**A House for Mr Biswas**

**1.Women Identity in the novel A House for Mr Biswas by Naipaul, discuss?**

**2. Discuss the major themes in the Novel A House of Mr. Biswas ?**

**3.** Examine identity crisis in the post colonial aspects in the novel A House of Mr. Biswas by V. S. Naipaul?

It is a picaresque novel dealing with the theme of search for identity.it also deals with the problems of isolation, frustration and negation of an individual. V.S. Naipaul’s magnum opus, A House for Mr. Biswas, can rightly be called a work of art that deals with the problems of isolation, frustration and negation of an individual. Female characters and their quest for identity play a crucial role in the novel A House for Mr. Biswas. Thus, to illustrate female identity we have to highlight the feminist theory. According to feminist theory women should be equal to men in their rights. Some people thought that feminist theory concentrate exclusively on females and that aim to promote or give superiority of females over males. In fact, the theory aims to promote the equality and justice between the two genders. Liberal feminists argue that women have the same capacity as men for moral reasoning and agency, but that patriarchy, particularly the sexist division of labor, has historically denied women the opportunity to express and practice this reasoning.

A very important theme in the book is the treatment of women. Though the majority of characters are women, the women are mostly treated as caretakers, conspirators, or just faces in the crowd. They hardly have any kind of aspirations. The daughters of the Tulsi household are married to men simply because of their caste. The financial stability of the prospective grooms is not considered, nor is any care given for girls' age or consent. A pecking order of women is created in the household where the women with most affluent husbands are seen as better than others. Hence, the windows are forever worried about their future and are trying to start businesses of their own. There is a constant fear of bringing stress on Mrs. Tulsi, and the women often punish their kids to make others "satisfied"—which is just a way to let out their frustration with their current station. A House for Mr. Biswas is a great satirical novel written by Vidiadhar Surajprasad Naipaul. an important role to females and that shown the influence of feminist theory on Vidiadhar Surajprasad Naipaul.

Mrs. Tulsi is the most important female character in the novel A House for Mr. Biswas and the clan-owner of Hanuman House- an orthodox Hindu widow and a mother in low of the protagonist Mr.Biswas. Her husband was Mr. Tulsi, was a very rich man of the village named Arwacas. After his death by a motor-car accident his wife Mrs. Tulsi became the head of the family in Hanuman House the brother of her husband his name Seth was her assistant both of them have a tremendous authority over the household. Mrs. Tulsi is a very cunning and clever woman she used to call her black maid 'Blackie'. Mrs. Tulsi makes Mr. Biswas work hard in different jobs she also made her daughters work hard like a servants and she use to give them only little money, food and shelter. As Rohlehr pointed out, Hanuman House revels itself, not as a coherent reconstruction of the clan, but as a slave-society, erected by Mr.Tulsi and Seth who need workers to rebuild their empire. Even in the marriage of her daughters she doesn't spend money. She was smart enough that she succeeded in her plan to force Mr. Biswas to marry her Daughter Shama. She is a shrewd and cunning woman that made Mr.Biswas call her 'a she fox'. "She makes pungent and derogatory remarks at Mr.Biswas many times.

She threatens Mr.Biswas with the love-note he gave to Shama. Mrs. Tulsi often deliberately pretend to be fainted to enjoy the pleasure of the family gathering around her they takes her to the 'Rose Room' under the supervision of Padma, some of her daughter take care of her other massage her legs. Her trouble proved to be false and not true but her artificial illness added much comic to the novel. Although she enjoys sole authority in Hanuman House she was a kindhearted woman that she does not stop helping any one of her sons- in law. When Mr. Biswas says sarcastic comments on her and the Hanuman House, she acted angrily to him but she does not expel him out of Hanuman House. Naipaul considers her to be the colonizer who colonizes others of the community with justification of goodness. But she is generous enough to help Mr. Biswas when the necessity arises for him. She rescues him at the time of Mr. Biswas's unemployment and illness. Mrs. Tulsi is a blended of Orthodoxical and modern views she performed various rituals by Pandit Jairam and Hari. She followed various conventions and traditions and she wanted other to follow them. She became angry with Mr. Biswas when he broke the rules of the family. But she did not prevent her sons to marry Christian women. On the contrary, she became happy to know it. She also did not prevent her son Owad, to travel abroad for his study. Mrs. Tulsi Changed in to a mixture of old and modern ideas. Thus, during the course of the time in the novel Mrs. Tulsi succeeded to prove her identity and to prove herself as independent individual. Shama is another important female character in A House for Mr. Biswas. She is the wife of the protagonist in the novel Mr. Biswas. He was working in the shop of the Tulsi family Shama is attracted to Mr. Biswas.Mrs. Tulsi is her mother, she was cunning she planned their marriage and she forced Mr. Biswas to marry her daughter Shama. Then Mr. Biswas comes to live with Shama's family.Shama and her Husband Mr. Biswas were not happy with each other they use to quarrel all the time. Shama is a brave woman, when Mr. Biswas makes sarcastic comment on Hanuman house and her mother. Shama blames him too, and his family. "She humiliates Mr.Biswas, when he ridicules the orthodox Hindu community. She calls him" a barking puppy dog", when he calls her mother the 'old queen'. When Mr. Biswas decided to leave the Tulsi family, Shama disagreed with him and she was loyal to her family. When Mr. Biswas gives A Doll's house to Savi, Shama throws it a way because Biswas did not follow the conventions of the family he has to give gifts for all children not only his daughter. So her action makes her emerge in the female Role. The most important incident which makes her emerge in the "female" role is the shattering of the doll's house given by Mr.Biswas to his child. Shama is confident, free personality and self-self-assured lady. She generally has a prepared answer at whatever point Mr. Biswas makes her any inquiry. She is an efficient and hard-working woman, she takes care of her kids properly she loves them and she punishes them some times to correct them when they commit mistakes. Shama many times opposes her husband. Shama arranges a house warming cermony and she invites each and every individual of the Tulsidom. She does this against the will of Mr.Biswas.in this aspect her rebellious nature emerges and she manages to take the post of the feminine, but she never over-rules him on the contrary, she helps him in his work of accounting and collecting rents from her mother's tenants. She is clever lady that Mr.Biswas misfortune in the shop since he has not counseled her. She has the capacity of taking choices and dislikes to burn through cash on paltry things. Shama is clover enough to acknowledge the inescapable things. For example, Shama isn't satisfied with Biswas' exchange with the specialist's agent for the house in Sikkim road. She calls Mr. Biswas 'mad' she helps him to remember the portions of advance he has been transmitting up until now. She always cautions him that his work isn't permanent. But Biswas does not hear her out and purchases the house. Thus, whatever her behaviors were one thing is true that through the course of the novel Shama tried her best to find and prove her identity. Tara is the sister of Bipti- aunt of the protagonist Mr. Biswas. She is exceptionally solid lady, where she rules the main period of the novel. Tara possesses a prominent put in the advancement of the account space of the novel." Mrs. Tulsi and Tara are two very strong women, where Tara dominates the first phase of the novel while Mrs.Tulsi the later half. These two women occupy a prominent place in the development of the narrative space of the novel. After Mr.Biswas' father passed away, the family of Biswas scattered. His siblings leave to take a shot at a sugar place and his sister goes to his auntie's home Mrs.Tara. Mr.Biswas and his mother Bipti too move to the place of Tara.Dehuti fills in as a cleaning specialist to Mrs.Tara. However, Biswas goes to the place of Tara just to go to religious ceremonies and to peruse daily paper to the spouse of Tara.

Tara removes Biswas from school and puts him under the charge of AHindu priest, Pundeit Jairam, to end up noticeably a pundet. Biswas performs 'Puja' in the place of Tara.Jairam Also takes Biswas with him on proficient visits. However, Biswas takes two bananas of Jairam and after that experiences constipation. The matter causes the finish of the preparation of Biswas under Jairam guidance. Tara sympathizes with Biswas and sends him to work in their rum-shop which is controlled by Bhandat, the sibling of Tara's husband. Biswas discovers Bhandat a cheat, a lush and a lecher. But one day he blamed Biswas for taking a dollar from his pocket and beats him. He additionally determined out of his home. Thus, Tara is confident, free personality and self-self-assured lady. She offered shelter to her sister's family; she tried her best to help Mr. Biswas by putting him under the charge of a Hindu Priest. Not only this she also afforded him many different jobs.so it is right to say that Tara is independent woman and she could prove her identity as individual.

Savi is one of the female characters in the novel A House for Mr. Biswas. She was the daughter of the protagonist Mr.Biswas. She was clever girl her father liked her more than others in his family since her childhood. She could won her father's care. On Christmas day. Biswas gives a doll's House as a gift to Savi. He does not offer anything to other children of the family and this is against the tradition of the family. So, everybody becomes angry with Biswas and they scolded him. Later on Shama reported to Mr. Biswas You don't know what I had to put up with. Talking night and day. Pusspuss here. Puss-puss there. Chinta dropping remarks all the time. Everybody beating their children the moment they start talking to Savi. No body wanting to talk to me. Everybody behaving as though I killed their fathers. 'She stopped, and cried. 'So I had to satisfy them to break up the doll-house and everybody was satisfied. As a result Biswas becomes upset and takes savi to the room at Green Vale. Shama one day brings her back as her school reopens. Biswas turns out to be desolate. Savi is self-Assertive and industrious girl. However, one day she wins a scholarship to go abroad for her study. After finishing her study she comes back to India and she got a good job with a high salary then she could relieve her father Mr.Biswas. So, Savi is an efficient and witty girl she could improve herself and prove her identity. Biswas realizes the importance of female strength through his daughter Savi. Some other Minor female characters who play an important role in the course of the novel like Dehuti, Dorothy, Padma and Miss.Logic. For example Miss. Logic was a very intelligent and a hard worker young girl. She was the boss of Mr. Biswas when he got a job as a community Welfare Officer. Thus, it is right to say that Vidiadhar Surajprasad Naipaul was Feminist Writer he gives an important role to women in his novel A House for Mr. Biswas to expose the inequality of sexes and to encourage females to improve themselves and to share their rights equally with men.

Important themes

The themes in “A House for Mr Biswas” are essentially drawn from the social and racial or political environment of the West Indies in a state of transition from colonial to dominion status, and they tend to reflect the problems arising from this transitional phase.

The novel keeps moving with the aspirations of Mr. Biswas. Mohun Biswas, though neither hard-working nor talented, wants to make it big in the world and constantly strives to make it work for him. However, as he matures, his dreams start to get more realistic and he begins to dream simply of a home where he can keep his family without multiple other relations around, and without the constant jabbering of women or intrusion on the privacy of his children.

The theme of family is twisted to the point that it becomes dysfunctional. All the families depicted in the book are dysfunctional in varying degrees. Mohun is almost forced into marrying Shama, and even though he is sexually active, Shama's pregnancies are surprising to him and all his children feel like a burden to him. The Tulsi are a big family, in which the daughters and their resident husbands are mostly treated as servants and the two sons rule like kings.

House plays a very significant role in the life of Mr. Biswas. From his first move as a child to his aunt's house following the death of his father onward, Mr. Biswas finds himself either living in a relative's home or in a ramshackle excuse for a house of his own, neither of which is able to last long before he has to move again. Especially since he forms a family with Shama so early in his life, Mr. Biswas' life is heavily impacted by the conditions in which he lives; as a contrarian, he desires private accommodations, while as a fairly impractical man, he often depends upon others in order to have accommodations at all.

Mr. Biswas receives some training from a pundit and learns to read English at a school, he never goes so far with his education as to be able to gain the kind of social mobility that becomes open to his son, Anand. Mr. Biswas and the Tulsi family understand that, along with the decline of the family structure and the economic changes in Trinidad, education—not for themselves, but for their children—is the key to independence and prosperity.

Distrust and Secularism has occupied special place in the novel. From very early on, Mr. Biswas feels that he is being duped by others around him, especially the Tulsi family, against whom he complains incessantly even while living under their roof, almost to the end of his life. Part of this distrust may come from the fact that, without a substantial source of income and a residence of his own, he knows that he depends upon the means of the Tulsi family; therefore, they have a certain stranglehold on his life. The story portrays religion in Trinidad, whether Hindi or Christianity, in wry—if not outright satirical—terms. Hari, the pundit, is ridiculed by Mr. Biswas for bringing bad fortune upon houses and people he blesses; and Dorothy, the westernized wife of Shekhar, is disdained by Mrs. Tulsi's daughters for her pretentiousness.

Most of Naipaul’s novels deal with the problem of social adjustment within a society only now becoming conscious of itself.

The prospect of nationhood and independence spurred the desire for self-definition and an independent cultural life but this is contrary to what the reader encounters in the novel. Alienation entrenches itself at different levels as most inhabitants imitate the American way of doing things.

Living in a fantasy world is an act of submission to an unreal identity. Becoming a trickster like Anand in “A House for Mr Biswas” are the unsubmissive reactions. However, this reaction does not proffer any better sense of identity except that of an exile or “free” man. One gets the sense that Anand the exile, who has no place to go, deny hope to the colonial.

The search for a home or a house is supposed to offer some redemption of freedom and a source of belonging to the former colonised as in the case of Biswas whose lifetime spent as a fantasy man, an escapist seems to be settled as he heroically finds a home and in turn acquires some form of identity.

But his celebration is nothing but cosmetic in that in reality he does not own the house as it is mortgaged. In a way the reader is confronted with the fact that romantic fantasy is escapism in its most sterile form divorcing the characters from reality. It is apparent that Naipaul has a pessimistic view of mimicry in the post-colonial condition and sees it as permanently disabling. The image of dependence and otherness dominates the whole text. The colonial mimicry is thus the mimicry of the “original”, the “true” that exists at the source of power. In this kind of society people have no hope of realising their dreams. Naipaul depicts the flight from reality in the neurosis which afflicts the everyday lives of ordinary Trinidadians, and in the psychic make-up of the Indian personal-ident ity.

The education that Trinidadians receive also enhances alienation in that it is a manifestation of the negative aspects of colonialism. The success associated with education is in reality success according to the terms established by the coloniser, for by the time the colonial subject has gone through the colonial education system, he has already internalised the values of the so-called mother country. Education is paradoxical in that while it is the source of hope for escaping the trap of poverty, one can only acquire it by rejecting one’s culture and traditions and in turn becoming a true colonial. It is important to highlight that alienation has its roots in history. While Naipaul aptly captures the post-colonial situation in the Caribbean, readers will be disappointed by the fact that he doesn’t seem to see anything productive coming out of the Carib- bean.

He sees himself as the only individual who meaningfully escapes to England while everyone else is just a pale shadow of what they wish to be but never become.

Naipaul begins the novel somewhat unusually with the end of the life of his protagonist, Mohun Biswas, surveying Mr. Biswas' attainment of his lifelong dream of building and owning his own house; this beginning is even more unusual in that the seeming culmination of the plot is immediately ironized by a description of how Mr. Biswas (as he is called throughout the novel) still has to deal with lack of money and petty family difficulties, even at an endpoint when those contradictions should be resolved. In this way, Naipaul sets the tone for the rest of the novel and the tragicomic disposition of his protagonist, whom the reader cannot help but view very ambivalently and even laugh at, at times. The more simple and honest Mr. Biswas' hopes and dreams are, the more ridiculously complex become the circumstances and methods of his trying to achieve them become. It is precisely this mixing of the conventionally heroic (as one would expect of the protagonist of a novel) and the comedic that will inform the narrative throughout its development.

The exposition of Mr. Biswas' early life and the poverty of his family present the reader with a wealth of cultural details about the Indian diaspora in Trinidad, in which the author himself grew up; we, presumably as English readers without Naipual's intimate knowledge of Caribbean life, are plunged into a world unfamiliar—not only in terms of its language and conventions, but also in terms of the attitudes of most of its characters. Raghu (Mr. Biswas' father), for example, is presented unflatteringly as a miser and unkind husband, but he is also one of the more forceful characters in the early narrative; Mr. Biswas too, while a quiet and withdrawn child, becomes the center of attention and inadvertently causes most of the dramatic action. Overall, none of the characters seems particularly linked to any larger movement or sense of history; rather, they move about in a somewhat haphazard manner, as is exemplified by the many times that Mr. Biswas must move with his family, from his departure from his house after his father's death to his various attempts at finding something to do in life—attempts that eventually land him, almost by accident, in Hanuman House married into the claustrophobia of the Tulsi family. None of these movements come about by any active striving on the part of the protagonist or anyone near him, who all seem to be moved passively by the succession of events.

This passive attitude of the characters, especially Mr. Biswas, comes to a kind of ironic climax in the scene in which Mr. Biswas is beaten by his brother-in-law. Govind's reason for beating Mr. Biswas in the first place is rather petty—Mr. Biswas spit on his son Owad—and when the narrative begins to describe the violent blows Govind deals Mr. Biswas, it also gives us, in parallel, the latter's unexpectedly detached and bemused observations about the hysteria of the other family members trying to intervene and his own distance from what is going on. Instead of a powerful catharsis of Mr. Biswas' sense of alienation and annoyance with the family, we get a scene that seems almost extraneous (as it does to Mr. Biswas himself, who only starts to feel sore sometime after his beating).

After his almost entirely unintended induction into the sprawling family of the Tulsis and their grand but claustrophobic house, Mr. Biswas finds himself locked in a seemingly hopeless struggle to assert his independence. Realizing early on that, so long as he does not possess a residence of his own and the means to procure such a home, his wife and children will belong more to their family than to him, Mr. Biswas sets about on various attempts to make his own living; that the lack of energy and resolve with which he sets about running his grocery shop in The Chase and working as a driver in Green Vale is only rivaled by the terribleness of his luck is perhaps the best example of the Mr. Biswas' tragicomic fate in the novel.

Naipaul modulates with great naturalness and facility between depictions of Mr. Biswas as risible and despicable, and Mr. Biswas as worthy of great sympathy and hope—an ambivalence that seems quite appropriate considering the autobiographical element of Naipaul's relation to his protagonist. We might observe this duality in the story of Mr. Biswas' dog, Tarzan. In typical fashion, the dog Mr. Biswas intends to use as an intimidating guard dog turns out to be "friendly and inquisitive, and a terror only to the poultry". However, as the threat of the antagonistic villagers steadily increases—in pace with the intensification of Mr. Biswas' paranoia against them and his family combined—the story reaches a terrifying climax with a nighttime lightning storm that Naipaul describes, deviating from his usual droll humor, with appalling vividness:

Lightning; thunder; the rain on roof and walls; the loose iron sheet; the wind pushing against the house, pausing, and pushing again. Then there was a roar that overrode them all. When it struck the house the window burst open, the lamp went instantly out, the rain lashed in, the lightning lit up the room and the world outside, and when the lightning went out the room was part of the black void. Anand began to scream.

No coincidence, then, that this hellish scene is directly preceded by Mr. Biswas and Anand's discovery of Tarzan's dead body. Tarzan becomes, in his presumably being killed by the villagers, a symbol of the cruelty of fate to Mr. Biswas. Tying together yet another pair of narrative ends, Mr. Biswas is taken back to Hanuman House after this episode in order to recover—and it is as though he had never left in the first place

The transition between Parts 1 and 2 of the novel forms a turning point in Mr. Biswas' personal development and his family's fortunes; where the latter chapters of Part 1 find Mr. Biswas failing repeatedly to establish himself independently from his wife's family, his near accidental trip to Port of Spain and the newspaper job he finds finally allow him to accumulate the means necessary not only for purchasing a house of his own but also for gathering the self-regard to feel like his own man.

A crucial moment of realization in Mr. Biswas' first days at Port of Spain marks a turn from his dreamy idealism, into which he has fallen quite abruptly after the trauma of the destruction of the Green Vale house, towards a cynical yet honest consciousness of the difficulties he has to face in order to achieve true independence and freedom: "His freedom was over, and it had been false. The past could not be ignored; it was never counterfeit; he carried it within himself. If there was a place for him, it was one that had already been hollowed out by time, by everything he had lived through, however imperfect, makeshift and cheating". The consciousness that Mr. Biswas gains at this juncture may be expressed not only as a determination oriented towards future resolution of his life's contradictions, but also as a valuation of his past as such, precisely for the reason that it was made up of such unremarkable penury and bad luck. One might even go so far as to identify this critical attention to the past with an understanding of the story as Naipaul's attempt to grapple with his own autobiography.

The fact that Mr. Biswas, formerly mainly a sign-painter, ends up as a journalist and writer provides some support to the connection between Naipaul's own status as a writer and the intentions he attributes to his protagonist. Mr. Biswas himself starts out at writing, one could say, in the converse way of Naipaul—by layering texts onto his own life, which makes for both great comedic effect and narrative sophistication.

If one pays close attention, it becomes apparent that, from the time that Mr. Biswas gains writerly ambitions, the narrative itself, which has been following him over his shoulder, adapts his characteristic wry humor, as in the following sequence:

By concatenating the three timeframes of dialogue so that they seem to be happening all at once and eliding the contexts and mental intentions of the characters, Naipaul distills the comedic chain of cause-and-effect and achieves a kind of cinematic immediacy, which stands out among the countless little domestic scenes of the narrative.

These two chapters see the narrative center of gravity shifting subtly but significantly from Mr. Biswas to his son Anand, who comes of age and stands for the exhibition exams. The chapter "Among the Readers and Learners" introduces the importance of education—not only as a practical matter, but also for the very fate of the Indian Trinidadian characters; Mr. Biswas' move with his family from the large Tulsi family house in the countryside to smaller accommodations in the city with its educational institutions reflects the larger social transition away from a traditional family system in which all children can depend upon their parents for support (such as the daughters or widows on Mrs. Tulsi). Increasingly unable to sustain so many people living together, the family begins to pull apart, with parents depending on their children's good academic performance as the only means of social mobility.

Thus, while Mr. Biswas' change from his previous work at the Sentinel under Mr. Burnett to his position as investigator of Deserving Destitutes does not amount to much of a change at all, Anand's storyline begins to occupy a place of importance and drama, as he studies, takes, and then passes the exhibition examination. The way that Naipaul narrates Anand's unexpected success in the examination—and the boastful Vidiadhar's unforeseen failure—is consistent with his penchant for sudden reversals of fortune (for example, the two times Mr. Biswas' house is destroyed) but is unusually happy; although Anand grows up in the shadow of his father's wry cynicism and their family's difficult circumstances, the opportunity his education affords him gives his life a cast of hope and openness towards the future.

Mr. Biswas may have been unlikeable (though still comic) on account of his narrow-minded, if also creative, egoism; but his realization of the dead-endedness of his life in comparison with the great potential of his son's gives him a tragic cast that, while still wryly ironic, moves the reader. The last paragraph of "The Void," the chapter in which this tragic consciousness comes to the fore, is worth quoting in its entirety to note how Naipaul prepares a melodramatic line:

And now Mr. Biswas began to make fresh calculations, working out over and over the number of years that separated each of his children from adulthood. Savi was indeed a grown person. Concentrating on Anand, he had not observed her with attention. And she herself had grown reserved and grave; she no longer quarreled with her cousins, though she could still be sharp; and she never cried. Anand was more than halfway through college. Soon, Mr. Biswas thought, his responsibilities would be over. The older would look after the younger. Somehow, as Mrs. Tulsi had said in the hall of Hanuman House when Savi was born, they would survive: they couldn’t be killed. Then he thought: "I have missed their childhoods"

After the rising hopes of the previous chapters, the final two chapters bring the novel to its concluding phase of decline, with the up-and-down of Owad's return and Mr. Biswas' departure from the Port of Spain House in "Revolution," as is typical of the ironic Naipaul. Consider this alongside the immense love of home in Mr. Biswas and his family that conquers their final material humiliation of the poorly-made house the solicitor's clerk sells them: the contrast of these two narrative movements provides the novel with an ending that is at once sophisticatedly constructed and highly emotionally effective.

Another important point to observe is the enhanced sense of historical contemporaneity that accompanies Owad's return from England. Earlier in the narrative, we hear vaguely about "the war" and the arrival of Americans, but in Owad's stories about his medical service in World War II and his career in Parliament, the narrative makes a sweep through the British and global political stage that is unlike anything we would have encountered in reading about Mr. Biswas' life. This sudden expansion of scale and swelling of a kind of political enthusiasm—as in the Tulsi family's belief in the prosperity that an (according to Owad) inevitable communist revolution will bring them, and in Anand's admiring imitation of his cosmopolitan uncle—are all quickly put to the lie by just one of the many petty domestic disputes that have taken place all throughout the story.

In this way, the progressive and aspirational impulse is negated, at least in the context of Mr. Biswas' life: there is nothing more for him to do but die. His children, however, are left a brighter future, with both Anand and his sister, Savi, going to study abroad. Most significantly, the family now finally has a house of their own, even if it is a somewhat haphazard building.

In the end, the house on Sikkim Street comes to stand for the ambivalent fate of Mr. Biswas himself. The last few paragraphs of the story make apparent the emotional presence of Mr. Biswas after his death—not through explicitly sentimental remembrances of his person, but rather through an allegorical transposition of his character into the house itself:

Her sisters did not fail Shama. They all came. For them it was an occasion of reunion, no longer so frequent, for they had all moved to their own houses, some in the town, some in the country. Downstairs the doors of the house were open. The door that couldn't open had been made to, and its hinges dislocated. The furniture was pushed to the walls. All that day and evening well-dressed mourners, men, women and children, passed through the house. The polished floor became scratched and dusty; the staircase shivered continually; the top floor resounded with the steady shuffle. And the house did not fall. The cremation, one of the few permitted by the Health Department, was conducted on the banks of a muddy stream and attracted spectators of various races. Afterwards the sisters returned to their respective homes and Shama and the children went back in the Prefect to the empty house. The fact that Shama's sisters have all gotten their houses too may somewhat dampen the Biswas' pride in having their own house, but the ability of that house, somewhat unexpectedly, to shelter the family Mr. Biswas left behind ends the story of his life in on a mellowly positive note.

Sources-<https://www.iasj.net/iasj>, <https://www.gradesaver.com/>