the postcolonial world. His country’s past always follows him in the shape of a white apparition. Samad refers to the past hidden in the ghost image as such: “[She is] the symbolic ghost [. . .] of the past that haunt the West Indian, leaving him a flesh-coated void” (237).

Together with the collective consciousness of the characters, *Dream on Monkey Mountain* also reflects West Indians’ “collective unconscious.” Fanon, in his *Black Skin, White Masks* states: “The collective unconscious is not dependent on cerebral heredity; it is the result of what I shall call the unreflected imposition of a culture. Hence there is no reason to be surprised when [a colonized society] exposed to waking-dream therapy relives the same fantasies as a European” (191). These West Indian characters, collectively but not with a direct force, are made to believe in the European superiority, and they represent a real black West Indian community, each member of which live with the dream of being like a European.

In the colonial age, West Indians were taught to behave like Westerners, to love everything associated with Westerners and to ignore the things reminiscent of black culture and identity as illustrated in the words of Souris, a felon staying in the same prison with Makak: “[. . .] that is what they teach me since I small. To be black like coal, and to dream of milk. To love God, and obey the white man” (2.2.290). Europeanization of everything, as can be grasped from the quotation, was what Westerners were after, an attitude as a result of which West Indians began to be ashamed of themselves. West Indians started to think like white people under their black appearances. That is to say, they became subject to “the wrestling contradiction of being white in mind and black in body” (“Saint Lucia”). Bhabha, in his article “Interrogating Identity,” expresses his observation on colonized indigenous people’s desire to be different from what they really are: “the fantasy of the native is precisely to occupy the master’s place [. . .]. ‘Black skin, white masks’

is [. . .] a doubling, dissembling image of being in at least two places at once" (qtd. in Childs and Williams 123).

Makak is one of those who are afraid of meeting their true selves. This is an outcome of the inferiority complex created out of the supposed idea of racial superiority of the white European world and the inequality of races imposed on colonized minds. A hegemonic presence is dominant in the West Indies; it is a hegemony, "a continuous process of formation and superseding of unstable equalibria [. . .] between the interests of the fundamental group and those of the subordinate groups [. . .] in which the interests of the dominant group prevail" (Gramsci 182). As Samad explains,

> Makak refuses to confront the nature of his human image not only because he is Black and he thinks himself ugly, but also because he cannot confront what he really is – fragmented and eclipsed. But, paradoxically, he is true to himself at the same time – true to the fragmentation, the breaking of a human image. (230-31)

It is clear from this statement that Makak is ashamed of his own appearance, his own self. In one of his speeches, he voices this feeling of him: "Is thirty years now I have look in no mirror, / Not a pool of cold water, when I must drink, / I stir my hands first, to break up my image" (1.226).

In this respect, the use of a mask accompanying Makak throughout his dream gains importance. This mask is first mentioned in the first scene when Moustique, Makak's friend, realizes it during their argument about the possibility of the existence of the white moon goddess. Moustique, in a critical voice, asks if the mask is the goddess in whom Makak believes with his whole heart, and in a mocking way, he adds: "She leave her face behind. She leave the wrong thing. Ah, *Mon Dieu*" (1.1.239-40). Makak's mask is not an ordinary one; it is "a white mask with long coarse hair" (239). As Balme puts forward, such kind of mask has two significant functions: Firstly, it reminds one of African masks worn during the carnivals; secondly, it has "the power to metamorphose black into white" (*The Caribbean* 186). This white mask "with long black sisal hair" (216) is associated with both Africans and white Europeans as a symbol of the mixture of two different cultures

which can never fuse into each other completely. It is at the same time an indication of Makak's inner world and his desire to transform into a white person because of his inferiority complex together with his mimicking of the whites' appearance.

The reason why Walcott calls the place where the dream takes place "Monkey Mountain" also deserves special attention. The monkey, with its mimicking characteristic or ability, represents the West Indians who try to be like Westerners. The West Indies is seen as a place/mountain full of mimic men/apes. Even before the protagonist of the play remembers his real name, he is continually called "Makak," which sounds, as Morris underlines, like "*macaque*," in French meaning "monkey, imitator" (189). This leads one to the conclusion that before the characters find their real selves, they are all captured in the claws of mimicry. As Wyke notes, "the mimic quality of the monkey brings human beings into a darkness which is total, but the journey back to the ape is necessary for the artist actor to articulate his origins" (218), a Darwinian idea also expressed in Walcott's article "What the Twilight Says" with the following words:

> The noblest are those who are trapped, who have accepted the twilight. If I see these as heroes it is because they have kept the sacred urge of actors everywhere: to record the anguish of the race. To do this, they must return through a darkness whose terminus is amnesia. The darkness which yawns before them is terrifying. It is the journey back from man to ape. Every actor must make this journey to articulate his origins, but for these who have been called not men but mimics, the darkness must be total, and the cave should not contain a single man-made mnemonic object. (5)

If Makak is considered to be the mentioned actor who – according to Walcott who makes an allusion to the Darwinian concept – goes back to the times when man was ape, which mimicked everything, it becomes impossible to assert that man has accomplished to take a step forward. What Walcott implies here is the idea that unconditional mimicry or "slavish imitation" (qtd. in Balme, "Inventive" 16) merely widens the darkness encompassing the lives of West Indians rather than improving their lives. Each step taken in mimicking Europeans will actually cause West Indians to take a step backward. Thus, Lestrade becomes the voice of Walcott himself when he says, "[n]o. We cannot go back. History is in motion. Forward, forward" (2.2.307).

Lestrade, like Makak, is drawn as a hybrid person. Unlike Makak's black appearance, nonetheless, Lestrade is a mulatto character also in his appearance. He is a mixture of black and white as well as of East and West, and European and African cultures. Yet Lestrade' idea of identity is constructed upon his accepting his European side only, and he is inclined to forget about his African origin. His cultural dependency on and admiration for the white Eurocentric world prevents him from seeing his other part, his black side. As Schwab states, in the colonial period, "the mulattoes [. . .] resented their own subordination, but did not resist the social structure of which it was a part. They needed the white group as a role-model in their search for social respectability" (36-37), and so did Lestrade.

In the postcolonial period, the long-lasting effect, or more correctly, the never-ceasing impact of white colonizers is still heavily felt by the indigenous people. Thus, Lestrade is solely a "mimic" colonizer, who, in Mishra and Hodge's words, treats indigenous people in line with "European reconstructions of the Other" (279), or, who tries to impose, as Loomba's puts it, "subaltern silence" (316) on them. At this stage it becomes important to understand where Lestrade stands in terms of cultural identity. As a split character, he experiences self-division between his African and European selves. For a mulatto West Indian like Lestrade, this is not only a matter of color but also a matter of cultural hybridity. Lestrade is described in the play as a complex character: "Corporal Lestrade, the straddler, neither one thing nor the next, neither milk nor coal, neither day nor night, neither lion nor monkey, but a mulatto, a foot-licking servant of marble law" (2.1.283). Accepting white superiority, he works for the white European and humiliates the black addressing to them with such degrading words as "animals, beasts, savages, cannibals, niggers" (1.216). He does not hesitate in speaking as follows, either: "[S]top turning this place to a stinking zoo" (1.216), which is, for black West Indians, a great insult reducing them to non-human beings, to the level of beasts. Lestrade supports the Darwinian idea of evolution, which defends that man emerged through the transformation of apes into human beings. However, he sees the black still as apes which, unlike the white, could not complete their evolution: "In the beginning was the ape, and the ape had no name, so God call him man. Now there were various tribes of the ape [. . .]. [S]ome of the apes had straighten their backbone, and start

walking upright, but there was one tribe unfortunately that lingered behind, and that was the nigger" (1.217). The situation here shows the West Indian characters' experiences as the "other" even in the period after the direct colonial rule ended. Lestrade's manners support Lawrence Cahoone's statement about the idea of "the other":

> What appear to be cultural units – human beings, words, meanings, ideas, philosophical systems, social organizations – are maintained in their apparent unity only through an active process of exclusion, opposition, and hierarchization. Other phenomena or units must be represented as foreign or 'other' through representing a hierarchical dualism in which the unit is 'privileged' or favored, and the other is devalued in some way. (qtd. in "Other")

Indigenous people were once accepted as "the other," by virtue of their being different from the whites in terms of color. As a result of this difference, they were seen as the lowest in everything and in the racial hierarchy. This idea of "othering," however, is still present in the West Indies. Ironically enough, the one who follows the traces of colonial rule in the islands in the postcolonial age is Lestrade, a West Indian person. In terms of applying racial stereotyping, he is not different from racist colonialists.

Lestrade is a successful representation of "mimicry," which, in Bhabha's view, "*repeats* rather than *re-presents* [. . .]" (*The Location* 88). In other words, a mimic man attempts to behave just in the same way as a European behaves without adding anything from himself/herself. That is because in the colonial age, "mimicry" came out of a wish to be accepted by colonizers; "colonial mimicry is the desire for a reformed, recognizable Other" (Bhabha, *The Location* 86).

In the postcolonial world, Lestrade, who has not yet managed to escape from the supposed European superiority, cannot leave behind his slavish behaviors. He continuously wants to find a way to be accepted and recognized by Westerners. He has imprisoned himself in a colonial prison in the postcolonial period. Walcott, in his "The Sea is History," expresses his thoughts about this situation:

> [. . .] the people who now run the Caribbean are acting in the same view of history: they are re-acting this linear idea of possession, of rule, of using the same methods to govern as their predecessors did. In other words, the most imitative aspect of the slave is when he rules and imitates the conduct of the master. That is the worst aspect of colonialism. (24)

Lestrade, who has not yet been able to overcome the disturbing feeling that he is as previously a slave, tries to rule resorting to the cruel ways of colonizers. His confrontation and relations with a white Eurocentric world make the English and England constitute a considerable part of his life. He thinks that his half white appearance and position as a servant of the whites allow him to look more prestigious than the other West Indians:

> I am incorruptible, you understand? Incorruptible. The law is your salvation and mine, you imbecile, you understand that. This ain't the bush. This ain't Africa. This is not another easy-going nigger you talking to, but an officer! A servant and an officer of the law! Not the law of the jungle, but something the white man teach you to be thankful for. (2.1.280)

Lestrade's harsh behavior and his praising and exalting the European law are evidence that he tries to mimic the white colonizers of the colonial age in order to be accepted by them. However, unlike the rest of West Indians, who made an effort to survive the cruelties of the colonial age, Lestrade's still behaving like colonizers in the postcolonial world is interesting. Mimic men in the colonial age were, in a way, the representations of Darwin's theory of the "survival of the fittest." According to Darwin, "[i]n the struggle for survival, the fittest win out at the expense of their rivals because they succeed in adapting themselves best to their environment" (qtd. in "Charles Darwin"). Lestrade's incessant efforts to behave like a member of the white world and to be "the fittest" in accordance with the standards of Europeans in the postcolonial world accentuates that he is a psychologically repressed person as he has not yet saved himself from the impact of colonialism. What to be "the fittest" means for him is to side with Europeans.

Though he defends that he is not corrupted, it is manifest that he has become altogether corrupted by losing his personality and individuality. His unconditional service and obedience to the whites makes him blind to his black self. His being the

"servant" of English "masters" is the proof that he is just like a puppet or a toy in the hands of the English, and that he will be led to any direction the English want. He takes the English as his role model, saying, for example, "[n]ow if you apes behave like gentlemen, who knows what could happen? The bottle could go round, but first it behoves me, Corporal Lestrade, to perform my duty according to the rules of Her Majesty's Government, so don't interrupt" (1.217). In another part of the play, when Makak answers his question in another language, Lestrade shouts: "English, English! For we are observing the principles and precepts of Roman law, and Roman law is English law" (1.219). Lestrade cannot equate himself with the black West Indian, for the European hegemony and cultural influence of Eurocentricism is still alive on the island. That is because in hegemony, as Gramsci puts it, just as the force applied by Europeans, the consent of the indigenous people plays a highly important role:

> [T]he normal exercise of hegemony on the classical terrain of the parliamentary regime is characterized by the combination of force and consent, which balance each other reciprocally without force predominating excessively over consent. Indeed, the attempt is always to ensure that force would appear to be based on the consent of the majority expressed by the so-called organs of public opinion – newspapers and associations. (qtd. in Barker 59)

Thus, Lestrade, who is brainwashed by the white colonizers, wants to see Europeans at the top of the hegemonic hierarchy.

West Indians encounter serious hindrances in their rough path to identity, which leads them into a quest for some alternatives. In the chaotic search for identity, as Samad writes, "[t]he result is escape into hallucinations in which home is constructed on some dubious model outside the cultural/actual landscape of the West Indies. In this sense, the West Indian's gaze 'is filmed with hope of departure' either to North America, Europe, Asia or Africa" (227). The years around 1970 were the times when the issue of identity was hotly debated. At the time, as Breiner states, "whether West Indian identity was to be rooted in the Caribbean or in Africa" came to the fore as a serious issue (80). Consequently, West Indians, who were in a displaced and uprooted condition, wavered between the two sides of this division. Yet, despite their indeterminate state, Africa gained a new meaning for them, and

going and finding their roots there started to be grasped as an alternative. Africa represented "the mother of [. . .] different civilizations [. . .]" (Hall, "Cultural" 394). Hall writes:

> Africa is the name of the missing term, the great aporia, which lies at the centre of our cultural identity and gives it a meaning which, until recently, it lacked. No one who looks at the textural images now, in the light of the history of transportation, slavery and migration, can fail to understand how the rift of separation, the 'loss of identity', which has been integral to the Caribbean experience only begins to be healed when these forgotten connections are once more set in place. ("Cultural" 394)

In *Dream on Monkey Mountain*, the characters do their best to find their lost roots in Africa. Throughout their search for identity in Africa, as Bixby states, the play "reject[s] the white world and reclaim[s] an African heritage" ("Derek Walcott"). One day Makak dreams the white moon goddess, who tells him that his real name is not Makak, that he should no longer live this way in the forest scaring people, and lastly, that his ancestry goes back to the family of lions and kings (1.1.236). Makak's dream "awakens [him] to personal roots" (Hamner 11) and makes him determined to go to Africa as illustrated by a statement of him: "[. . .] Makak will ride to the edge of the world, Makak will walk like he used to in Africa when his name was lion!" (1.1.240).

The play, to use Haney II's words, reflects "the true potency of the lion and its messianic message. [. . .] Makak symbolizes the power of agency behind cultural identity and change" (83). To be more accurate, he represents the pioneer of a new belief, that is there must be a change in the West Indies in terms of identity, and that this change should be looked for in Africa. In this sense, he is like a preacher who invites his listeners to follow him to reach salvation. Haney II contends that Makak is used as a representative figure of Christ: "Makak's situation parodies that of Jesus and suggests that he serves as a Messiah figure for his compatriots, who like himself are subjugated by colonial brainwashing on the one hand while simultaneously pressured to return to the purity of their ancestral roots in Africa on the other" (84). Makak sacrifices himself for the salvation of his people and leads them into Africa. Even Moustique talks about Makak as "God's messenger" (1.2.251) to the nuns

whom he meets on his way. He also wants the nuns who are praying for Basil, a cabinet-maker, to "let [Makak] breathe resurrection" (1.2.252). That Makak represents Christ is also implied in the scene where he is in prison. Makak is imprisoned because of his drunkenness and misbehaviors: "He was drunk and he mash up Alcindor café" (1.215). There in the prison, he meets two other convicts, Tigre and Souris, who, according to Haney II, represent the two thieves crucified together with Christ (84).

Seeing that in this chaotic postcolonial world, as a postcolonial black West Indian, it is not possible for him to be totally accepted with this hybrid identity, and that there is no order in the islands, Makak tries to find the identity and origins, he has long rejected, in Africa. Acting this way, he "appears to replace his Eurocentric perspective with an Afrocentric one" (Thieme 76). As it is noted in *Wikipedia*, according to the belief in Afrocentricism, Africans were deprived of their culture when they were carried away from Africa on slave ships, and through brainwashing and imposition, they were taught to deny everything African. Thus, they should now cling tightly to everything African ("Rastafari Movement"). In this respect, for Makak, who supports the Afrocentric view, Africa becomes the symbol of his far away identity or an ideal to reach.

There are many traces of African culture in the play, one of which being the Rastafarian culture. Hastings recognizes a connection with "[e]choes of Haile Selassie" in the play ("Derek"). Makak's being called "de King of Africa" (1.214) and "Lion" (2.1.285) may be references to Haille Selassie some of whose epithets are "King of Kings" and "Conquering Lion of the Tribe of Judah" ("Rastafari Movement") as well as references to the Rastafarian belief. It is also observed that during their journey into the mountain after their escape from the prison, Makak forces Souris and Tigre to smoke *ganja* or marijuana (Hastings, "Derek"). This *ganja*-smoking scene, reminding one of Rastafarian way of behavior, is given through Makak's following words: "Here, look, you see this plant? Dry it, fire it, and your mind will cloud with a sweet, sweet-smelling smoke. Then the smoke will clear. You will not need to eat" (2.2.288). These are all implications of the Rastafarian culture.

In fact, the Rastafari Movement is accepted as a religion and philosophy in which Haile Selassie, the previous emperor of Ethiopia, is thought to be *Jah*, standing for God to be included in the Holy Trinity as "God the Father" and "God The Son" ("Rastafari Movement"). Jackson writes that the movement emerged in the early 1930s in Kingston nearly when Haille Selassie became the emperor of Ethiopia. Among the distinguishing symbols of the movement are, as Jackson emphasizes, the long dreadlocks representing a number of different things like the "Rastafari roots" ("Rastafarianism") and the mane of a lion, standing for the African strength ("Rastafarianism"). As stated in *Wikipedia*, Rastafarians, or Rastas in abbreviated form, believe in "repatriation," which is the wish to go back to Africa after the enslavement of 400 years. In *Wikipedia*, it is also argued that "*ganja*" or marijuana is an important part of the Rastas' religious ceremonies. They come together and smoke *ganja* through which they think that "the original state of mind [. . .] can be reached," and Africa is thought to be the starting point of this "original state of mind," together with "all human ancestry" ("Rastafari Movement"). Thus, everything associated with Africa is important for the Rastas. It is clear that by making Souris and Tigre smoke *ganja* in the play, Makak, as a representative pioneer figure, tries to lead them into "the original state of mind," into Africa.

As for Lestrade, in his pursuit of Makak and the other runaways from the prison, he begins to accept his black half when he finds himself completely naked in the dark forest of Monkey Mountain. Through his nakedness he confronts his black self: "But now in the heart of the forest at the foot of Monkey Mountain [. . .] I kiss your foot, O Monkey Mountain. [. . .] 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. [. . .] Now I feel better. Now I see a new light" (2.2.299). Monkey Mountain, in this sense, gains another meaning: Now it represents Africa and everything African. About Lestrade's being shocked because of his condition, Makak says: "They reject half of you. We accept all. Rise" (2.2.300). And Lestrade "rises" as a totally different man. This time he is proud of everything associated with the black African culture. In his mind, he experiences a metamorphosis just like the other characters. However, his "embracing of blackness is now as extreme as his earlier rejection" (Juneja 253). Lestrade, now, exalts "tribal law" instead of European law and acquires "a communal African identity" (Haney II 94), a transformation in relation to which he

says, “I jeered thee because I hated half of myself, my eclipse. [. . .] Was that my voice? My voice. O God, I have become what I mocked. I always was. I always was” (2.2.299-300). Lestrade, who was a full supporter of everything English such as the English law, language and English “whiteness” (Breiner 79) in the first part of the play, comes to a realization in the second part that he cannot think of himself separate from his African origins. He abandons everything associated with the white European culture and “ends up (within the dream) dressed in tribal robes as a sort of vizier to an African Makak. First whiter than his prisoner, now blacker than his master” (Breiner 79). Furthermore, he accepts Makak as his prince:

> **Corporal:** Inventor of history! [*Kisses* MAKAK’s *foot*]
> **Makak:** I am only a shadow.
> **Corporal:** Shh. Quiet, my prince. (2.3.311)

Lestrade represents extreme dependence on the two different cultures here under consideration. Presently, African culture is his everything, and he supports it fanatically. In order to take the revenge of the black people from the whites, he applies tribal law on European convicts whose common guilt is their being white (Haney II 95). He says: “[h]istory is without pardon, justice Hawk-swift, but mercy everlasting. We have prisoners and traitors, and they must be judged swiftly” (2.3.311) and eventually adds: “For you, my Lords, are shapers of history. We wait your judgement, O tribes” (2.3.312). Ironically, the convicts in the prison are people from Europe: Abraham Lincoln, Alexander of Macedon, Shakespeare, Plato, Copernicus, Galileo, Ptolemy, Christopher Marlowe, Robert E. Lee, Sir John Hawkins, Sir Francis Drake and even Tarzan (2.3.312), an indication that the judicial power in the play shifts from the whites to the blacks.

Lestrade even forces Makak to kill the white apparition claiming that it is Makak himself “who created her” (2.3.319) in his mind. Thus, in his view, she is not real, but just an image coming out of their subconscious. “Makak’s consciousness,” Samad states, “gives birth to the woman: Europe ‘discovers’ the West Indies, and the child constantly gives birth to the mother” (231). Lestrade tells Makak:

> Kill her! Kill her! [. . .] She is the mirror of the moon that this ape look into and find himself unbearable. [. . .]. You see her statues in

> white stone, and you turn your face away, mixed with abhorrence and lust, with destruction and desire. She is [. . .] the confounder of blackness. I too have longed for her. [. . .] if you want peace, if you want to discover the beautiful depth of your blackness, nigger, chop off her head. [. . .] she is the white light that paralysed your mind, that led you into this confusion. (2.3.319)

The destruction of the white apparition evidently takes place in the characters' minds. The killing stands for their freeing of their minds of white and even African obsessions. They are now released from the prison of their minds; their cultural dilemma is solved as a result of which "the characters' passage to a healthy state of hybridity" (Haney II 95) is enabled. After the death of the white apparition, "both Makak and Lestrade are symbolically emancipated from their roles as mimics of Europeans and Africans" (Haney II 100). Makak says: "[Removing his robe] Now, O God, now I am free" (2.3.320). That is to say, Makak ceases to see Africa as his absolute identity. Now cleansed from the dividedness between African and European cultures, he opens a new page for himself with his hybrid "West Indian identity" through which he "becom[es] himself" and "recover[s] his identity" (Juneja 254). Makak, who comes to the jail with his mask as a person feeling inferior in terms of race, goes out of the jail without his mask, which, according to Balme, implies that he "liberates himself from both his nightmares [. . .] and from his racial inferiority. He no longer feels the need to transform himself into a white man" (*The Caribbean* 187). After coming to terms with his newly acquired identity in the Epilogue part, he can even remember his real name, "Felix Hobain" (322).

That "[f]elix means happy" (Haney II 96) is a sign that Makak has reached happiness by finding his home at last. He is no longer isolated from his own self. Moustique says: "He is a good man, Corporal. Let me take him where he belong. He belong right here" (325), which supports Walcott's ideas about the West Indies: "Our mistake has been to try to align our real power, a human thing with the hallucination of *sharing* it, either with Africa or America. Going back to Africa is assuming an inferiority. We must look *inside*. West Indies exists but we must find it" (qtd. in Olaniyan 108-09). What is interesting is the fact that the place of belonging each West Indian has desired to find for so long is not to be looked for in far-off Africa or Europe; it is the very place they live in. Makak ends his words saying, "[. . .] this old hermit is going back home, back to the green beginning of

this world. Come, Moustique, we going home" (326). These descriptions imply a fresh beginning for the inhabitants of the West Indies. The long-desired home is at long last reached through a new beginning in life, which enables the characters to "see the world in a new light" (Haney II 92). Ashcroft, Griffiths and Tiffin argue that Walcott is concerned with

> the West Indian writer's obsession with the destructions of the past, and [that he] makes a plea for an escape from a prison of perpetual recriminations into the possibilities of a 'historyless' world, where a fresh but not innocent 'Adamic' naming of place provides the writer with inexhaustible material and the potential of a new, but not naïve, vision. (34-35)

Rushdie, in his novel entitled *Shame*, writes: "I, too, am a translated man. I have been *borne across*. It is generally believed that something is always lost in translation; I cling to the notion [. . .] that something can also be gained" (29). The third meaning of "translation" is defined as "alteration, change; changing or adapting to another use, renovation" in *Oxford English Dictionary* ("Translation"). In other words, translation involves a kind of transformation. In the statement quoted above, a cultural transformation is mentioned. This cultural "translation" implies transformation from one culture to another. There is a shift from a homogeneous culture into a heterogeneous one in which the original culture is lost and hybridized. These statements which reflect the cultural chaos resulting from multiculturalism do not abolish all hope, though. It is true that black West Indians lost some of their ancestral African traditions after they were transported from Africa to the Caribbean as slaves where they became acquainted with some other cultures such as European and Caribbean. Out of the problematic conditions and losses in this cultural "translation," however, there can be a gain, which is a new or fresh identity for West Indians.

As Haney II puts forward,

> [i]n the quest for a postcolonial Caribbean cultural identity, *Dream on Monkey Mountain* transforms its schizophrenic main characters from mimic men pulled in opposite directions by Europe and Africa into genuine hybrids who transcend cultural oppositions toward an in-between-ness or a 'void of conceptions.' (81)

The characters' previous desire to metamorphose into a white European prevents them from taking any step forward. Rather, they exhibit a condition, in which they go backward and backward in terms of finding a solution to the identity problem. Kortenaar notes that the need for "a cultural essence in the Caribbean" led Walcott to form "an identity from nothing but the ironic imitation and repetition of fragments" (162). The peculiar West Indian identity, in this way, becomes the mixture of imitated European and African cultures. Such kind of identity supports what Gates points out, that is: "[O]ne repeats in order to produce difference" (qtd. in Brydon and Tiffin 30). Imitation, for Walcott, is a way of creating a new culture (Juneja 246). Now that it is not possible to erase the traces of a colonial European culture as well as an African culture, what is the best for West Indians is, according to Walcott, to get free of concepts like race and color and to accept and fuse the two cultures. As Mikics states, Walcott creates "'an elation which sees everything renewed,' liberated from the oppression of the past, and yet which also sees the past that remains visible within the present" (111).

Through this newly acquired identity, now it may finally be possible for West Indians to have an idea of nationality, too. As Rajan states in his article, "Identity and Nationality," "[a] sense of nationality can grow out of the discovery of identity and it is important that this should happen frequently, if one is to establish a tradition that is both distinctive and rooted" (106). Thus, it is necessary for a West Indian to have a national identity so that he/she can have a nationality, tradition and culture in his/her own country, and in this manner, reach salvation waking up from "a national nightmare" (Chauhan 45).

As Samad puts it, now there is the West Indian who has come to the recognition that idealizing one culture over another results in "self-abuse, self-denial and self-annihilation" (242). In Walcott's point of view, the fragments in West Indians' past must not be disregarded as unimportant. Instead, they must be brought together. In addition, a West Indian should not let any of these fragments take full control of his/her life so that he/she can stay away from the danger of turning into a mimic person (Samad 242). Hence, the grey identity constructed out of the fusion of white and black cultures should be accepted. Two halves make a whole, and the void felt

by West Indians can be filled by means of bringing together the fragments. Therefore, in the postcolonial Caribbean world, the missing parts of the puzzle of identity can only be completed by West Indians who learn about the cultures they originally belonged to, namely African culture besides European culture. It is implied in *Dream on Monkey Mountain* that the West Indian identity can have a meaning, and the adventurous journey to identity can come to an end only through the unification of these two halves. Denial of either culture will cause a West Indian to deny also his/her other half and prolong the time spent in the course of the journey, as exemplified clearly by the West Indian characters in *Dream on Monkey Mountain*.

CHAPTER II:

TO BE A MASTER OR A SLAVE IN THE POSTCOLONIAL PERIOD: *PANTOMIME*

> "Colonials, we began with this malarial enervation: that nothing could ever be built among these rotting shacks, barefooted backyards and moulting shingles; that being poor, we already had the theater of our lives." (Walcott, "What the Twilight" 4)

The plays that Walcott wrote through the end of the 1960s and in the 1970s deal with the "changing social patterns" observed in the West Indies after the independence: One of the most interesting of these is, no doubt, *Pantomime* (Thieme 13), which reveals the complicated identity problems in the contemporary Caribbean as the two characters, Trewe and Jackson, performing Friday and Crusoe, continuously shift from one role into another. This condition raises many questions in the reader's mind such as who the real Crusoe or Friday is, if Jackson is the black servant to the white master, Trewe, or if he is a black master to a white servant. In fact, the play reflects the complex identity crises in the Caribbean islands through Jackson and Trewe, who sway between master and slave identities. It is, in this respect, the representation of the repeated problem of the colonial master and slave relationship together with the white and black binaries and polarities – this time in the postcolonial period – in a reversed form. What the postcolonial indigenous people really represent has become a matter of identity to be solved in the postcolonial communities in question, which justifies "nativist or cultural nationalist demands for 'better' or 'truer' self-representations" (Childs and Williams 106).

The play, as Gilbert notes, does not merely reflect the role-shifting between the colonizer and the colonized; it also exhibits an effort to destroy the binary oppositions, which are the outcome of imperialism (129). In addition, it aims to challenge Eurocentricism, which elevates everything associated with Europe to the highest level, while decreasing the things identified with indigenous cultures or cultures of African origin to the lowest rank (Nettleford 3). In other words, rather than being just a play about the continuously changing roles, it also aims to distort, challenge and blur the line between the colonizer/white and the colonized/black

worlds; that is to say, to problematize the hierarchy between the two races in the West Indies and to break down the colonial binary oppositions such as “primitive” and “modern,” “periphery” and “center” (Dash 45), “civilized” and “uncivilized” (Prakash 3), “whiteness” and “blackness” (Hamner 10), “master” and “slave,” “free” and “bonded,” “ruler” and “ruled” (Ashcroft, Griffiths, and Tiffin 9) and “the colonizer” and “the colonized” (Prakash 3). As Ashcroft, Griffiths and Tiffin express, as a result of the colonial discourse, colonially “constructed values” as civilization and humanity were unconsciously “naturaliz[ed],” which led to the creation of the following negative stereotyping for the indigenous people: “‘savagery,’ ‘native,’ ‘primitive,’ as their antithesis and as the object of a reforming zeal” (3). Stereotyping creates remoteness between the two different races. “[T]he stereotype,” as Childs and Williams state, is “an ambivalent mode of constructing the Other” (125). It is this idea of “the West and its others” (Childs and Williams 125), based on doubleness or created out of the concepts of thesis and antithesis that postcolonial writers, like Walcott, challenge. Postcolonial writers struggle to create a synthesis in which there are no inequalities and discrimination between the two completely different races and the indigenous people are no longer the unprivileged or repressed.

As Brydon and Tiffin underscore, recently, West Indian writers

> have begun to re-write the fictions of Empire which represented, through the centuries, so intimate a part of their construction and oppression. Postcolonial Caribbean [. . .] writers and critics have now begun to interrogate and re-write the narrative of English and European colonization, and they do so from a basis of a history of subversive activities. (51)

In short, they have started to “decoloniz[e]” fictions (Brydon and Tiffin 29). That is to say, they try to write from the perspective of the once colonized and challenge the colonial writings, which are in search of a way of justification for colonizers’ colonial aims, and which are written from a colonial perspective. In this manner, imperial writings have been problematized and reversed. As Childs and Williams put it, texts which stand against the colonial understanding and challenge the claims of colonialist interference such as “the civilizing mission, the rejuvenation of stagnant cultures” may be regarded as postcolonial, as well since they have

exceeded the lines of colonialism and got rid of its imprisonment (4). Thanks to postcolonial writers, texts have started to be seen as an effective means of expressing the postcolonial or the once colonized. Thus, postcolonial indigenous intellectuals assume the task of resisting against the European struggle of empowering the ones who have been suppressed and oppressed for some hundred years. As given in Childs and Williams' paraphrase of Henry Louis Gates, in postcolonial writing, "[t]he subversive imitation of literary styles" also gains importance, which can be seen in T. Thomas Fortune's "The Black Man's Burden" subverting Kipling's "The White Man's Burden" (81):

> What is the Black Man's Burden,
> Ye Gentile parasites,
> Who crush and rob your brother
> Of his manhood and rights? (qtd. in Childs and Williams 81)

Pantomime is a text which has the quality of the same "subversive imitation of literary styles." It not only imitates but also subverts *Robinson Crusoe*. Set in Tobago, *Pantomime* deals with Harry Trewe, who is "English, [in his] mid-forties, owner of the Castaways Guest House, retired actor" and his servant, Jackson Phillip, who is "Trinidadian, 40, his factotum, retired calypsonian" (1.132). The colonial master and slave/servant relationship between them continues without any intervention till Trewe, to make his guests enjoy their stay, decides to organize a pantomime of Defoe's *Robinson Crusoe*. His aim is, in fact, as Juneja notes, to perform the pantomime in its usual way, that is to say, to perform a pantomime in which black Jackson plays the black servant, Friday, while Trewe plays the white master, Crusoe (262). The course of the pantomime, as well as that of their way of life, is challenged by Jackson when he insists on "making [Trewe] see the myth from Friday's perspective" (Juneja 262), as a consequence of which there is a comic role-shifting between the characters. So, the play becomes nothing more than a parody of *Robinson Crusoe*. In this sense, as Gilbert states, "[o]verall, *Pantomime* champions a model of syncretic performance that conscientiously stages both the big issues and the minutiae of lived Caribbean experience. Theatre becomes a kind of cultural laboratory in which identities are tested, remodeled, played out – and played with" (130-31). The ongoing colonial stereotypes are inverted as the role-

shifting prevents any of the characters from claiming to be superior to the other. Their relationship is questioned throughout the play. The play shows the identity formation of the postcolonial indigenous self, which wants to get rid of the black identity as the unconditional servant to the whites, and of the once colonizer, who begins to see everything from the colonized's point of view through the pantomime of *Robinson Crusoe*. Seen in this light, the play becomes a quest for the answer to the question asked by Fanon in his *Black Skin, White Masks*: "Can the white man behave healthily toward the black man and can the black man behave healthily toward the white man?" (169).

At first sight, it is normal to get the impression from a reading of the play that Trewe is the absolute authority at the hotel, which is owned by himself, as many instances in the play show him like that. He wants to continue the supposed idea of the white European's superiority in the islands, and his using a black man, Jackson, as his servant supports this view. The juxtaposition of the past through *Robinson Crusoe* and the present through the characters in the play mirrors and portrays some ongoing issues, such as master and slave relationship, in the postcolonial period. Trewe may be accepted as a postcolonial Crusoe since he has many common characteristics with the colonial Crusoe. About the colonial Crusoe, E. Pearlman, disclosing the common characteristics between Crusoe and Trewe, states as follows:

> He is a radical individualist and the prototype of new economic man, but he is also an authoritarian of a dangerous kind, and an unredeemed [. . .] colonialist. [. . .]. A weak individual, unable to succeed in his own country, of restless and unstable character, moves to an exotic locale where the technological advantage of his civilization gives him immediate superiority over the indigenous population. There he exploits the land [. . .]. He despises the natives, but is also terrified of them [. . .]. It is on this foundation that expansion and colonialism is reared. (qtd. in Brydon and Tiffin 43)

In colonial works, one can come across white men's despising of the indigenous because of their difference. In the Caribbean islands, black people, who are racially and culturally different from the colonizers, were seen as children to be brought up. About this, Crusoe, in *Robinson Crusoe*, speaks as follows: "For never man had a more faithful, loving, sincere servant than Friday was to me [. . .] his very affections were ty'd to me like those of a child to a father" (211-12). In order to naturalize

colonialism in the islands, the colonizers came up with “the white man’s burden,” which, according to them, aims to bring light to “dark” places and to bring up their “children” in the best ways. Besides Defoe’s *Robinson Crusoe*, Kipling’s famous poem entitled “The White Man’s Burden” (1899) exemplifies this supposed mission of colonizers:

> Take up the White Man's burden--
> Send forth the best ye breed--
> Go bind your sons to exile
> To serve your captives' need;
> To wait in heavy harness,
> On fluttered folk and wild--
> Your new-caught, sullen peoples,
> Half-devil and half-child. (1-8)

As one may deduce from Kipling’s poem and Defoe’s *Robinson Crusoe*, colonial writings aim to justify colonialism in the colonies, and rather than the economic benefits, the real aim of colonization is shown as if it were a self-sacrifice made just for the improvement of underdeveloped countries and “half-devil and half-child” indigenous people. This is how indigenous people were denied the right to be masters in their own domains.

The superiority complex dominant in *Robinson Crusoe* and “The White Man’s Burden” can also be observed in *Pantomime*, through Trewe. Acting with the confidence of his internalized superiority complex and humiliating the Caribbean, Trewe thinks that one cannot even commit suicide here. He says: “Attempted suicide in a Third World country. You can’t leave a note because the pencils break, you can’t cut your wrist with the local blades” (1.133) to which Jackson’s answer becomes “[w]e trying we best, sir, since all you gone” (1.133), meaning that during the post-independence period the once colonized people are trying to find the best ways in order to cope with the developing technology by themselves, which is all they can do. Thieme states that in the play “shadow existences are associated with the colonial predicament” (132), also arguing that such a condition may reflect the racial roles as the colonizer and the colonized in the postcolonial Caribbean (126).

Similarly, Gilbert expresses, "[s]et in the Caribbean region and centrally focused on the master-slave dynamic, Defoe's ur-text represents an ideal starting point for Walcott's inventive riffs and re-imaginings of race relations between the modern-day protagonists, Jackson and Trewe" (129). This shows that post-independence period could not completely sweep away some of the negative prejudices against the formerly colonized peoples. In this period, as Juneja notes, the conflict between the black indigenous people and hotel managers continues (262), as exemplified by what happens between Trewe and Jackson. Jackson's following statement proves that there is still some hatred and lack of confidence felt towards the indigenous people: Even if Trewe happens to commit suicide, in Jackson's words, "[t]hey go say I push you" (1.133). Likewise, "the outhouse," which is arranged to be used by Jackson and the rest of the black servants, shows that class discrimination is another ongoing issue in the postcolonial West Indies (Juneja 262). The West maintains its class conscious mentality towards the indigenous people. This class issue and the inferiority complex are internalized in Jackson so much that he is really surprised when Trewe permits him to use the toilet in his house:

> You giving me permission to go through your living room, with all your valuables lying about, with the picture of your wife watching me in case I should leave the bathroom open, and you are granting me the privilege of taking out my thing, doing my thing right there among all those lotions and expensive soaps, and . . . after I finish, wiping my hands on a clean towel? (2.147)

These conditions in the play reveal that colonial prejudices and claims still persist today; they could not be left behind in the colonial period. Being postcolonial has not yet been enough for the black West Indians to be masters in their own country. Being able to gain full independence seems to be a process, which develops in slow motion. The indigenous people have not been able to internalize the privilege of equality given to them with independence and to get rid of their colonial complexes just as Europeans have not been able to stop thinking themselves as superior. The once colonized people are used to thinking of themselves as "marginal" compared "to the colonizer's centrality" (Childs and Williams 166). The black race, according to Europeans, is inferior, and "[i]n the collective unconscious [of Europeans], black = ugliness, sin, darkness, immorality" (Fanon, *Black* 192). As a matter of fact, to put it in Fanon's words, "the feeling of inferiority of the colonized is the correlative to

the European's feeling of superiority. Let us have the courage to say it outright: *It is the racist who creates his inferior*" (*Black* 93). Europeans want to see the indigenous as inferior. Black slaves/servants were disempowered in the colonial age, and stemming from the "injustices of Western hegemony," a supposedly "subaltern" silence has been imposed on them since then (Pandit and McGuire 11). This idea brings into mind the striking question asked by Spivak: "[C]*an the subaltern speak?*" (78). In the colonial discourse, "[f]or the 'true' subaltern group, whose identity is its difference, there is no unrepresentable subaltern subject that can know and speak itself. [. . .]. With what voice-consciousness can the subaltern speak?" (Spivak 80). "[T]he subaltern," continues Spivak, "has no history and cannot speak" (83). These statements stress that the colonized indigenous people are denied a history, a language, and in colonizers' view, when they are given a voice, they must speak for Westerners, not for themselves, for this could allow them to face Western racism. Westerners want to see the postcolonial people in a subaltern position just like in the colonial period. Therefore, as Nettleford points out, the Eurocentric prejudices and desires have not yet ceased to exist (29).

Dalleo argues as follows about the West Indies: "In [this] region [. . .], it comes as no surprise that most Caribbean critics and writers tend to be skeptical of any vision of the contemporary period that sees it as a break from colonialism" (355). Today is the extension of the colonial past. In many critics' point of view, presently, colonialism makes itself felt in a new form called "neo-colonialism." Boehmer expresses that neo-colonialism, just like postcolonialism itself,

> refers to the post-independence period. A term from economic theory, [it] signifies the continuing economic control by the West of the once-colonized world, under the guise of political independence. Though they may differ in ascribing causes, many theorists broadly agree that the decline of one sort of colonialism in the 1950s led to the rise of another, less overt, some might say more insidious, form - what has also been called a super or new imperialism. (9)

Childs and Williams write that after the colonial period came to an end, it was clearly seen that colonizers took their armies from the newly independent countries, the proof of the end of direct rule there (5). As they add, on the other hand, Europeans continue their existence or indirect impact in the ex-colonies through

political, cultural and most important of all, through economic means (5). They still try to act in the way they did in the colonial period. That is why colonialism and imperialism still maintain their shadowing impacts in these ex-colonies in the postcolonial era. About this state of affairs, Pandit and McGuire state: "[I]n the production, circulation, and consumption of postcoloniality a reincarnated, recycled colonialism, imperialism, and capitalism" are observed (6). The continuing European influence on the independent countries is enough to suspect the term "postcolonialism" and question if colonialism in the islands has really ended. Actually the total liberation from colonialism has not been possible in the post-independence period. As Ashcroft, Griffiths and Tiffin ask, "[s]ince all the postcolonial societies we discuss have achieved independence, why is the issue of coloniality still relevant at all?" (6).

The continuing existence of colonialism in the islands is shown in *Pantomime* via Trewe, who is an intruder in the West Indies, and who tries to exploit the land just like Crusoe in *Robinson Crusoe*. He comes to the islands to manage his own hotel there. In this sense, Trewe may be argued to be symbolizing, in Wyke's terms, "the events of his past in the mirrored reflections of the present" (210). According to Jamaica Kincaid, hotel managing in the West Indies in the postcolonial era opens the way for the reoccurrence of colonial exploitation there. About being educated at schools to learn how to serve best to tourists, which is an indication of the colonial exploitation and the master servant/slave relationship in the islands, Kincaid, in her book entitled *A Small Place,* points out as follows: "[Here] people cannot see a relationship between their obsession with slavery and emancipation and their celebration of the Hotel Training School," "a school that teaches [the indigenous people] how to be good servants, how to be a good nobody, which is what a servant is" (54-55). In this respect, Jackson is the one who is trained to be a good servant to tourists including the European ones, and who is expected to do so under a European's orders. Trewe's behavior towards Jackson demonstrates an ongoing desire to take control of power in the post-independence times. This desire causes him to have an ambivalent identity: "[T]he colonizer is himself caught in the ambivalence of paranoic identification, alternating between fantasies of megalomania and persecution" (Bhabha, qtd. in Childs and Williams 125).

Pantomime also reflects the continuing cultural dependency of the once colonized on the once colonizer, which is the bitter legacy of colonialism. Jackson is culturally divided between the English and West Indian ways of life; "between the native condition and the white civilization[; he] sets out to imitate the flourishes of legal English. The colonial hegemony is established through language" (Juneja 247). In some parts of the play, he is presented as imitating English accent, but while speaking English, he is seen to use the characteristics of the two different cultures. In his speech, he mixes Caribbean accent with the English one, which suggests that he is a hybrid person. His trying to speak like Trewe shows his identity crisis, his split character, a part of which urges him to behave like the master. On the other hand, the other part, staying loyal to the Caribbean culture, reveals and reminds him through the mistakes he makes in English language that he is a Caribbean man. That he tries to be just like Trewe, a white person, in his speech and to speak "like a black Englishman" (Juneja 260) reflects that Jackson is a questor trying to find ways of being accepted and recognized by his so-called master, Trewe, which is evocative of Bhabha's description of mimicry: "the desire for a reformed, recognizable Other, *as a subject of a difference*" (*The Location* 86). In his imitation, Jackson exhibits this "difference" and cannot be completely successful. He misuses English grammar, and his hybridized nature can be observed in the below speech uttered by Jackson himself:

> Mr. Trewe? (*English accent*) Mr. Trewe, your scramble eggs is here! are here! (*Creole accent*) You hear Mr. Trewe? I here wid your eggs! (*English accent*) Are you in there? (*To himself*) And when his eggs get cold, is I to catch. [. . .] What the hell I doing? That ain't go heat them. It go make them more cold. Well, he must be leap off the ledge. At long last. Well, if he ain't dead, he could call. (1.132)

These grammatically wrong sentences in Jackson's mimicking speech support what Bhabha suggests about mimicry: "[T]he discourse of mimicry is constructed around an *ambivalence*; in order to be effective, mimicry must continually produce its slippage, its excess, its difference" (*The Location* 86). Thus, Jackson, the "mimic man," can be accepted as "*almost the same, but not quite*" (Bhabha, *The Location* 86) as his recognizable mistakes make him different.

Pantomime also exhibits the spiritual "violence inherent in the Crusoe/Friday history" (Gilbert and Tompkins 37). Jackson's words given below express the colonial exploitation of the slaves and depict this violence and the colonial master – slave/servant relationship in a bitter and sharp way:

> For three hundred years I served you breakfast in . . . in my white jacket on a white verandah, boss, bwana, effendi, bacra, sahib . . . in that sun that never set on your empire I was your shadow, I did what you did, boss, bwana, effendi, bacra, sahib . . . that was my pantomime. Every movement you made, your shadow copied [. . .] and you smiled at me as a child does smile at his shadow's helpless obedience, boss, bwana, effendi, bacra, sahib, Mr. Crusoe. (1.137)

Jackson's words demonstrate the victimized nature of the once colonized and clearly epitomize that these victims are pushed into a zone in which they are accepted, according to "Anglocentricism" (Brydon and Tiffin 7), as non-Westerners and as "a Third World Other" (King, "New Centres" 20), who has no right to speak for themselves, and who just like a shadow follow their masters' ways as they are told. Besides the pantomime of *Robinson Crusoe*, in which he is expected to play the role of Friday, Jackson also plays his own pantomime as a servant to Trewe, "a role he sheds the moment his daily work shift is finished" (Gilbert and Tompkins 38). In this sense, the play's title gains importance. Jackson and Trewe, as King underlines, are players and actors, in the case of the performance of *Robinson Crusoe*, and in their real life, in their treatments of each other as master and servant (*Derek* 361). In their ordinary life, they also play the pantomime of themselves. In the colonial age, colonized people accepted their role as servants without questioning, and in their effort to be like their masters, they were not different from parrots, which mimicked what their owners said. This convention has reached also to this day as exemplified by Jackson's above speech, in which he talks about the ongoing process of mimicry, the "ambivalent colonial mimicry" (Thieme 127) and the service given to the master. In this case, the parrot in *Pantomime* gains importance.

The parrot here is not only a reference to the parrot in *Robinson Crusoe*, but also to the symbol of the corrupt colonized individual who has lost his/her language, culture and ability to behave in the way he or she wants, as well as being an allusion to the "mimic men," who parrot what supposedly superior people tell them. The parrot in

Pantomime all the time repeats what his previous master taught him: "Heinegger," the name of the previous German owner of Trewe's hotel (1.133). Its continuously repeating what it was taught to repeat, to quote Gilbert, "appears to posit language as an oppressive imperialist tool" (130). It may be contended from what Gilbert states that language is an instrument through which the colonizer reaches his/her aim of imprisoning the colonized in his/her claws. By means of language, the colonized become just like a puppet or toy that acts according to the requirements decided by the colonizer. Thus, as the parrot in the play incessantly interrupts Jackson's speech saying "Heinegger," it becomes justifiable for Jackson to be angry with the parrot, which does not respect him, and to say, "Language is ideas, Mr. Trewe. And I think that this pre-colonial parrot have the wrong idea," adding that a parrot can be prejudiced "[t]he same damn way they corrupt a child. By their upbringing" (1.133-34). Taking into account what Jackson states, it may be argued that the "once" colonized, in this case the parrot itself, is brainwashed to exalt the master/colonizer and to approach the servant/indigenous with prejudices and hatred, which angers Jackson when he realizes it through the parrot's interruption of his speech. This shows how the indigenous people of the West Indies are poisoned against each other with the injection of prejudice into their bloods.

The European cultural inheritance to West Indians cannot be underestimated, either. West Indians are nothing more than "colonial [people] who mastered English culture" (King, *Derek* 348). Jackson reveals this fact with the following words: "You see, it's your people who introduced us to this culture: Shakespeare, *Robinson Crusoe*, the classics, and so on" (1.140). The West Indian culture was shaped by the colonizers in the colonial period. Colonialism damaged many indigenous cultures and identities during the colonization process. Aimé Césaire writes about the cultural and physical damage colonizers gave to the indigenous people:

> They [colonizers] talk to me about progress, about 'achievements,' diseases cured, improved standards of living. I am talking about societies drained of their essence, cultures trampled underfoot, institutions undermined, lands confiscated, religions smashed, magnificent artistic creations destroyed, extraordinary *possibilities* wiped out. (178)

As a result, the development of Western cultural hegemony in the hierarchical ladder prepared an atmosphere for the indigenous culture to automatically lead its way towards the lowest step in this hierarchy. As Childs and Williams argue, the Western world has insisted on the idea that there is not any history worth mentioning in its ex-colonies, and that it has tried to erase the culture of the indigenous people, which is associated with that "negligible" history (8).

Hence, as Childs and Williams further note, "an important dimension of postcolonial work has been the recovery or revaluing of indigenous histories," and through this recovery, postcolonial indigenous people can "make [. . .] their own history," instead of "being passive participants in history made by others" (8). The real dream of decolonization, certainly, will come true through reviving their destroyed histories and cultures, which were tried to be erased during the colonial period. Although some prejudices and negative stereotypes have remained fixed, the fact that many things changed with the experience of independence cannot be underestimated, though. As Mohanram and Rajan state, as a result of World War II, with the achievement of independence from Europeans, "nations and peoples saw a renaissance in [. . .] cultures of their own land," and "a re-shaped identity that was born out of a nationalistic creative energy" emerged (4).

During the formation of *Pantomime*, as King notes, Walcott was inspired by a retired English actor called Arthur Bentley, who came to Trinidad in order to be a manager. King also expresses that despite the fact that Bentley was a manager, "he was an outsider, a foreigner, who to Walcott represented many of the English he had observed in the islands. Whereas the West Indian started with little, but felt secure, and hustled for opportunities, the British seemed soft, defeated, nursing old wounds" (*Derek* 360). This shows that as a result of independence, indigenous people have started to change for good; they have gained the long-desired security and power step by step, albeit slowly. Former colonizers, on the other hand, have started to lose their power in the islands, although it is not possible to argue that their power there completely vanished. Former colonizers are now exiles, as may be clearly observed in the case of Trewe, which can remind one of the colonial Crusoe's being an exile in the islands. Trewe, just like Arthur Bentley, may be thought to be an exile in the West Indies. According to Tzvetan Todorov, he is "the one who interprets his or her

life in a foreign country as an experience of not-belonging and cherishes it for that very reason" (qtd. in Weiss 5).

This condition of being uprooted, which is experienced by West Indians themselves as well, makes the exile feel suffocated, displaced, homeless, fragmented, split and as a stranger. Trewe's journey into the Caribbean islands from England, hence, becomes "a journey into exile" (Weiss 10). He can not find his way in England, nor can he do so in the islands. He is lost in-between these two places. When Jackson says, "Well, if you find here boring, go back home. Do something else," Trewe answers with the following words:

> It's not that simple. It's a little more complicated than that. I mean, everything I own is sunk here, you see? There is a little matter of a brilliant actress who drank too much, and a car crash at Brighton after a panto . . . well. That's neither here nor there now. Right? But I'm determined to make this place work. I gave up the theatre for it. (2.143)

From Trewe's expressions it may be deduced that he belongs to neither England nor the West Indies, which reflects the condition of the postcolonial ex-colonizers whose fragmented selves suffer from a sense of emptiness waiting to be filled. Rushdie, in his *Satanic Verses*, expresses that history has begun to take its revenge from the colonizer English: "These powerless English! – Did they not think that their history would return to haunt them? – 'The Native is an oppressed person whose permanent dream is to become the persecutor' (Fanon) [. . .]. He would make this land anew. He was the archangel, Gibrael – *And I'm back*" (353). Trewe's condition in the postcolonial islands proves the validity of the commonly uttered saying that "History repeats itself"; but, this time, in a reversed order, in which the once colonizer is disadvantaged. Trewe carries the burden of history on his shoulders now.

Despite the similar characteristics shared by the colonial Crusoe and the postcolonial Crusoe, that is Trewe, there are also many features drawing a distinctive line between the two. The first image of Trewe as the supreme power is distorted as the play moves forward. Unlike the colonial Crusoe, who could lead everything according to the colonial and Western discourse to the end of his stay,

Trewe cannot have the opportunity of being completely satisfied with his superiority complex and cannot always succeed in being the absolute authority on the island. As King argues, although at first sight Trewe might seem as the symbol of "British imperialism, or neo-colonialism, white economic power, and domination, [. . .] Jackson, the black employee" appears to be "the one who is stronger, tougher, dominating, [and] threatening" (*Derek* 361). Trewe's preoccupation with the desire to continue the once dominant colonial rule on the island turns out to be in vain as he transmits his power to Jackson in some parts of the play. The irony here is that the more Trewe tries to be the master, the more he is pushed towards the bottom of the hierarchical ladder. This condition can be observed during one of his arguments with Jackson, at the end of which Trewe even accepts to serve breakfast to Jackson, now the black master:

> **Jackson:** Mr. Trewe, I am trying to explain that I myself feel like a ass holding this tray in my hand while you standing up there naked, [. . .]. So, when you put back on your pants, I will serve you breakfast.
>
> **Harry:** Actors do this sort of thing. I'm getting into a part.
> [. . .]
>
> **Jackson:** *(exploding) Put on your blasted pants, man! You like a blasted child, you know!*
>
> (*Silence*. HARRY *puts on his pants.*)
>
> **Harry:** Shirt, too? [. . .] (HARRY *puts on his shirt.*) [. . .] Sit, and I'll serve you breakfast. You can teach me manners. There is more manners in serving than in being served. (1.134-35)

This time it is clear that the reins are in Jackson's hands, and that he can lead Trewe to whatever direction he wants. In this sense, the play becomes comparable to, in King's words, "a kind of psychological boxing match in which two guys playfully, and sometimes not so playfully, throw punches at each other, until one manages to get beyond the defences and help the other towards healing some long-term problems" (King, *Derek* 361-62).

James argues that this stereotyping imprisons Trewe, while Jackson "recreates his identity, by improvisation inventing practical ways of survival on the island" (180).

Jackson, as a Caribbean black man, can be analyzed from a two-dimensional perspective; that is to say, both as a black servant to a white master and as a black person mastering a white servant, Trewe. Trewe cannot prevent Jackson's taking full control in some parts, although he tries hard to be the only authority and the privileged one there. This power is subverted with the appearance of Jackson, "an effective postcolonial voice" (Ashcroft, Griffiths, and Tiffin 7). Here, the supposed master and slave/servant relationship in their pantomime is reversed in such a way that nearly the colonized becomes the privileged one. In Jackson's new version of *Robinson Crusoe* story, for example, identities completely shift:

> Now that was the first example of slavery,
> 'Cause I am still Friday and you ain't me,
> Now Crusoe he was this Christian and all,
> Friday, his slave, was a cannibal,
> But one day things bound to go in
> reverse,
> With Crusoe the slave and Friday the
> boss . . . (2.142)

Likewise, Jackson says to Trewe: "[i]t is the servant that start dominating the master . . . (*laughs maniacally, like The Shadow*) and that is the victory of the shadow, boss. [. . .]. Robinson obey Thursday now. Speak Thursday language. Obey Thursday gods" (1.137). Friday-Jackson's insisting on taking the role of the master in the face of Crusoe-Trewe's slavery is a revolutionary, radical act. Moreover, as Fiet notes, through the reversal of the roles, the relationship between Jackson and Trewe gains a new meaning: "Race, class, culture, and personal differences become obscured" (145). In this sense, the pantomime of Crusoe and Friday is seen to be a play "that can answer colonialism back" (Taylor 140) with a severe allusion, and Defoe's *Robinson Crusoe* itself "has also been a focal point in the project of 'writing back' to the imperial centre" (Gilbert and Tompkins 36) since, as Biodum Jeyilo states, it is "a classic 'megatext' of Eurocentricism" (qtd. in Gilbert and Tompkins 36).

In *Pantomime,* a postcolonial text, Jackson even succeeds in making Trewe accept the pantomime of *Robinson Crusoe* to be reversed into "the black man's burden": The white shifts to black, and instead of white Crusoe's trying to impose European culture on indigenous Thursday, this time Jackson adopts the role of Crusoe. Now,

with the help of Jackson's version of the pantomime, it is even possible to see a Caribbean Crusoe, who tries to expand and impose his African culture on white European Friday. In this sense, everything that accepts European superiority and African inferiority is challenged, and a new alternative is presented to Europeans through which they may understand how it feels to be thought as inferior. Coetzee's following question and critical interpretation underline the same idea: "how can one question power ('success') from a position of power? One ought to question it from its antagonist position: namely, the position of weakness" (qtd. in Bongie 37). Accepting Jackson's demand on the new version of *Robinson Crusoe*, Harry makes a statement full of complaint:

> All right, so it's Thursday. He comes across this naked white cannibal called Thursday, you know. And then look at what would happen. He would have to start to . . . well, he'd have to, sorry . . . This cannibal, who is a Christian, would have to start unlearning his Christianity. He would have to be taught . . . I mean . . . he would have to be taught by this – African . . . that everything was wrong, that what he was doing . . . I mean, for nearly two thousand years . . . was wrong. That his civilization, his culture, his whatever, was . . . *horrible*. Was all . . . wrong. Barbarous, I mean, you know. And Crusoe would then have to teach him things like, you know, about . . . Africa, his gods, patamba, and so on . . . and it would get very, very complicated, and I suppose ultimately it would be very boring, and what we'd have on our hands would be . . . would be a play and not a little pantomime . . . [. . .] the whole thing would have to be reversed; white would become black, you know . . . (1.141)

The Crusoe and Friday characters played by Jackson and Trewe in *Pantomime*, however, experience a transformation so many times that it becomes useless to try to give a unified whole identity to Jackson and Trewe (Thieme 153). Through "playful exchanges of racial roles" (Thieme 125), they exhibit fragmented and split selves. Jackson is divided as Jackson-Crusoe and Jackson-Friday/Thursday while Trewe is divided as Trewe-Crusoe, and sometimes as Trewe-Friday on Jackson's demand. Trewe and Jackson are, in Walcott's phrase, "divided to the vein" ("A Far Cry" 27), and they exhibit complex personalities, together with the ambivalence of the West Indian identity. Jackson's being an actor, in fact, reflects Trewe's and his own condition: "I was remembering a feller, [. . .] he went for audition once for a play, [. . .] and the way he [. . .] present himself to the people, said . . . ahmm, 'You know, I am an actor, you know. I do all kind of acting, classical acting, *Creole* acting.' [. . .]

I wonder what kind o' acting dat is" (2.142). Ironically enough, the "*Creole* acting" he wonders so much is nothing more than the acting Trewe and he himself exhibit. Crusoe and Friday become creolized during the rehearsal of the pantomime. The in-betweenness experienced by them suggests a close relationship between the once colonized and the once colonizer in the Caribbean world, which is trapped and which goes between different cultural worlds. This hybridity pushes the two characters into the process of splitting identities and culture. Bhabha, in his article entitled "Cultural Diversity and Cultural Differences," states his ideas about the hybridity and the split quality of culture with these words: "Cultures are never unitary in themselves" (207). He further notes that it is possible to mention a "Third Space" in which the two different cultures meet and intermingle creating hybridity:

> The intervention of the Third Space, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which cultural knowledge is continuously revealed as an integrated, open, expanding code. Such an intervention quite openly challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary Past, kept alive in the national tradition of the People. (208)

It is true that colonization took many things from the colonized, the most important of which being their individuality. The colonized were treated just like toys, or objects to be played with. Aimé Césaire even equates colonization with "thingification": "colonization = 'thingification'" (176). Jackson Phillip in *Pantomime,* nonetheless, representing all the previously colonized people, avoids to think that he is the "other," the "thing" or the "object" as revealed through his sharp speeches. He, unlike many other previous West Indian characters who accept themselves as unconditionally slaves to the colonizer masters, plays a totally new and revolutionary role. He is seen as the one who has got rid of his inferiority complex and his dependency on the Western world, and he can state his ideas without any hesitation confronting Trewe's prejudices, as seen in the statements he utters to Trewe during their argument in relation to the pantomime of *Robinson Crusoe*:

> May I say what I think Mr. Trewe? I think it's a matter of prejudice. I think that you cannot believe: one: that I can act, and two: that any black man should play Robinson Crusoe. A little while aback, I came

> out here quite calmly and normally with the breakfast things and find you almost stark naked, kneeling down, and you told me you were getting into your part. Here am I getting into *my* part and you object. This is the story . . . this is history. This moment that we are now acting here is the history of imperialism; it's nothing less than that. And I don't think that I can – should – concede my getting into a part halfway and abandoning things, just because you, as my superior, give me orders. People become independent. Now, I could go down to that beach by myself with this hat, and I could play Robinson Crusoe, I could play Columbus, I could play Sir Francis Drake, I could play anybody discovering anywhere, but I don't want you to tell me when and where to draw the line. (1.140)

Here Jackson, compared to the characters in the former literary works, can be taken as a character who has gone through a metamorphosis. He subverts the fixed identity determined for a black man as servant/slave and goes beyond the borders of the colonial line. Identity becomes, as Thieme states, "a series of roles, to be donned and doffed at will in the post-independence period, just as they have been previously in the pantomime instituted by colonialism" (127). Jackson sets foot on the islands as an individual, a new man, a new version of Friday, who has awaken from his nightmare, who is aware of his independence, and who can see the world in a new light in which there is no inequality. This proves that he has broken down the lock of the prison of his inferiority complex and has reached "salvation." It may be argued that his real independence from slavery starts when he manages to get rid of his internalized complexes.

With regard to the importance of the theatre in terms of its reflecting the political idea that lies behind, Gilbert and Tompkins write: "[T]he staged postcolonial body is one of the most malleable and resonant vehicles for subverting and problematizing the roles of identity, subjectivity, and corporeality that colonialism has assigned to the colonized subject" (253). "[T]he staged postcolonial body" also enables the spectator, and in *Pantomime*, the actor and director Trewe, to "rethink old hierarchies" (Dash 49). Through Jackson's sudden attacks, Walcott reaches his aim of challenging the imperial relations and the authority of European values. About Jackson who enables all these challenges and questionings, Lichtenstein notes:

> Walcott focuses on a character who in past times might have played only the bit role, the subordinate part of servant, and instead gives him top billing. By virtue of his intelligence, his indignance, and his commanding personality, Jackson Phillip goes far beyond the traditional status accorded to men of the West Indies, be it by British or West Indian writers. [. . .]. Jackson's heroism crosses the boundaries of the West Indian characters who precede him, taking on degrees of power and sophistication that they never possessed. In short, Jackson represents an evolution in West Indian characters. Like the steel drum, which evolved from the simpler rhythms of bamboo sticks, he rises from similar origins (as his predecessors) to take a new, perhaps brighter, place on the stage. ("*Pantomime*")

As Ross notes, recently, Postcolonial theory begins to question if it is necessary to use English in the former colonies where the colonizers forced the colonized to speak this language in the colonial period, and if it may be thought as a tool for furthering tyranny because of this fact (viii). For the African writer Ngugi wa Thiong'o, English in the former colonies is a "cultural bomb" (qtd. in Ross viii), which both causes the destruction of the traditions, language and history of the former colonies, and which works as a servant to neo-colonialism (Ross viii). To put the same thing differently, the once colonized countries still suffer from the continuing impact of cultural dependency, and language is just one of the instruments that carry on this dependency throughout time. As a result, colonized indigenous communities do not have certain or clearly definable cultural and individual identities to lay their backs on.

However, Jackson in the pantomime of *Robinson Crusoe* is seen to be creating a new language other than English, which, according to Juneja, is "the appropriation of the African heritage. Jackson becomes the master speaking an African language. But essentially this African has been created by someone who is a castaway from Africa, who no longer speaks a recognizable African language" (263). Jackson says: "Robinson obey Thursday now. Speak Thursday language. Obey Thursday gods. [. . .]. (*inventing language*) Amaka nobo sakamaka khaki pants kamaluma Jesus Christ! Jesus Christ kamalogo! (*Pause. Then with a violent gesture*) Kamalongo kaba! (*Meaning Jesus is dead!*) (1.137). Although he cannot speak a proper African language, even his denying English as the supreme language and his trying to speak another language show his revolutionary character and his being determined not to allow himself to be caught by the impositions of the English.

In Act II, Jackson even kills the parrot, which Trewe wants to use in the pantomime. In Juneja's words, he kills "the parrot of the colonial days [. . .] whose language is still colonial" (262), and after doing so, "Jackson is no longer the parrot of 'Crusoe's Journal'" (Juneja 262). Having killed the parrot in him, which has repeated everything the master uttered, he can now speak for himself, not for the master. At this stage of Jackson's case, Spivak's continuously asked question, "*can the subaltern speak?*," (78) finds its answer. Yes, "the subaltern" can speak if s/he really wants because he has gained power now, and he is no longer a "subaltern" but a person who is after gaining equal rights with the supposedly superior Europeans.

Jackson's making Trewe question the colonial history through the pantomime enables Trewe to be "liberate[d] from his past" (Juneja 263). Jackson says to Harry: "So you lonely, but I could make you forget all o' that. I could make H. Trewe, Esquire, a brand-new man. You come like a challenge" (2.144). Jackson, through making Trewe face and ratify the reality, succeeds in his "challenge" of transforming Trewe into a completely new man (Juneja 263) and in the end makes him say: "I'm fine Mr. Phillip. You know [. . .]. An angel passes through a house and leaves no imprint of his shadow on its wall. A man's life slowly changes and he does not understand the change. Things like this have happened before, and they can happen again" (2.151). Trewe realizes the change in himself, and interestingly enough, he calls the man whom he wanted to see all the time as his servant "Mr. Phillip" (2.151). Thus, in Brydon and Tiffin's words, this condition results in the fact that "fixed identities [as master and servant/slave] yield to notions of identifications, formed and re-formed in process" (16).

The play is concluded with "Jackson's punning demand" (James 180): "Starting from Friday, Robinson, we could talk 'bout a raise?" (2.152), which makes it possible to look at the future with hope, not with the restrictions of the past. Thieme argues that *Pantomime* can be considered as a play which underlines "Walcott's belief in the role theatre has to play in the evolution of a new Caribbean culture" (130), which is free from inequalities. As Dalleo expresses, Shalini Puri, in *The Caribbean Postcolonial*, notes that it is possible to read *Pantomime* as a play which focuses on the "struggles between employer and employee, not master and slave,

which lead up to the promise laid out in the final line, that the two sides will sit down together at the bargaining table and 'talk 'bout a raise'" (356). In this sense, as again Dalleo puts it, Puri develops new ways of perceiving in terms of the power struggles between the two characters. Puri starts seeing these struggles in a more "humane" way (356) so that a just "redistribution of material wealth" (Puri, qtd. in Dalleo 356) can be achieved. With the help of this way of reading, the colonially-given identities such as master and slave/servant, which are tried to be applied by Trewe, turn into a totally new kind of identity relationship: The relationship between employer and employee can cause the colonial binary oppositions to be abandoned. The idea put forward here by Puri supports what Brydon and Tiffin argue in terms of postcolonial writings: "[P]ostcolonial writers write 'decolonizing fictions', texts that write back against imperial world" (11). Therefore, it is normal to think that Walcott, through *Pantomime*, tries to deconstruct the line between the colonial polarizations such as the colonizer and the colonized and master and slave/servant. Through this effort, *Pantomime* becomes a text and the West Indies become a group of islands "in which England is no longer privileged" (Brydon and Tiffin 12). In addition, the concept of the Western world as the centre and the Caribbean world as the margin/periphery is attempted to be distorted; hence, the conventional colonial power relations are shaken, and the colonial discourse is displaced. The reconstruction of social identity, which has nothing to do with the inequalities and insults of the colonial past, is enabled in the pantomime, and in this manner, the supposed white supremacy over black inferiority is questioned.

CONCLUSION

"History is the nightmare from which I am trying to awake." (Joyce 34)

The traces of colonialism can still be observed in the postcolonial period, for colonialism opened a big wound in the psychology, culture and identity of the once colonized people. The meeting and mixing of completely different cultures in the colonial period led to a great identity crisis and fragmentation in the postcolonial age during which culture is seen as a battleground where postcolonial indigenous and colonizer identities all the time fight each other. On this battleground of culture, West Indians are seen to have been experiencing inner conflicts in their minds since they have been exposed to choose between their ancestral culture and European culture, which is a totally new culture for them. Benitez-Rojo states his ideas about the problematic condition of the West Indian identity in the following words: "[O]ne never becomes a wholly Caribbean person; one is also something more or something less, one always falls just short of or just beyond it, one is always involved for both the near and the long term in the search or the illusion of having completed it" (qtd. in Bongie 23). The fact that this diversity brings identity and cultural problems can never be ignored. In the West Indies, out of the diversity of cultures there emerge multiplicity, pluralism and multiculturalism, leading to dislocation, rootlessness, fragmentation, hybridity, mimicry and in the end, to psychological depression.

In such a place dominated by chaos, order and a unified self are far away ideas for West Indians. As Bhabha states, "it is [. . .] the *in-between* space [. . .] that carries the burden of the meaning of culture" ("Cultural Diversity" 209). The diversity of culture experienced by West Indians in the West Indies makes the term "culture" a problematic one. It will be meaningless to associate the West Indian culture merely with "European culture," or with "African culture" since it is not one specific culture, but a culture that comes into existence out of the mingling of the two. Another problem is that European culture is as alien as their ancestral African culture, which is remote for them as they have lost their direct link with it. In Childs and Williams' words, "the histories of colonized and colonizing countries are both different and shared" (210). Today, identity, racial and cultural problems are

similarly experienced by each West Indian of different ethnic origins as a result of the same past they experienced. In this respect, one can clearly see that as a consequence of Western imperialism throughout the world, many different cultures and traditions in different parts of the world have come closer and tried to merge with each other (Boehmer 7).

Derek Walcott expresses and voices the problems experienced by himself and West Indians in general on every occasion. As he states in his article entitled "Leaving School," he lived a great paradox in the islands: "learning to hate England as I worshipped her language, [. . .] loving the island, and wishing I could get the hell out of it" (32). This paradoxical condition is consequent upon the creolization in the islands. As Pollard expresses, creolization is a phenomenon which stemmed from the colonization process in the colonies (201). The term "creolization" "identifies a process by which something is created in the colonies that is neither indigenous to the region nor identical with its counterpart in a culture of origin" (Pollard 201). The new identity adopted by the indigenous people, in this case, is no longer associated with "roots" but with "migratory routes" (Bongie 7). In other words, ancestral culture becomes a far away idea for them although it does not leave them completely. Rather, they are identified with the culture of the place to which they migrated. As Parry, Sherlock and Maingot argue,

> [t]he [. . .] past of [the indigenous people of the Caribbean] was taken from them. Dispossessed of homeland, they had been cast adrift in time. This was psychologically the severest deprivation of all. The story of how these folk created the seed bed for the various Caribbean cultures and struggled continually for freedom and justice forms the core of Caribbean history. (XIII)

The impact of the forced migration from their own countries on the present and on the indigenous people and places cannot be underestimated. Reflections of the past on the present are important in terms of mirroring the cultural chaos experienced by the indigenous people in the islands. As Hastings calls to attention, during the long-lasting slave trade, nearly 4.6 million slaves were brought to the Caribbean islands. Hastings adds that at present, almost two thirds of the Caribbean population is made up of the descendants of these black slaves ("Historical Background"). The remaining percentage of the population consists of the descendants of the indentured

laborers and of the indigenous Caribs as stated earlier in the introduction part of this thesis. After their migration to the Caribbean islands, West Indians met a totally new culture, which was diverse. What King expresses in his "New Centres of Consciousness" supports this diversity: "The West Indies, where few of the original natives survived, exemplifies the creation of a new Creole society from a diversity of cultures and peoples" (5). These people were uprooted, and in a different region like the Caribbean, they mixed their cultural heritage with those of the colonizer European and Caribbean ones. As Walcott states, "[t]he migratory West Indian feels rootless on his own earth, chafing at its beaches" ("What the Twilight" 21). In this culture characterized by in-betweenness, paradoxes, "dilemmas of cultural exile," "a condition of psychological and physical exile" (Boehmer 133) and chaos experienced by Walcott and West Indians in general are to be perceived as normal. That they are multicultural, and that their colonial history is complex are strong enough reasons for them to feel fragmented. The heterogeneity of the West Indian culture, which holds Caribbean, European, African and Asian cultures together, causes the indigenous people to live in an atmosphere of uncertainties in which there is "a changing definition of home and belonging in that new order" (Weiss 20), besides the experience of a "cultural metamorphosis" (Dash 48). About the chaotic condition of the migrant, Rushdie, in his essay entitled "The Location of Brazil" in *Imaginary Homelands*, writes:

> To be a migrant is, perhaps, to be the only species of human being free of the shackles of nationalism (to say nothing of its ugly sister, patriotism). It is a burdensome freedom . . . The effect of mass migrations has been the creation of radically new types of human being: people who root themselves in ideas rather than places, in memories as much as in material things; people who have been obliged to define themselves – because they are so defined by others – by their otherness; people in whose deepest selves strange fusions occur, unprecedented unions between what they were and where they find themselves. (124-25)

Dream on Monkey Mountain and *Pantomime* epitomize clearly the cultural unrest resulting from hybridity, which "assumes or implies the meeting or mixing of completely separate and homogeneous cultural spheres" (Barker 203), the feeling of being totally devoid of a sense of belonging either to the indigenous culture or to the colonizing culture, which is the result of colonization. In this sense, these plays

respond to the effects of European colonialism. Via these plays, Walcott gives voice to the problems of the indigenous West Indians. Moreover, they can be taken into consideration as examples of the symbolic adventurous journeys taken towards the right path to a proper West Indian identity. They may be said to represent the cultural problems experienced by the entire Caribbean world although their characters are mainly of African origin. Thus, in this culturally chaotic and fragmented condition in the islands, whose black people see their place of origin as "an Africa that [is] no longer home" (Walcott, "What the Twilight" 38), the West Indian culture can be best explained as a Creolized one, which brings to mind the juxtaposition of different cultures and ethnicities. As Hamner puts it, "[t]he past and the present are brought together episodically as the progeny of Europe and Africa carve out their New World identity" (17). That is why, as Bongie argues, Walcott cannot think of himself as belonging to merely one specific identity (19). Walcott is, in fact, not different from the divided and fragmented characters he delineates in his plays. The protagonists of these plays are multicultural and in great dilemma alongside trauma. He expresses this chaotic condition and fragmentation also through his character, Shabine's words in his "The Schooner *Flight*":

> I'm just a nigger who love the sea,
> I had a sound colonial education
> I have Dutch, nigger and English in me,
> And either I'm nobody or I'm a nation. (40-43)

This in-betweenness and the search for a sense of a national idea and a proper identity have urged postcolonial writers and theorists to write works that present their own condition. In this sense, "bent to the construction of a 'real' or rooted identity" (Boehmer 115), postcolonial writers can be said to have taken, in Childs and Williams' terms, "the roles of cultural commentator and creative writer" (46). As pinpointed by Mohanram and Rajan, "[t]he postcolonial text" is "[o]ften structured with a re-shaped identity that was born out of a nationalistic creative energy" (4). Hence, postcolonial writing might be thought to represent a struggle of creating a national sense for indigenous people. Harney states that postcolonial writing in the 1950s and 60s, which was a

> critical writing[,] tended to restrict itself to a mixture of formal textual analysis and social analysis. It was committed, intelligent writing, focused on a region, a people, and the aspirations of a new national literature that many of them saw as integral to the high aspirations of the English-speaking Caribbean and its struggle for independence and identity. (4)

These characteristics can be attributed to Walcott without hesitation. Walcott, in his *Dream on Monkey Mountain* and *Pantomime*, can be observed to bring out some alternative solutions to the cultural, racial and identity problems in the West Indies. The cultural uncertainty in the islands may be thought as a great cultural problem for which a proper solution may not be found. Walcott, however, thinks that West Indians should celebrate this diversity and accept the West Indian identity as a whole through uniting all the fragmented parts together. "Walcott desires "to transcend the fragmented to celebrate the process of a Creole wholeness" (Dash 49). As a writer, he feels the necessity of leading his West Indian readers in this respect. As Juneja calls to attention, for Walcott, "history has been a madness, a petrifying Medusa whose hold the West Indian artist must break through to start anew, to create a new culture" (245-46). Through this newly created culture, a creation coming via the combination of fragments, the old wounds of history may be cured to some extent. As a consequence, in this "cultural pluralism," it may be possible to create a "national unity" (Nettleford 1).

Walcott does not try to find West Indians' lost identity in the lost past. As he shows in *Dream on Monkey Mountain* and *Pantomime*, it is not a good enough way to try to destroy the fragmentation in West Indians through looking for the roots in the far away African culture, through what Thieme calls "'back to Africa' movements" (72), or in the imposed and adopted European culture alone, as exemplified by Makak's and Jordan's way of behavior. In a sense, Moustique's last words at the end of *Dream on Monkey Mountain* about Makak summarizes what Walcott thinks about Makak: "Let me take him where he belong. He belong right here" (325). Hence, to Walcott, each West Indian should accept that they "belong right here," to the hybrid West Indies. About this idea of Walcott, Pollard argues as follows:

> [P]ostcolonial literature has too often been viewed, by writers and critics alike, as a stripping away of colonial Eurocentricism [. . .] to

> revive indigenous cultural expressions. Walcott rejects this simplified narrative of the postcolonial condition; instead, he splices together the multiple and overlapping legacies of the colonizer and the colonized in the Caribbean to claim the rich diversity of the region's cultural resources while still recognizing the trauma of the colonial experience. (198)

All these problems experienced today, in the supposedly postcolonial period, prove the injustices of colonization done to the indigenous peoples. It is the process of colonization that formed the problematic postcolonial West Indies. Europeans wanted to globalize European culture, which, according to Barker, "involves a loss of cultural diversity. It stresses the growth of 'sameness' and a presumed loss of cultural autonomy which is cast as a form of **cultural imperialism**. This argument revolves around the domination of one culture over another [. . .]" (115). Europeans' efforts of Westernization, expanding Eurocentricism and of creating a homogenous culture – without doubt, a European culture – in its colonies, ironically enough, as pointed out by Eisenstadt, "giv[es] rise to more pluralistic and 'multicultural' [. . .] orientations" (116). In other words, the desire of expanding European culture worldwide, has in the end caused hybridization. It is a fact that in the colonial period, colonizers tried to erase the indigenous culture and to replace it with the European one. About the condition of Afro-Caribbeans during this period, Olwig states as follows: "[B]ecause they were denied the possibility of expressing their cultural identity through institutions of their own, they employed colonial institutions to which they gained access as frameworks within which they could formalize and make visible a culture which they saw as their own" (203). Likewise, Memmi notes that colonizers' acting in colonies in the same manner as they did in Europe gave way to the importation of European culture to the colonies (5). As a result, indigenous people began to adopt a culture totally alien to them. Hence, as Walcott states, "[t]he truly tough aesthetic of the New World neither explains nor forgives history" (qtd. in Morris 176).

Upon all these, it will not be wrong to argue that knowing the past has a painful effect on indigenous people. As Childs and Williams put it, for Walcott, Edward Kamau Brathwaite, a West Indian poet, non-fiction writer and critic, and Wilson Harris, a novelist, poet and essayist having a mixed identity made up of European, African and Amerindian ancestry, "history – variously viewed as a European

invention, a Eurocentric narrative, or a European imposition on colonized cultures – is unsatisfactory" (46). Since history brings sorrow, Walcott tries to "escape to a 'historyless' zone where poetic vision replaces factual historical knowledge, and where the damaged world can be renamed and remade" (Childs and Williams 46). In other words, Walcott maintains the idea that, rather than mourning for the oppressive events of the past, a step forward should be taken, for this will take West Indians into the future which will meet them with a warm welcome and a fresh beginning. What King notes about Walcott, in a way, summarizes Walcott's view about history and past: "[I]t is better not to have a past than be constantly aware of a history of racial injustice" (*Derek* 298).

In his *Dream on Monkey Mountain* and *Pantomime*, Walcott reflects "how on a personal level imperialism, racism and negative stereotyping of the 'other' prevent real contact between human beings" (Webster 86). In *Pantomime*, for example, Trewe's insistence on seeing the relationship between Jackson and himself as a hegemonic one hinders the two characters' communication with each other at an equal level. Walcott's using the figure of Robinson Crusoe in the play gains importance at this point. Re-reading the story of a canonical work like *Robinson Crusoe* in a reversed form – in which, in a hybridized version, it is possible to see both Trewe and Jackson as master and servant owing to their changing of roles all the time – prepares the reader to question the generally accepted idea of hegemony according to which Europeans are superior compared to the indigenous people who are "treated as [. . .] second-class citizen[s]" (Memmi XIII). It is mainly this continuous role-shifting that leads to the identity problem. By means of role-shifting, it is questioned whether indigenous people are still servants in their own countries, or whether they can be masters under the ongoing colonial hegemonic impacts prevalent in the islands in the postcolonial period. In this play, Friday, who is oppressed, is given a voice; he is no longer mute. On some occasions, he can even be a Crusoe, who can do everything as he wishes. In addition, the play also makes the reader see the play from the oppressed's point of view and understand how it feels to be made to feel inferior. As Fensham expresses, "[p]lays don't dismantle power, but they can help us to see and hear the 'burden of experiencing'" (117). This "burden of experiencing" can also be found in *Dream on Monkey Mountain*, which shows how it feels to be insulted by the supposedly superior and how this so-

called superiority prevents a proper communication between the oppressors and oppressed, as exemplified by the relationship between Makak and Lestrade. Hybrid Lestrade's boasting of his half-European origin and his humiliation of the blacks puts a barrier between himself and the blacks.

The common thing between these two plays is, in the first place, their ends where all the characters come to terms with each other with their own identities and learn to respect each other. Furthermore, the characters' fragmented state comes to an end when they accept their hybrid West Indian identity, giving an end to their search for identity in either their roots in Africa or in European culture. In both of these plays, Walcott is "allowing African influences a prominent role in the West Indian cultural synthesis" (Burnett 35). Knowing that Walcott supports the merging of European and ancestral cultures, one can argue that he allows neither of the cultures to come before the other. Thus, his using some qualities of African culture, as discussed in detail in the development part, should not be thought of as his desire to bring this culture to the fore. Rather, it should be thought as his effort to make African culture a part of the hybrid West Indian culture. The characters' not regarding any of the cultures as superior to the other at the end of both plays supports this view.

Postcolonial theory's preoccupation with the distortion of the negative effects of the idea of "the other," polarization, humiliation and negative stereotyping has urged postcolonial writers like Walcott to find new ways of understanding in which there is no idea of inequality or severe binaries that were created by the Western world. Postcolonial theory stands against the self-exalting of Europeans, which can be summarized as follows: From the colonial perspective the colonizer is seen, in Memmi's words, as "laboring selflessly for mankind, attending the sick, and spreading culture to the nonliterate. In other words, his pose is one of a noble adventurer, a righteous pioneer" (3). Thus, according to Europeans, because of their supposedly racial and cultural superiority, it is their right to impose their own truths and culture on the indigenous whose culture they deny or at least ignore. This image of the colonizer is blurred via postcolonial writings and theories. Today, as Memmi further suggests, "[t]he cultural and moral mission of a colonizer [. . .] is no longer tenable" (3). In this sense, the efficiency of postcolonial writings and theories in transforming the prejudiced ideas created by the colonial discourse are important.

This transformation, as Young puts it, has been possible since the postcolonial people no longer allow the colonial to have the chance of being privileged. Young also notes that postcolonialism "is concerned with colonial history only to the extent that that history has determined the configurations and power structures of the present, to the extent that much of the world still lives in the violent disruptions of its wake" (4). Via postcolonial researches, postcolonial writers have found the opportunity to go back to the colonial times, the injustices done to the indigenous people through examining and discussing this period. Mohanram and Rajan express their view on postcolonialism: "[T]he logic of postcoloniality uses language as a tool to re-think and re-write the history of colonized nations" (3). With the help of postcolonial theories and writings, thus, the colonial understanding of writing has changed. Now postcolonial writers can criticize colonial works and ideas, and it is possible for them to tell of the problems undergone by postcolonial people. As Fensham states,

> [p]erhaps more potent now than the colonial legacy for many playwrights is the impact of transnational movements and political conditions, such as those of black consciousness, multiculturalism, reconciliation, residual Orientalism, global trade and economic imperialism. Many plays have moved beyond narrowly conceived projects of self-definition whether of personal or national identity, into a critique and engagement with political and cultural forces that have been produced globally even though their effects are local. (116)

Now that the heyday of European colonialism and of colonial writing came to an end, it is the turn of postcolonial writers and theorists to express themselves. Lunsford and Lahoucine note that postcolonial theory is a means of "an exploration of power relations between Western and Third World countries" (qtd. in Asher 2517). All these efforts of postcolonial theorists in trying to show the impacts of the European world on indigenous people, however, have caused the postcolonial theory to be blamed of approaching Western culture with a stereotypical gaze (Webster 86).

The Western world, on the other hand, ignores the injustices they did and still does to the indigenous and the negative stereotypes they uttered for them such as "indolent malingerers, shirkers, good-for-nothings, layabouts, degenerate versions

of the pastoral idler" (Boehmer 39). Indigenous people are denied a language to express themselves, and the blacks are seen just as the binary opposition of white people. As Braithwaite expresses, "[t]he Negro is interpreted in the terms of the white man. White-man psychology is applied and it is no wonder that the result often shows the Negro in a ludicrous light" (qtd. in Yancy 218). Europeans regard every negative adjective as suitable for the indigenous. In addition, they marginalize and displace the culture of the colonized always keeping the binaries such as "the metropolitan West and the rest" (Prakash 10) and "the European self [. . .] and the non-Western other" (Prakash 14) vivid.

As a result, indigenous people are victimized by Western racism. Being oppressed and repressed all the time by the Western world and exposed to their humiliation, the indigenous begin to think of themselves as really inferior since they are, in a way, brainwashed. Taking into consideration what Yancy notes, the psychological depression and inferiority complex created as a result of this brainwashing can clearly be understood: "*Click. Click.* [. . .]. *ClickClickClick!* [. . .] The clicks begin to function as coded sounds, reminding me that I am dangerous; the sounds create boundaries, separating the white civilized from the dark savage, even as I comport myself to the contrary" (218). In the emergence of this inferiority complex, as Boehmer asserts, what was also efficient was the fact that "[b]eliefs in European centrality, technological achievement, and patterns of development held firm, as did an objectifying interest in the curious and exotic" (Boehmer 145). In truth, the only problem is the difference between the white and the black/European and non-European in terms of appearance, traditions and culture. The European, thinking themselves as superior in all aspects including race and culture, cannot put the indigenous at the same level with themselves. "Once the New World black had tried to prove that he was good as his master, when he should have proven not his equality but his difference. It was this distance that could command attention without pleading for respect," states Walcott in his "What the Twilight Says" (9). Equality with the indigenous is a far away idea for the white. Hence, facing the Western world, the indigenous are in danger of being called and feeling inferior. In consequence, "Western codes remain[. . .] human norms, the measure of how the world should be" (Boehmer 145).

In this respect, West Indians start to mimic the "dress," "accent" and "manners" of Europeans (Memmi 13). To express the same thing differently, in Memmi's terms, "their enthusiastic adoption of Western language, culture and customs" (15) begins to emerge. Through mimicry, indigenous people simply want to be in the shoes of the ones who are supposedly more powerful and superior. They, in a way, try to find a way of being accepted by the colonizers. As Bhabha states in his *The Location of Culture*, through mimicry, they are

> authorized versions of otherness. But they are also [. . .] the figures of a doubling, the part-objects of a metonymy of colonial desire which alienates the modality and normality of those dominant discourses in which they emerge as 'inappropriate' colonial subjects. A desire that, through the repetition of *partial presence*, which is the basis of mimicry, articulates those disturbances of cultural, racial and historical difference that menace the narcissistic demand of colonial authority. (88)

Feeling inferior owing to the colonially constructed hegemonic idea and Eurocentric world view, indigenous people feel more confident when they are like the so-called powerful and superior. Through mimicry, the indigenous become "*almost the same but not quite*" (Bhabha, *The Location* 89). Thus, they are still "the other" for Europeans, but there is still a sense of "authorized versions of otherness" (Bhabha, *The Location* 88). This mimicry and inferiority complex can be best exemplified by Makak's desire to be transformed into the supposedly superior white and hybrid Lestrade's shortcoming in denying his black part as a result of being ashamed of his African side in *Dream on Monkey Mountain.* Likewise, Jackson's trying to behave like British Trewe in *Pantomime* clearly reflects the same condition. Especially hybrid Lestrade's humiliating the black as "animals, beasts, savages, cannibals, niggers" (1.216) shows how Europeans brainwash the indigenous people with prejudices against their own cultures and races. These plays also reflect how a postcolonial black person can hate himself/herself under the imposition of the white world and in the presence of white racism. As Yancy states, "[w]ithin this context, the Black is trapped, always already ontologically closed. [. . .] the Black is held captive by the totalizing power of whiteness" (227). Therefore, the black one "finds himself objectified/distorted by the white gaze" (Yancy 227).

The postcolonial resistance towards these continuing colonial ideas begins to come out in the end. As Hardwick argues, one of the most important characteristics of postcolonial literatures is their awareness of the ongoing colonial ways of behaving and their standing firmly against it (240). In this respect, Walcott, while drawing a character like Jackson, who sometimes tries to be the dominant power over Trewe, must have aimed to reflect his denial of the dominance of the colonial power. Thus, Jackson's going one step further and taking full control in some parts of the play may be a way for him to bring to surface his repressed desire to become the dominant power and to resist the colonial power. Walcott prepares a ground for the equality of the two races in the concluding parts of the two plays, though. He allows neither *Dream on Monkey Mountain* nor *Pantomime* to end with the dominance of one culture over another. Race and class relations between different races reach a gentle foundation through his bringing reconciliation between different cultures and races.

Moreover, Walcott does not seem to be denying the place of the mimicked European culture in the hybrid West Indies and its indigenous people. In his view, this mimicry contributed to the formation of the West Indian culture and identity, and it cannot be thought as separate from this culture. Thus, as King states, "[f]or Walcott all art and life begins in imitation; all culture starts in mimicry" ("New Centres" 26). Walcott argues this point in his "The Caribbean":

> Mimicry is an act of imagination, and in some animals and insects, endemic cunning [. . .]. What if the man in the New World needs mimicry as design, both as defense and as a lure? We take as long as other fellow creatures in the natural world to adapt and then blend into our habitats, whether we possess these environments by forced migration or by instinct. (10)

If the colonial age is really "post" is uncertain in the West Indies in the postcolonial period since its severe impact can still be observed there. That is why, as Dalleo observes, "[a]pplying the adjective 'postcolonial' to the Caribbean can be an invitation to controversy" (355). It is not justifiable to restrict the term "colonization" with a limited definition as something which begins and ends (Hardwick 238-39). Thus, Bongie is right in using the following words while defining the term "postcolonial": "an historical marker, covering approximately the

last half of this century and describing certain societies that have been or still are under the formal or informal control of another nation, as well as the cultural artifacts that these societies have produced" (13). In this respect, postcoloniality may also be regarded as a condition in which the idea of independence is sometimes uncertain (Young 60). As Boehmer puts it, "[d]espite anti-imperial developments, despite the apparently subversive energies of postcolonial writing, in a world order supervised by the new imperial powers of multinational companies, colonialism is not a thing of the past" (10). These all show that political independence has not been enough to enable a complete cultural and economic independence. At cultural and economic levels, an obvious impact of colonialism can be traced in indigenous societies. As can be clearly seen in the hotel industry in *Pantomime*, there is still exploitation in the once colonized countries. The name given to this condition by some critics is neo-colonialism, which "signifies the continuing economic control by the West of the once colonized world, under the guise of political independence" (Boehmer 9).

It is difficult for the formerly colonized to forget history and the injustices done to them. In this sense, history becomes a real nightmare for them. About this idea, Walcott, in his "The Sea is History," states: "If you look at the past of the Caribbean, there is much to be ashamed of, because every racial group in the Caribbean has come from a situation of degradation. [. . .] [T]here were slaves, indentured servants, and so on" (23), who came there with the enforcement of the colonizers and colonization "to play Man Friday to the white man's Crusoe" (Schwab 29). Europeans were successful in destroying much of the ancestral culture. The effort of Europeans, however, only added to the cultural diversity in the islands. The more they tried to create a uniform culture, the more they turned the already bad conditions into an impossible situation and pushed the indigenous multicultural societies into a dead-end zone. Finally, the West Indies become a problematic setting, which is full of chaos stemming from the so far mentioned fragmentation and the uncertainties of a cultural and national identity. Walcott is not hopeless about the future of the West Indies, though. According to him, rather than being stuck in the injustices of the past, everybody should open a new page for himself/herself in the West Indies, on which each can live happily as a hybrid West Indian. Subsequently, the wounds of fragmentation and identity crises may be cured.

In addition, Walcott thinks that respect for people of different ethnic and cultural origins is also necessary to create the desired peaceful atmosphere in the islands. With the help of what Walcott supports, utters and writes, it might be inferred that Walcott draws a West Indies which embraces everybody from different ethnic origins, including people of African, European, Indian and Chinese origins, with the same warmness and without any discrimination.

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