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Exploring identity crisis in *A House for Mr. Biswas* from a post-colonial perspective

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ABSTRACT

This paper explores the post-colonial themes of identity crisis, alienation, and cultural displacement in V.S. Naipaul's *A House for Mr. Biswas*. Through a close reading of the novel, the study examines how the protagonist, Mr. Biswas, resists the oppressive control of the Tuli family and asserts his individuality by striving to build a house of his own. Rather than conforming to the familial imperialism that mirrors colonial dominance, Mr. Biswas challenges it, making his pursuit of a home a powerful metaphor for post-colonial resistance and self-definition. The analysis highlights how Naipaul portrays the existential struggles of a marginalized individual within a fractured society shaped by colonial legacy. Using descriptive and analytical methods, with the novel as the primary source and scholarly literature as secondary support, this study reveals that Mr. Biswas's journey is emblematic of the broader post-colonial quest for autonomy and identity. Ultimately, the novel affirms that reclaiming personal space is essential to overcoming cultural subjugation and achieving post-colonial liberation.



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1. Introduction

People without a sense of self-identity have no value in society. Without self-identity, people are stagnant, immobile, dull, and obscure, like an inert matter that is the freight of a society. Therefore, a hunger strike to death symbolises an individual who has created their own identity in socialist living. V.S. Naipaul is an onlooker of British colonialism, and the novel *A House for Mr. Biswas* is a shadow of his own life. In literature, authors develop and depict characters by crafting their personalities and

presenting them in a way that forms clear images for the audience (Putriwana & Yustisia, 2021). This technique is evident in V.S. Naipaul's novel, where, in fact, the central character, Mr. Biswas, represents his father's uniformity, and the character Anand reflects himself—an aspect we explore by comparing the novel's characterization to his real life. Moreover, although Naipaul was of Indian origin, he migrated to England for higher education and later wrote the novel in 1961, against the backdrop of his existential crisis in England, as a gesture of kindness to his motherland.

A House for Mr. Biswas is a novel in which Naipaul tells the story of a tragedy behind a comedy, meticulously unfolding through the life of the central character. In this novel, Naipaul has subtly altered the story to illustrate how Mr. Biswas navigates the complexities of life, enduring numerous ups and downs in his pursuit of a house and identity throughout his life, which has earned Naipaul international acclaim. Khan (2005) has commented about the author: “Naipaul delineates this painful split in diasporic consciousness for his readers” (28).

Many writers have critiqued colonialism through literature, but V.S. Naipaul stands out, and *A House for Mr. Biswas* remains a prominent work of post-colonial literature. Mishra (2007) refers to the novel as “the grand proof text for the placement of the post-colonial in an alternative, enunciative epistemology,” noting its grounding in plantation culture. Asmin (2017) notes in an article that V.S. Naipaul's magnum opus, *A House for Mr. Biswas*, can be considered a post-colonial novel that explores the themes of alienation, isolation, and dislocation. The novel can be seen as an attempt to revive Naipaul's roots, focusing mainly on the theme of “not in search of roots but in search of rootlessness.” The novel takes its subject matter from the excluded people who have been alienated from societies to which they apparently belong and who are in search of an identity” (Recep Tas, 2011). “It is a mixed, sprawling, quasi-epic, ‘hyphenated’ text, so very sad and tragic and yet bursting with immensely comic moments” (Mishra, 2007).

Also, several authors are certainly mentioned, such as Salman Rushdie's “Midnight Children,” Chinua Achebe's “Things Fall Apart,” Gabriel Garcia Marquez's “One Hundred Years of Solitude,” Toni Morrison's “Beloved,” Arundhati Roy's “The God of Small Things,” Samuel Beckett's “Murphy,” Tayeb Salih's “Season of Migration to the North,” and those who took post-colonialism to unique heights with their pen. In this literature, the authors bring to life the portrait of post-colonialism and, at the same time, unmask colonialism. These popular writers indicate in their writing that the main tools of colonialism were poverty and identity crises, which the imperialists capitalized on to gain their hegemony over the blood of impeccable migrant people day after day. And finally, escaping from the crushing effects of colonialism was the primary longing of post-colonialism that we explore in every sphere of the novel “*A House for Mr. Biswas*” by Naipaul. As Derek Walcott states, “Naipaul exposes the absurdities and hypocrisies of post-colonial societies with an honesty that can feel cruel.”

This article is an exploration of the idea that the story is not just the story of Mr. Biswas, but the story of every neglected ordinary man who has been destroyed in British colonialism, a story that has taken place for the screams of the neglected ordinary people, the helplessness, subjection, social inferiority, humiliation, repression, and a headache for a shelter, for an identity. Mr. Biswas was born into a poor family in Trinidad. The poison of poverty gave him a dilapidated life, where every day of

life is lonely with the burning of subjugation, which is alleviated by the construction of a house in the last scene of the novel.

This study aims to explore how *A House for Mr. Biswas* reflects key post-colonial concerns, particularly identity, marginalization, and cultural displacement—through its character development and use of literary devices. Using a descriptive and analytical approach, the research applies close reading and critical textual interpretation to examine how Naipaul constructs Mr. Biswas as a symbol of the ordinary post-colonial subject struggling against the forces of colonial legacy. By analyzing the narrative's structure, symbolism, and characterization, this study reveals how the protagonist's pursuit of a house becomes a metaphor for selfhood and resistance within a fragmented cultural context.

2. Method

This study adopts a qualitative, interpretive research approach rooted in textual analysis to explore the themes of identity crisis, displacement, and resistance to imperialism in *A House for Mr. Biswas* by V.S. Naipaul. It applies the post-colonial theoretical framework to examine the protagonist's existential struggles and the broader colonial context in which the narrative is situated.

2.1. Research Design

The research is descriptive and analytical in nature, aiming to uncover how post-colonial concerns, such as identity, marginalization, and cultural displacement, are portrayed through literary devices and character development. The study uses close reading and critical textual interpretation as its primary tools.

2.2. Data Collection

As a primary source, the novel *A House for Mr. Biswas* by V.S. Naipaul (1961) serves as the principal text for this analysis. The protagonist's journey is critically examined in the context of post-colonial literature. Additionally, a variety of scholarly articles, literary critiques, and theoretical texts on post-colonialism (e.g., works by Robert J.C. Young, Homi K. Bhabha, and Edward Said), as well as previous studies on Naipaul's writings, have been used as secondary sources to support and enrich the analysis. Peer-reviewed journals, online databases (e.g., JSTOR, Google Scholar), and relevant book chapters were consulted for this research.

2.3. Theoretical Framework

This research is grounded in post-colonial theory, particularly the concepts of Hybridity and ambivalence (Homi K. Bhabha), Otherness and Orientalism (Edward Said), and Cultural identity and resistance (Stuart Hall and Frantz Fanon). These concepts help illuminate how Naipaul constructs Mr. Biswas as a symbolic figure of the post-colonial subject who resists assimilation into hegemonic structures (i.e., the Tulsi family as a metaphor for colonial authority).

2.4. Data Analysis

The collected data were analyzed using thematic content analysis:

Recurrent themes, including identity formation, alienation, power dynamics, and the metaphor of “home,” were identified. Also, literary elements such as symbolism, narrative voice, characterization, and setting were examined to understand how they reinforce post-colonial anxieties. Interpretations were cross-referenced with existing critical literature to validate the findings and ensure analytical depth.

3. Results and discussion

3.1. Post-colonialism

Post-colonialism is one of the most significant contributions of the 20th century to the world. From the beginning of the 20th century, the fragrance of independence wafted from country to country, particularly stirring the spirit of post-colonialism. It is timely to penetrate the distinction between colonialism and post-colonialism in this article.

History bears witness that, since the 16th century, colonialism has been evident in various countries, primarily due to the global dominance of Europeans. No sooner had the nations become independent than a new way of thinking gave rise to a new theory that would later evolve into post-colonialism. This notion of post-colonialism resists colonialism with a critical perspective that is both harrowing and insightful. “Post-colonialism claims the rights of all people on this earth to the same material and cultural well-being. The reality, however, is that the world today is a world of inequality, and much of the difference is evident across the board between people in the West and those in the non-West. This division between the rest and the West was made fairly absolute in the 19th century by the expansion of the European empires, as a result of which nine-tenths of the entire land surface of the globe was controlled by European, or European-derived, power” (Young, 2001, 2).

Post-colonialism is an apt examination to ordain one’s own identity free from the tyranny, exploitation, torture, and oppression of colonialism, through which the relationship between the colonizer and colonized is determined. Certain tabloids that fuel post-colonialism are identity crises, subjugation, homelessness, inferiority, self-esteem awareness, and social insecurity. Essentially, post-colonialism unmask the scary face of colonialism and valorizes the strength, courage, and enthusiasm of subjugated nations to rise up from its brutality. However, colonialism has been able to retain its long-lasting dominance in literature and culture, rather than in trade and business. As a result, the legacy of colonialism is pervasive in the fields of education, culture, thought, consciousness, ideology, and even the morality of nations.

3.2. Identity Crisis in A House for Mr. Biswas

The novel *A House for Mr. Biswas* unfolds through the life cycle of an unlucky child, where the major character, Mr. Mohan Biswas, is born with six fingers and becomes a social outcast. It is to be noted here that the Pandit mentioned in the novel prophesies Mr. Biswas as God’s curse on his

parents, and the people around him may also be afraid of harm. Gradually, Mr. Biswas's birth is his unborn sin. Even a small, inconsolable child was not spared from the prejudices of that colonized society. The child grows through family and social humiliation, gangrene alike, but in a cruel irony of fate, his father dies by sheer coincidence, confirming the Pandit's prediction. It is this brutal reality that casts a curse on his life and presents him as unwanted in the eyes of family and society, which later appears as a path to forming an identity of his own. "Naipaul tries to bring forward the life of an ordinary double-exiled and marginalized man, Mr. Biswas, and his struggles to find a place of his own in the Caribbean country of Trinidad" (Benoit, 2007).

As the story of the novel progresses, we notice that he has to move to his aunt Tara's house in Pagotes, bearing the burden of his father's death. This is like self-destruction being the next kick. Here, he gets a minimal formal education at the Canadian Mission School in Pagotes and befriends an unprecedented boy named Alec. Surprisingly, Mr. Biswas discovers his latent talent for letter design. He then starts reading English newspaper columns for Tara's husband, Ajodha, and assigns himself as Pandit Jairam's disciple. However, the lack of family due to poverty brought him back to Pagotes, and he joined Bhandat, Ajodha's brother, at his shop as a shopkeeper. A few days later, drunken Bhandat threw him out of the shop, accusing him of stealing, even though he had not actually stolen. This is not in mint condition for Mr. Biswas; fate has previously plunged him into severe castigation for no blunder of his own. Under the circumstances, his friend Alec stands by the side of this helpless, neglected person, full of grief. Alec helps him secure a job as a sign painter at Tulsi Store. Next, he starts reading magazines, novels, and scientific books, which opens a new horizon in his life.

The novel's kernel structure changes with the presence of the Tulsi family. In the novel, the Tulsi family has been revealed by the author as the epitome of colonialism. The head of this family is Mrs. Tulsi, a widow, and her brother Seth is the adviser to the family's business and household. The house of the Tulsi family was a hotbed of colonialism, which the author satirically called Hanuman House or Monkey House. Mrs. Tulsi lives with her numerous children day after day in this house at High Street, Arwacas Town. While working at the Tulsi Store, Mr. Biswas falls in love with Shyama Tulsi, the daughter of Mrs. Tulsi. But as soon as the Tulsi family came to know the humming, without any delay, they forcibly forced Mr. Biswas to marry her without any kind of dowry. As he has no home or identity of his own, he has to stay with his newly married wife in the Hanuman House as a housemate, where he has no self-respect, freedom, privacy, individuality, social status, or even his own identity. Humiliated, neglected, and underprivileged by every member of the Tulsi family in Hanuman House, he always undergoes the inferiority complex of his self-identity, which makes him acutely aware of building a house.

Next, Mr. Biswas moves to a seedy house in The Chase, escaping the oppressive life of the Hanuman House, where he spends six years as a grocery shopkeeper. Here, Shyama transforms from a girl to a wife and later a mother. But when she goes to Hanuman House to deliver her baby, Mr. Biswas notices that he does not even have the right to name his own child; it has been taken over by Mrs. Tulsi. After that, Mr. Biswas starts working as a driver in Green Vale and somehow manages to save money to build a wooden house, even though Shyama was living in Hanuman House with the children. He brings his son, Anand, to alleviate the loneliness of being away from his family. But suddenly, there is a local disturbance here, and a violent storm destroys the house.

Even after returning to Hanuman House from Green Vale, he does not stay here for long. He soon left Hanuman House and moved to Port of Spain to work as a newspaper reporter at the office of the Trinidad Sentinel. Here, his life takes a turn; he meets the face of hope and makes his position in society. He came out of poverty and bestowed upon his children a better life, which was the reward of his lifelong struggle. Finally, Mr. Biswas becomes susceptible to saving money to buy a house of his own, which gives birth to his long-awaited dream come true. He can not avert the temptation to buy a house of his own, despite the fact that the house he is eager to buy has many construction problems. In fact, the house becomes more important to them than the structural difficulty of the house. However, after purchasing the house with so much speculation, hope, and desire, he soon fell into debt, and his life ended tragically. In a severe mockery of fate, Mr. Biswas spent his whole life trying to survive, but he died as soon as he got it. Here he represents the underprivileged, hardworking people who have come out of the exploitation and oppression of colonized society and fought till death for a change.

3.3. Post-Colonial Perspective in *A House for Mr. Biswas*

A House for Mr. Biswas is a diaspora novel, arguably a post-colonial novel, as it was written in the post-colonial age in post-colonial Trinidad. The writer was born in 1932 in rural Trinidad. He was the grandchild of workers from South Asia, specifically India, who came to work on sugarcane plantations in Trinidad. It is evident that his ancestors were forced to leave their homes, which led to a sense of confusion about his own identity. This first work by Naipaul is almost autobiographical and explores the melancholic problems that his father encountered in his life. Following the abolition of slavery in 1833, the British Empire sent 100,000 workers from India. They were instructed to complete a period of service before returning home. However, in actuality, they were compelled to remain in the Caribbean. Therefore, they were displaced by the colonial authority.

In the opening of *A House for Mr. Biswas*, we learn that Bipti's father was sent from India to work on a sugar estate in Trinidad. Mr. Biswas's father also works at a sugar plantation in the colony, continuing the family tradition. They have become disconnected from their home country, India. Then they are not part of East India, West India, or the Caribbean islands.

During the decline of the British colonial empire, when Naipaul and the character of Anand had reached adulthood, the British Nationality Act 1948 granted citizenship to all residents of British colonies. It caused a large number of Afro-Caribbean individuals to come to England. These migrants had a significant racist reaction in the United Kingdom. They experienced a sense of social isolation no matter where they went. Similarly, the characters of Owad and Anand are unable to identify with either Caribbean society or English society. They have a higher status in the Caribbean and a lower status in English. They cannot be a regular person in either society. They are unable to assert ownership over anything in any society. They are without roots and experience an identity crisis.

Mr. Biswas, the protagonist character (Putri & Wediyantoro, 2024), loses his residence, refuge, and sense of self with his father's passing. At Pagotes, he has obtained a certain kind of recognition called 'ButhSuttificate' from another homeless solicitor, F.Z. Ghany. Although he belongs to a Brahmin caste in India, the phony birth certificate portrays him as the child of a laborer, living with a

mother who has little money in a small room in a mud hut. And throughout his life, his status remained the same. His parents viewed the room at Backtrace in Pagotes as a “temporary setup.” His mother hesitated to display affection for him in a household of unfamiliar people. He felt discouraged. The narrator also mentions that “he had to contend with his anger and sadness during his teenage years.”

The themes of displacement and identity crises are apparent in Mr. Biswas’s declaration, “I will find employment independently.” And I will also have my own residence. I am done with this. Employment will provide him with a sense of self, and a residence will provide him with a personal space. Seeking a place to call home, he consistently stays in nine different places or rooms. And for work, he attempted eight professions and explored numerous others. In the end, he passes away without a job, leaving a unique two-story house for Anand.

Post-colonial identity crises and relocation can be understood by examining the partition of India in 1947, when Hindus migrated to India and Muslims to Pakistan. Every community experienced an identity problem in the other nation. V.S. Naipaul, who is of Indian descent, accurately understood and portrayed the situation with great fondness and empathy in his acclaimed novel, *A House for Mr. Biswas*.

Several readers of *A House for Mr. Biswas* have interpreted the novel as a symbolic portrayal of the colonial experience. From this perspective, the Tulsis symbolize the motherland, Great Britain, which had a firm grip on the colony’s everyday existence and progress. Mr. Biswas will serve as a representative for the colonized individuals. He relies on Mrs. Tulsi for both financial and emotional support. He strives for autonomy and liberty, but his advancement is gradual and challenging. Similar to most ex-colonists, Mr. Biswas has not had the chance to acquire the abilities required to function in a self-governing community. His effort to manage the store at The Chase is a failure, and he is not suitable to supervise the sugarcane workers. His sense of self has been confused and his cultural heritage hidden; he is unaware of the whereabouts of the house he resided in throughout his childhood. One book critic thought that the Tulsi family symbolized colonial slave owners and highlighted parallels between the actions of the Tulsis and those of the slave owners in the 1800s.

Although Naipaul presents the novel somewhat humorously, the readers cannot quite laugh at the bleeding of his heart in the struggle to find the identity of the central character. Naipaul evokes the story of making *A House for Mr. Biswas* so much that the reader is left with an equivocal hope that he will build his house and exhibit an identity of his own as the story progresses. But no, the author keeps the tension of the readers alive till the end of the novel, and even in the last scene, he gives some comfort to the readership by making Mr. Biswas an oppressed soldier of colonialism to gain the sympathy of the readers. In the context of post-colonialism, his demands were absolutely honest, healthy, natural, and logical; the dark shadow of colonialism made his life complicated, incomprehensible, and unbearable.

The effigy of his early life and poverty-stricken family introduces us to the life of the Trinidadian diaspora, where the author himself grew up as a victim of colonialism. However, Naipaul does not mess up the main characters in any major movement in the novel; they evoke the tone of colonialism in thought and mind, the only exception being Mr. Biswas, who, despite not being guilty, unexpect-

edly becomes the center of attention of the readers by causing most of the incidents. And later, trying to prove himself, he stumbled and fell back again and again, but he did not give up. Though he is apathetic in his early life, he tries hard to prove his identity in society before the story proceeds. The unawareness about life, the random movement, and the immutability of the feeling of life have taught him that life is nothing but a struggle to survive in society with one's own identity.

To deal with this existential crisis, Mr. Biswas meets the Tulsi family and suffers from a sense of inferiority due to his lack of identity. Here he got involved in quarrels with other members of the Tulsi family over minor matters only because he could not tolerate the imperialist attitude of the Tulsis. He loses his freedom after he inadvertently joins Tulsi's extended family, which makes his futile battle hopeless. Even if his wife has a family, it doesn't feel like a family to him until he can build a house of his own, as he notices the interference of the Tulsi family everywhere, which seems to him to be the black paw of imperialism. That's why he didn't hesitate to work as a grocery shopkeeper in The Chase and as a driver in Green Vale, just to breathe in his own identity, as the dominance of the Tulsi family in Hanuman House suffocated him.

"Hanuman House" might be seen as a small representation of the colonial world, with Mrs. Tulsi and Seth acting as the colonizers and the other members as colonial workers serving the development of Tulsidom. Professor Gordon Rohlehr comments, "Hanuman House is not presented as a unified reconstruction of the clan, but rather as a society of enslaved individuals, established by Mrs. Tulsi and Seth, who require laborers to restore their unstable empire. "They so take advantage of the homelessness and poverty of their fellow Hindus and create a distorted version of the clan" (Rohlehr, 87). Here, he is explaining that both Mrs. Tulsi and Seth exploit the lower social position and lack of housing of the sons-in-law married to the Tulsi daughters. However, maybe it is done to balance the treatment of both the daughters and their husbands, but it implies that the daughters are facing double oppression. However, "Hanuman House" is a crucial period in Mr. Biswas's life where the strong desire to have his own "house" is greatly stimulated. It is because living in "Hanuman House" offers him two choices: either to establish his own personality from scratch or to conform to Mrs. Tulsi and Seth. Mr. Biswas opts for the latter, which results in the need for him to have his own house. Furthermore, the term "Hanuman House" represents the uncertainty that exists in the "mixed" culture of the Caribbean Island, as the house symbolizes both the traditional Indian culture on the surface and the evolving civilization impacted by the colonizer. It is a big house where the Tulsis, a typical joint Hindu family, live, showing their conservative nature and their role in preserving Hindu culture and history. "The Tulsis had some reputation among Hindus as a pious, conservative landowning family" (81). Furthermore, the house was given the name of the Hindu deity "Hanuman" because "the balustrade surrounding the flat roof was adorned with a concrete statue of the kind-hearted Monkey God Hanuman" (81). The concept of 'home' in "Hanuman House" is that of a vanishing past, where the house resembled more of a settlement of the colonizer than a true "home." In that regard, Mrs. Tulsi, whom Mr. Biswas refers to as the old queen, symbolizes the colonizer at the pinnacle of British colonialism during Queen Victoria's reign, while Mr. Biswas, along with the other daughters and sons-in-law, represents the colonized. As one of the sons-in-law, Mr. Biswas was required to integrate his personal identity and become a part of "the Tulsis" by adopting the rules and regulations in return for food, shelter, security, and a specific way of making a living. Therefore, Mr.

Biswas begins his personal struggle against the influence of the Tulsi family by refusing to acknowledge their supremacy, which requires him to give up his own identity and freedom. "He had lived in many houses, and how easy it was to think of those houses without him!" (Narrator, p. 118)

Throughout the novel, Naipaul succeeds in garnering the readers' sympathy by plunging Mr. Biswas into an inferiority complex, which is also consistent with Naipaul's autobiographical elements. He states, "Of all my books, this is the one that is closest to me. It is the most personal, created out of what I saw and felt as a child."

Incidentally, a job at a newspaper in Port of Spain gave Mr. Biswas the motivation to live anew. Here, he is not only able to buy a house of his own but also to strengthen his position in society with every step. The early days of Port of Spain awaken his memories of the past and strike his spirit of idealism through the harrowing experiences he has put himself through in order to build a house, to create an identity.

A consciousness that we can relate to post-colonialism: after the Second World War, as nations gained independence, they became desperate to free themselves from colonialism, a key element of post-colonialism. The nations continue to reject the abominable barbarism of colonialism in their culture, religion, language, education, and thought-consciousness and cling to post-colonialism in the urge to revive their being. "The main changes that are recorded are the decline of the Hindu culture and rituals as they undergo the process of creolization and the accompanying changes in attitude" (Pitt, 2001).

Similarly, at home in Port of Spain, he experiences a sense of freedom through self-realisation. Mr. Biswas began as a sign painter but later established himself as a journalist and writer, bridging Naipaul's own life. One more thing is clear to us: Mr. Biswas wanted to make his troublesome life stand up to assure his wife and children a standard life. He never wanted his child to lead a neglected life like he did. As Mr. Biswas' parents were unaware of the future of their children, whose main job was to provide food for their daily lives in the grip of poverty, they had no choice but to accept the migrant life without a doubt. On the contrary, he did not want his children to grow up in the Tulsi family's dominance and die suffering from inferiority throughout their lives. He has repeatedly tried to stay away from Hanuman House so that the imperialist attitude of the Tulsi family can't touch his children. This paternalistic conduct of his unwittingly refers to post-colonialism. "In a comparable way, 'post-colonial theory' involves a conceptual reorientation towards the perspectives of knowledge, as well as needs, developed outside the West. It is concerned with developing the driving ideas of a political practice morally committed to transforming the conditions of exploitation and poverty in which large sections of the world's population live out their daily lives" (Young, 2001, 6).

In the final scene of the novel, Naipaul presents Mr. Biswas's purchase of his own house as a quiet yet profound act of revolution. Although the novel ends with his death, it does not evoke sadness; instead, it conveys a sense of fulfilment. Mr. Biswas's lifelong struggle for independence culminates in his achievement of personal space and identity. It is as if his life's purpose was realized in that moment, dying not in defeat, but with dignity, in a home he could finally call his own. Viewed through a postcolonial lens, this conclusion highlights the centrality of the identity crisis, a core concern of postcolonial theory. The novel portrays how Mr. Biswas resists cultural subjugation and asserts selfhood, transforming his home into a symbol of post-colonial liberation and personal triumph.

4. Conclusion

Since the novel *A House for Mr. Biswas* is a reflection of Naipaul's own life, the author realized that the neglected, impoverished, oppressed, exploited, and colonized people of Trinidad would not alleviate their misery until they could establish their own stature and awe. The contemplation of Naipaul is evident in this novel. Mr. Biswas has emerged as an embodiment of post-colonialism, seeking to overcome the colonized persona of his ancestors through his economic development and the creation of his social identity. In this novel, the author employs magical and cohesive language, which keeps the reader engaged throughout the narrative. The author has shown great care in portraying the character of Mr. Biswas, as if he were not a character in a novel, but rather we are observing the life story of an ordinary man named Mr. Biswas. This article presents a textual analysis that explores identity crises, displacement, and impoverishment as forms of colonialism. In the light of post-colonialism, we demonstrate that the construction of Mr. Biswas's House is a reflection of post-colonialism. This article further explains the compatibility of post-colonialism, which indicates that Mr. Biswas's circumstances crush his dream of creating his own identity and force him to return to Hanuman House frequently, which is unbearable to him because he is a combatant of post-colonialism; failing again and again to build a house of his own and taking shelter shamelessly in the Tulsi family makes him restless, which is very monumental in the context of the novel.

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