

The Quest for Identity Conciliation and Racial Harmony: Postcolonial Critique of Mohsin Hamid's the Last White Man and Derek Walcott's Dream on Monkey Mountain

Zia Ur Rahman

Ph.D. Scholar in English Literature, Department of English Language and Literature, University of Malakand, KPK, Email: zia.iuu@gmail.com

Dr. Shaukat Ali

Assistant Professor, Department of English, University of Malakand, KP, Pakistan, shaukat143all@uom.edu.pk

Irfan Ullah

Ph.D. Scholar in English Literature, Department of English Literature and Linguistics, University of Malakand, Khyber Pakhtunkhwa, Pakistan, irfanasp84@gmail.com

Abstract

Identity and race as social constructs have been the major concerns in many postcolonial writings in different contexts. The characters with elusive identities striving for self-identification and gaining voice have been the intents of many writers of the postcolonial descent. The current study focuses on 'The Last White Man' by Mohsin Hamid and Derek Walcott's play 'Dream on Monkey Mountain' from the postcolonial perspectives of identity as a social construct and racial prejudice. Parallels have been drawn between the approaches of both authors towards these issues and how the characters strive for racial harmony and identity conciliation. The theoretical framework is adopted from

postcolonial theorists like Frantz Fanon who posits that race is a European construct and advocates for the elimination of race consciousness, primarily stated in his *Black Skin, White Masks*. Edward Said's theory on using discursive means to construct race, as stated in *Orientalism*, and also Achille Mbembe's ideas of reuniting the particular African experience with the question of universal humanity through an emphasis on relating to and sharing a world in-common. The main objective of this study is to highlight the common concerns of both the authors regarding racial prejudice, and identity crisis. Moreover, the symbolic message for harmonious coexistence, disparity eradication, and racial conciliation has been introspectively analyzed. The study is significant in a sense that it highlights the common concerns of identity and race in a world still dominated by racial discrimination and identity crisis and how the authors hailing from countries with colonial history cope with these issues in their literary writings. The main findings of this research are that both authors have conveyed their message symbolically for a harmonic coexistence in a world still dominated by racial prejudice. Moreover, the study found thematic parallels in the works of both authors as far as the subject of race and identity are concerned.

Keywords: Identity Crisis, Racial Prejudice, Postcolonial, Identity as a Social Construct

Introduction:

The quest for identity and racial harmony are found as major concerns in the postcolonial writings in many contexts. On the face of the problematic legacy of colonialism based on the presumptions of race and colonial prejudice, the colonized subjects face several issues of identity and racial discrimination. In the view of Kumar, race is now seen as an ideological and social construction in order to meet the specific needs of slavery and those involved in this process. (Kumar, 2008, p.30). While some authors have responded directly to these issues, other have highlighted these concerns in a symbolic language as according to Edwin (2013) peculiarities of postcolonial experience are best portrayed through the use of symbolism. (p. 132). There are many similarities in the literary approaches of authors like Mohsin Hamid and Derek Walcott in their responses towards race as a social construct and the resultant identity

loss. The present paper is an in-depth textual analysis of the parallels in both authors in the aforementioned concerns and subject matters.

Mohsin Hamid is a prominent Pakistani novelist who has published five novels so far. These include; *Moth Smoke* (2000), *The Reluctant Fundamentalist* (2007), *How to Get Filthy Rich in Rising Asia* (2013), *Exit West* (2017), and *The Last White Man* (2022). He has also published a book of essays named as 'Discontent and its Civilizations: Dispatches from Lahore, New York, and London (2015)'. His writings have been translated widely, i.e., into forty languages, adapted for the cinema, and featured on bestseller lists.

As the list shows, *The Last White Man* is Hamid's latest published work. The novella deals with many contemporary issues such as; consumerism, militancy, nostalgia, social disintegration, racial discrimination and identity crisis. The story is about a young man Anders who finds his skin changed to a dark one when he wakes up one morning. In his hysteria, he is afraid of venturing into the outside world as he thinks people will hate him for his strange color. This fear comes true when he goes outside. He feels even the familiar faces looking at him in a hostile manner. In his alienation, he calls his girlfriend Oona who reluctantly agrees to meet him later that day. Anders then decides to visit his father living in a separate home. His father has also racial views but discards those for a while as his son reminds him of his deceased wife. However, with the passage of time it is revealed by the media that more people are changing into dark complexion. Even a man kills himself after being changed into the new one while Ander faces racial remarks from his boss when he joins back after the leave. The situation intensifies and deteriorates further when violent racially-motivated incidents in the town start. White supremacists begin rioting in the town and threaten Anders for his life and to leave the place. In such intense situation, Ander's father worries for his son and hand over a rifle to him for self-defense. However, he also becomes weak and nearing death. Soon after, Oona's skin becomes dark. She feels sad momentarily, but then realizes she is the same person inside. It is his her mother who is much conscious about her daughter. She is the racial figure who constantly feels obsessed with the changing of other people and also her daughter. However, she also changes to a dark complexion towards the end of the novel. She is distressed at the change, but ultimately accepts it. Ander's father, the last white man, then dies and with his death no one in the town remains with white color. After his death, Oona moves into Anders' father's house with Anders and they redecorate to make the house their own. In the years that follow, they have a daughter. When she grows, she tells her grandmother (the racist one) to forget talking about whiteness and concentrate on the present. As the novel ends, Anders, Oona, and their daughter are a happy family.

Derek Walcott is a celebrated Caribbean author who also won the Nobel Prize for Literature in 1992. Although he has contributed to different genre, his dramatic

works mostly highlight the challenges faced by the Caribbean identity against the backdrop of racial and political strife. According to Catherine:

Walcott's work gives us a glimpse of the making of contemporary Caribbean identities, and examining his work can help us understand the contemporary Caribbean dilemmas and struggles in identity-making in a context of a colonial legacy of global socio-economic and political inequalities. (Catherine, 2010, p.1).

While reflecting on the historical background of the play Nakamura states: *Dream on Monkey Mountain* was written against the backdrop of the anti-colonial movement of Négritude in the 1950s and 1960s... The proponents of Négritude aim at the racial, cultural, psychological, and political liberation of Africans from the suffering, subjugation, and injustice inflicted on them since the colonial period. (Nakamura, 2023).

The play also deals with racism and through a symbolic and allegoric poetic language the author reveals his disgust for race as a social construct. According to Crossley (2011) "Walcott litters his language with puns, metaphors, imagery, extended associations, extended associations and symbolism in order to reclaim his independent West Indian Identity." (p.15). Colonialism and its evils have been rejected through a phantasmagorical way and the desires of the locals have been symbolically represented. The play centers around an old man named Makak and his jail companions Tigre and Souris. However, the action then shifts to other places as well. The play starts with a prologue where Makak, an old charcoal burner is in prison for the charges of being disorderly and drunken in a cafe. Makak then comes in contact with Colonel Lestrade, the enforcer of the white law at the cell, who treats Makak as a lesser being with severe aggression. There, he is in the company of two other prisoners; Tigre and Souris who sometimes support the old man and sometimes mock him. We also learn about the dream of Makak in the prologue where on the Monkey Mountain he was visited by a white apparition and told him that he will be the King of Africa. The first act of the drama features Makak journey to the village accompanied by Moustique. Makak gets the power of healing the villagers from the diseases. After Makak's success and fame as a healer, Moustique tries to mimic and impersonate him which he later repents as this impersonation is exposed by Basil. The angry mob then kills Moustique and Makak is jailed as a result where he accompanies two other convicts Tigre and Souris. In act two of the play, Makak injures Colonel Lestrade and exits the cell along with Tigre and Souris. Together they move towards the forest and decide to continue their journey to Africa. However, Lestrade follows them and successfully tracks them down. However, he does not harm or arrest them but rather gradually discovers his true identity and decides to join Makak in his dream. Finally Makak succeeds in his dream and reaches Africa and becomes the tribal King. He is free to make judgments or decide others fates. Still at times, he is haunted by the white apparition. Lestrade suggests him to

behead the white apparition and by doing so Makak is freed forever from the oppression of his soul. His real name and symbolically, his true identity is revealed.

The brief plot overviews above may look simple, however, both these works are not as simple as they may seem but rather dense and complex through various symbols, metaphors, and motifs. The illusive message of racial conciliation, racial prejudice, and identity loss need a contrapuntal and in-depth analysis. The main objective of the current study is to highlight and compare the approaches of both these authors in the aforementioned concerns.

Research Objectives:

The main objectives of this study are:

1. To investigate identity as a social construct with related crises and racial prejudice in *The Last White Man* by Mohsin Hamid and *Dream on Monkey Mountain* by Derek Walcott.
2. To draw parallels in the selected works of both the authors towards racial discrimination and identity crisis and ultimate message of harmonious coexistence.

Research Questions:

1. What are the elements of identity and race as social constructs in *The Last White Man* and *Dream on Monkey Mountain*?
2. What kind of parallels are found in both these works in terms of identity crisis, racial discrimination, and characters' quest for conciliation and harmony?

Literature Review:

Various studies have been conducted on the novella 'The Last White Man' and researchers have interpreted it in many ways. In the view of Naik and Kapur (2022), the novel is based on racial discrimination and biases and it proffers a close examination into a post-racial society in which whiteness is a distant memory. (p.1758). In their paper, Manzoor and Singh (2023) have addressed the racial issues by addressing the discourse of the novel from a Fanonian perspective. They are of the opinion that internal and external conflicts of the characters are due to the constructed discourse of the white men and leads to various issues such as; inferiority, fragmentation, conflicts, and devaluation. (p.10). In their study, Fatima et al. (2023) talk about the portrayal of identity crisis in 'The Last White Man'. They conclude this study by stating that:

The novel, set against a backdrop of psychosocial challenges, delves into the intricacies of conscious and unconscious aspects of black individuals. Through a nuanced exploration of various facets of black identity, the narrative unfolds layers of inaction, passivity, confusion, self-denial, and an inferiority complex, among other interconnected issues. (p.595).

By adopting a hermeneutic phenomenological approach to study how the two narratives *Exit West* and *The Last White Man*, Alyaa Saad (2023) has investigated the

sufferings and humiliations of non-Western people in a Western society. Many key issues in these novels like escapism, racism, migration and alienation have been explored by the researcher. (p.82). Ayesha et al. (2023) have analyzed the novel from a postmodern racial perspective of metanarratives and plurality. According to the researchers the approach to the racial transformation and identity loss is pluralistic and different characters have that own personal approaches to the transformations. (p. 8).

Walcott's play *Dream on Monkey Mountain* has been evaluated and analyzed for different aspects by researchers. Ramin and Arvin (2017) have analyzed the play for its phantasmagorical features of narration. By applying a Jungian approach, the researchers have looked for the collective unconscious and stated that he hallucinated dreams of Makak are shared with the whole black race. Thus it the play conveys the collective delirium, and the communal qualities of decolonization. (p.1168). According to Haney (2005), the play is an allegory of racial identity and it mostly features the visionary experience of the protagonist, Makak. (p.81). In their study of the play, Shamsa Malik et al. (2022) have looked the play from a thematic perspective by a detailed analysis of the themes of dream, fantasy, and utopia. (p.719). In the research paper, Shehzad and Nawaz (2023) have highlighted the issues of natives striving for an indigenous identity in the wake of colonial domination. Also, the nuances of ambivalence, mimicry, and hybridity in shaping the narratives of subaltern populations have been revealed. (p. 80). In their work, Mehwish et al. (2021) have come up with the conclusion that:

Walcott's *Dream on Monkey Mountain* is a surrealistic play that portrays one's struggle for home and identity in a transcultural society. Throughout the play, the protagonist, Makak suffers psychologically for his quest but he comes out of his conflict with the acceptance of his individuality. (p.1999).

In their work, Hussain and Khalefa (2018) have examined the process of self-identification of the central character Makak. They conclude that

Dream on Monkey Mountain is clearly an elongated and disquieting journey in search for self-identification. Loss of identity and reinstating as it is a major concern of the play. The play thoroughly investigates this theme in light of the ignominious and inhumane role played by colonialism on the native blacks. (p.2153).

According to Kumari (2017 "*Dream on Monkey Mountain*, is based on the cultural and racial predicament that the character's encounter." (p.467). According to Campbell:

The play is a tale of the results of England's Caribbeanism; Makak can think of himself only as an ugly old man with no real place in the world, and as a creature inferior to whiteness. His name Makak, or Monkey, represents partly this identification of himself as inhuman and primitive in relation to the white culture which has determined his identity; it also represents his

portrayal as a trickster figure, who transforms through his dream revelation into a symbol of hope for his people. (Campbell, 2006, p,124)

Although there are many other related research works available, the current study focuses on aspects related to race, identity, and racial harmony and identity conciliation in both works. The study is significant in a sense that it adopts a comparative approach of both authors towards the symbolic message of racial harmony and identity conciliation in both the authors who belong to colonial history.

Research Design and Methodology:

The current research is qualitative in nature and deals with the topic through textual and close reading techniques. The research sample consists of a two works. The first one is Mohsin Hamid's novel 'The Last White Man' (2022) and the second is Derek Walcott's play 'Dream on Monkey Mountain' (1970). Paragraphs and excerpts have been taken from both the works for a comparative analysis. The meanings, symbols, and motif have been textually analyzed with reference to the appropriate theoretical and conceptual frameworks mentioned below. The theoretical framework of this study is adopted from three prominent theorists of Postcolonial studies. In the first instance, the issue of racial prejudice is investigated from the perspective of Edward Said's theory of stereotyping and othering as stated in *Orientalism* (1978). The issue of identity crises and racial conciliation is seen from Frantz Fanon theory of identity as a social construct and the elimination race consciousness as stated in his groundbreaking work 'Black Skin, White Masks' (1952). The study also incorporates the ideas of postcolonial philosopher and theorist Achille Mbembe as proposed in his seminal work 'Critique of Black Reason' (2017).

Data Analysis and Discussion:

I. Racial Superiority and Race as a Social Construct: Effects on Characters' Mentality

Race and identity are social constructs in many postcolonial contexts. In the words of Soodyall & Reagon "While science has confirmed that patterns of human variation exist, it has also provided ample evidence that there is no biological or genetic basis for 'race' and that it is socially constructed." (Soodyall & Reagon, 2017, p.16). Race as a social construct leads to various types of psychological issues for the non-white people. According to Jaco Beyers:

Identity is a social construct and as such it should be viewed as a biased activity of forming boundaries between races. It is unfortunately not only an activity of demarcating lines between groups, but has become an instrument of degradation. This process of creating and trying to prove an assigned identity has resulted in demeaning attitudes and treatment of races based on an 'alleged' black identity, which was the result of an inhumane social construction of identity. (Beyers, 2017, p.4).

The imminent theorist Frantz Fanon in his work *Black Skin, White Masks* examined the psychological effects of colonialism. He revealed that how an individual due to his color of his skin is rendered as peculiar, an object of derision, and an aberration: "All I wanted was to be a man among other men. I wanted to come lithe and young into a world that was ours and to help to build it together." (p.112-113).

In Mohsin Hamid's *The Last White Man* race is clearly a socially constructed phenomenon. Most characters like Ander's boss, Oona's mother and sometimes Ander's father reacts to Ander's transformation with hatred. When Anders goes back to the gym after the leave, his boss' comments are based on racism:

To his boss, Anders explained his situation, which was not unique, nor contagious, as far as anyone knew, and returned to the gym after a week off, and his boss was waiting for him at the entrance, bigger than Anders remembered him, though obviously the same size, and his boss looked him over and said, "I would have killed myself.

Anders shrugged, unsure how to reply, and his boss added, "If it was me. (Hamid, 2022, p.24).

This situation clearly reveals the white racial privilege. Anders feel psychologically tortured and is further alienated.

In the play, *Dream on Monkey Mountain*, Makak faces similar situation. Colonel Lestrade uses racial language against him and the other prisoners. His identity is constructed by the representative of the white law, Colonel Lestrade. The text of the play has several examples of racism. When the corporal visits the cell in the beginning, his remarks are based on racism:

CORPORAL: Animals, beasts, savages, cannibals, niggers, stop turning this place to a stinking zoo! (Walcott, 1970, p.216)

The stereotyping imagery and metaphors in Lestrade's language definitely refers to the colonial project as colonizing the minds of the colonized subjects and the darker side of the white part of Lestrade's mulato personality:

CORPORAL: And if you know how much I would like to do for these people, my people, you will understand even better. I would like to see them challenge the law, to show me they alive. But they paralyse with darkness. They paralyse with faith. They cannot do nothing, because they born slaves and they born tired. I could spit... I love a nigger with a spirit. (Walcott, 1970, p.261).

The above comparison testifies to concept of identity being constructed by those belonging to the white race. Moreover, the comparison also reflects Edward Said's view of 'Othering' as the non-whites have been considered as 'Others' and racial stereotypes are used.

2. Illusive Identities and 'Othering' Leading to Alienation and Powerlessness:

The people with other colors have been unlawfully subjugated for a long time and their identity was constructed by the white masters. In the words of Fanon (1986) "The black man wants to be like the white man. For the black man there is only one destiny. And it is white." (p,228). In simple words, this phrase means that a false identity was tried to assigned to the non-white people. The colonial subject is forced into the internalization of the self as "Other". In the words of Mbembe:

The identity assigned to black people under colonial rule was a socially constructed identity. Being identified as black was in fact being an object invented by white people (p,91). Being black is a constructed identity handed down by European thought (Mbembe, 2017, p.2).

In both works, the identities are constructed by the society and representatives of the white law. In the novel, *The Last White Man*, we see the Anders and other characters feel nostalgic for the previous white colors because they face several kinds of discriminations in this new identity. The following excerpt from the novel testifies this fact:

In the parking lot of the grocery store he saw someone look at him, then look away, and it happened again in the dairy aisle...He recognized the clerk who scanned his purchases but the clerk did not recognize him, and Anders had a moment of panic after he handed over his credit card, but the clerk did not glance at it, not at his name, not at his signature, and he did not acknowledge Anders's mumbled thanks and goodbye, did not budge or even blink, as though Anders had not spoken at all. (Hamid, 2022, p.44)

This excerpt clearly reveals the psyche of a person with illusive identity. He feels totally alienated and chaotic. He may not be conscious and worried about his transformed color of skin but perhaps how the society treats him in this identity. The similar constructed identity is evident in play, *Dream on Monkey Mountain* as well. Makak is made inferior by his identity which is symbolically constructed by the colonizers for him. The journey of Makak starts from a man with an elusive identity. When the Corporal asks him about his identity, his reply is that he doesn't know:

CORPORAL: What is your name?

MAKAK: I forget.

CORPORAL: What is your race?

MAKAK: I am tired.

CORPORAL:

What is your denominational affiliation?

[Silence] (Walcott, 1970, p.219)

This dialogue clearly reveals the alienated dilemma of Makak. His inferiority complex resides among the colonized settlers because of such representation and subjugation of their identity. It continues till later in the play.

Deprived of the true identities, characters in these works feel a lack of self-confidence and believe what others say or construct. In *The Last White Man*, we see the same with the main characters Anders. With his skin change, his self-confidence shatters and he feels powerless:

...and he started to move past a signal that had some seconds ago turned green, and the woman behind him swerved to overtake, and rolled down her window, and cursed him, furious, cursed good and hard and sped off, and he did nothing, nothing, not shout back, not smile to disarm her, nothing, like he was mentally deficient, and she was pretty, really pretty, or had been before she shouted, and when he got home he wondered how he would have reacted, how he could have reacted, if there had only been some way for her to know he was white. (Hamid, 2022, p.12)

In *Dream on Monkey Mountain*, Makak also feels obsessed and tired due to the constant mental hardships he has faced during his journey. Symbolically he refers to it as:

MAKAK: We are wrapped in black air, we are black, ourselves shadows in the firelight of the white man's mind. Soon, soon it will be morning, praise God, and the dream will rise like vapour, the shadows will be real, you will be corporal again, you will be thieves, and I an old man, drunk and disorderly, beaten down by a Bible, and tired of looking up to heaven. You believe I am lost now? Shoot, go ahead and shoot me. Death is the last shadow I have made. The Carpenter is waiting. (Walcott, 1970, p.304)

3. **Towards Identity Conciliation and Racial Harmony: A Common Message of Both Authors:**

The ultimate symbolic message in both these works is that identity as a social construct must have an end and there must be a harmonic coexistence between different races. According to Fanon (1952), the end of colonialism meant not just political and economic change, but psychological change too. As a psychologist, Fanon widely wrote about the effects and damage of French colonialism due to which millions of people including Fanon himself has suffered. Although, In *Black Skin, White Masks*, he examined the horrific psychological effects and how identity was defined in negative terms, he strived for a racial harmony and identity recognition. He famously states "All I wanted was to be a man among other men. I wanted to come lithe and young and into a world that was ours and to help to build it together." (p.112-113). By giving a positive message about racial harmony, he further states in the same work

I am black; I am in total fusion with the world, in sympathetic affinity with the earth, losing my id in the heart of the cosmos -- and the white man, however intelligent he may be, is incapable of understanding Louis Armstrong or songs from the Congo. I am black, not because of a curse, but because my skin has been

able to capture all the cosmic effluvia. I am truly a drop of sun under the earth. (Fanon, 1952, p.27).

He clearly stresses upon the importance of identity formation for the colonized subject. He stresses upon the importance of selfhood by stating, "I am not a potentiality of something, I am wholly what I am. I do not have to look for the universal No probability has any place inside me. My Negro consciousness does not hold itself out as a lack. It is. It is its own follower." (p.135). He strives for identity and states that, "I find myself suddenly in the world and I recognize that I have one right alone: That of demanding human behavior from the other." (p.229)

In his work, *Critique of Black Reason* (2017), the postcolonial theorist Albert Mbembe also urges the importance of self-recognition and harmonic co-existence by stating that,

But to unveil one's identity is also to recognize oneself. It is a form of self-recognition. It is to know who you are and to speak it or, better, to proclaim it—to say it to oneself. The act of identification is also an affirmation of existence. "I am" signifies, from that moment forward, "I exist." (Mbembe, 2017, 151).

Mbembe longs for a harmonic world based on equality and universal humanity. He emphasizes on the elimination of disparity and injustice which can lead to sharing a world in-common.

As I analyzed above, race and identity as social constructs are the major concerns of both the authors. It is the characters' approach towards the 'whiteness' that makes people with brown or dark color as others. However, the later portions of both these works reveal that writers symbolically urge for harmonious coexistence, disparity eradication, and racial conciliation. In Hamid's novel, the resignation of Oona's mother towards turning dark symbolically represents the end of the idea that race is a social construct. She is in fact a white supremacist in the novel but finally she accepts the loss of white privilege quietly:

Oona's mother was among the last in town to change, and there was dread in it for her, and also pride, a sense that she had done her best and held on longer than most, though at times she thought conversely that she had done nothing, that there was no reason for her being so late, no sign of success to be found in her lateness, it was just how things were. (Hamid, 2022, p.76)

Similarly, In Walcott's play, *Colonel Lestrade*, the torch bearer of white supremacy finally leaves behind his previous prejudice and is ready to move with the new cause:

CORPORAL: Now we must press on, old man. He is out of the way. This is jungle law. Come on, come on.

MAKAK: Yes, but where?

CORP ORAL: Where? Anywhere! Onward, onward. Progress. Press on. We need that cry, and those who do not bend to our will, to your will, must die. You, help him up.

SOURI S: He doesn't know where to go.

CORPORAL: Put him in front. He's a shadow now. Let him face the moon and move towards it. Let him go forward. I'll take over. Come on. Go. Drag that thing there into the bush. [SOURIS takes away TIGRE's body and BASIL helps him] Now, where to, old father? No. We cannot go back. History is in motion. The law is in motion. Forward, forward. (Walcott, 1970, p. 306-307).

In Hamid's novel, the death of Anders father as the last white man may also symbolized the fact that the era of race construct is ended and a new post-race era has begun:

...and Anders's pale father was the only pale person present, the only pale person left in the entire town, for there were by that point no others, and then his casket was closed and his burial was occurring and he was committed to the soil, the last white man, and after that, after him, there were none. (Hamid, 2022, p.80)

Similarly, in Walcott's play, the killing of the white apparition symbolizes freedom and harmony as by the beheading of the apparition, he feels free forever. So symbolically, the killing of the apparition is symbolic for the freedom from the white burden:

CORPORAL: She, too, will have to die. Kill her, behead her, and you can sleep in peace.

MAK AK: The moon sinks in the sea and rises again, no sea can extinguish it. I will never rest. Tell me please, who are you? I must do what my people want. (p.316)

...

MAKAK: [Removing his robe] Now, O God, now I am free.

[He holds the curved sword in both hands and brings it down. The WOMAN is beheaded] (p.319).

...

MAKAK: Felix Hobain, Felix Hobain (Walcott, 1970, p. 321)

So, death and beheading in the above comparison show an end of white privilege and beginning of harmonic coexistence.

Another instance and clue towards racial conciliation in Hamid's novel is at the end of the novella where the most racial person in the whole novel, Oona's mother, says good bye to arbitrary racial divisions:

Oona's mother had expected a reckoning and when that reckoning did not come, when those who had been white were not hunted down and caged or whipped or killed...she began to relax, and she found that she did not detest being out among people, no different from the others, not visibly different, not obviously identified as being of one tribe rather than of another. (Hamid, 2022, p.86).

In *Dream on Monkey Mountain*, Lestrade's clear pronouncement later in the play shows his abandoning of the racial prejudice and quest for a harmonic co-existence:

CORPORAL: [Flatly, like an accustomed prayer] All right. Too late have I loved thee, Africa of my mind, sera te amavi, to cite Saint Augustine who they say was black. I jeered thee because I hated half of myself, my eclipse. But now in the heart of the forest at the foot of Monkey Mountain [The creatures withdraw] I kiss your foot, O Monkey Mountain. [He removes his clothes] I return to this earth, my mother. Naked, trying very hard not to weep in the dust. I was what I am, but now I am myself. [Rises] Now I feel better. Now I see a new light. I sing the glories of Makak! The glories of my race! What race? I have no race! Come! Come, all you splendours of imagination. Let me sing of darkness now! My hands. My hands are heavy. My feet . . . [He rises, crouched] My feet grip like roots. The arteries are like rope. [He howls] Was that my voice? My voice. O God, I have become what I mocked. I always was, I always was. Makak! Makak! forgive me, old father. (Walcott, 1970, p.199-200).

The above analysis show that despite racial and identity crisis, the writers of both these works strive for hope and meaning. The textual analysis show that symbolically, the authors of both these works urge racial harmony and identity conciliation. By hailing from countries with a colonial backgrounds and having experienced some of these issues by the authors themselves, the authors definitely convey the message of symbolic message for harmonious coexistence, disparity eradication, and racial conciliation for a world still dominated by racial discriminations of various types and identity crises in Western world.

Conclusion:

The above analysis clearly reveals that in both these works, the characters strive for harmonious coexistence, disparity eradication, and racial conciliation after facing or being involved in racial hatred and identity crisis. The recurring concerns in these works are self-identification, self-discovery, and self-identification. Since both the authors themselves have experience these issues, so they stress on universality and equality of all the races and colors. They also stress the importance of true roots.

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