

Walcott's *Dream on Monkey Mountain* and Naipaul's *A House for Mr. Biswas*: A Fanonian Comparative Approach

Baqer Safi Aziz Albushor¹, Pyeaam Abbasi¹, Zahra Jannessari¹

¹ University of Isfahan, Iran

Correspondence: Pyeaam Abbasi, University of Isfahan, Iran. E-mail: abbasi@fgn.ui.ac.ir

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Abstract

This article seeks to examine the works of Caribbean authors Derek Walcott and V.S. Naipaul through the lens of Frantz Fanon's theories on identity, colonialism, and resistance. Drawing on Fanon's concepts of cultural alienation and decolonization, the present article investigates how both Walcott's *Dream on Monkey Mountain* and Naipaul's *A House for Mr. Biswas* depict the struggle for self-assertion and liberation in postcolonial societies. By probing into the characters' experiences and narratives, the research identifies recurring themes of identity formation, racial dynamics, and the effect of colonial history on individual and social consciousness. Through a comparative analysis, the article also highlights the unique ways in which Walcott and Naipaul employ literary techniques to convey their respective visions of postcolonial realities. Ultimately, this Fanonian approach helps uncover the complexity of Caribbean literature and the contributions of the mentioned authors to the ongoing discourse surrounding decolonization and cultural survival.

Keywords: alienation, decolonization, double consciousness, liberation

1. Introduction

This study discusses the ways in which Walcott's *Dream on Monkey Mountain* and Naipaul's *A House for Mr. Biswas* contribute to our understanding of postcolonialism and its ongoing impact on individuals and communities around the world. Moreover, this study has several implications and objectives. First of all, the study aims to explore how the legacy of colonialism impacts individual and collective identities. Through the analysis of the two works, the researchers show how this legacy has shaped the dreams and aspirations of the characters in the stories and transformed the cultural landscapes depicted in the narratives.

Also, by drawing on Frantz Fanon's postcolonial theories, the article aims to demonstrate the significance of such theoretical frameworks in literature. It shows how these theories can deepen our understanding of the cultural and historical contexts of the works under analysis, as well as the psychological and emotional impact of colonialism. Frantz Fanon was a significant postcolonial theorist who explored the psychological consequences of colonization and the struggle for decolonization. His ideas have had an important impact on the field of literature as well, particularly in regards to understanding how the colonial experience informs literary texts. In fact, Fanon's obsession with the relationship between identity and experience has contributed greatly to the understanding of the ways in which postcolonial literature is shaped by colonialism.

2. Discussion

2.1 Analysis of *Dream on Monkey Mountain*

This comparative discussion seeks to analyze how Derek Walcott's play *Dream on Monkey Mountain* and V.S. Naipaul's novel *A House for Mr. Biswas* employ literary techniques to convey their visions of postcolonial realities. A play like Walcott's *Dream on Monkey Mountain* is a performative medium that relies heavily on dialogue, stage directions, and visual elements to convey its themes and messages. On the other hand, a novel, like Naipaul's *A House for Mr. Biswas*, offers a more introspective and immersive reading experience. This section thus adopts a Fanonian approach, drawing inspiration from Frantz Fanon's theories.

Dream on Monkey Mountain is a play written by Derek Walcott, first performed in 1970. The play follows the story of Makak, a "marginalized and oppressed black man who experiences a series of vivid dreams that serve as a metaphor for his journey towards self-discovery and empowerment" (Malik et al., 2022). At its core, *Dream on Monkey Mountain* is a powerful commentary on the impact of colonialism on identity and the struggle for "self-determination" (Hogan, 1994). Walcott uses the character of Makak to examine the psychological and emotional impact of colonialism on black people in the Caribbean and beyond, and to articulate their longing for a sense of belonging and cultural validation.

Set on the fictional Caribbean island of San Souci, *Dream on Monkey Mountain* draws on the history, culture, and traditions of the region to explore themes of identity, freedom, and colonialism. The protagonist, Makak, is a descendant of slaves and struggles with the legacies of oppression and violence that have shaped his community. The play also explores the impact of colonialism on San Souci and its inhabitants, emphasizing the ways in which foreign powers have exploited the island's resources and people. Another important context of

the play is the rich cultural heritage of the Caribbean. Makak is guided on his journey by a cast of spirits and mythological figures from Afro-Caribbean mythology, who represent the cultural traditions that have been passed down from generation to generation.

Fanon argues that colonialism alienates individuals from their culture, history, and even their own sense of self. In *Dream on Monkey Mountain*, Fanon's ideas of alienation can be seen through the experiences of Makak who is marginalized and oppressed by the colonial system. Makak's dreams and visions in the play can be interpreted as a reflection of his struggle to regain his sense of self and reconnect with his African roots. Fanon's idea of alienation also relates to the broader context of colonialism and its impact on the psyche of the colonized people. In the play, the characters' internal conflicts mirror the societal conflicts resulting from the oppressive colonial system. The institutionalized racism and discrimination they face manifest as feelings of alienation and a sense of not belonging.

According to Fanon, colonialism and its effects can lead to the erasure or distortion of cultural traditions, causing individuals to feel alienated from their own history. Makak's dream serves as a representation of reclaiming his cultural identity and resisting the oppressive forces that seek to alienate him from his heritage. The dreams also hold significant meaning both on a personal and a symbolic level. The dreams become a conduit for exploring and reclaiming his African roots, helping him navigate his sense of self in a colonized and fragmented world. Within the dreamscape, Makak confronts his personal demons and traumas that are deeply embedded in his psyche. The dreams act as a subconscious canvas for him to grapple with his inner conflicts, guilt, and fears.

For example, Act 2, Scene 2 serves as a powerful tool for finding out Makak's cultural identity and confronting his personal demons. The scene opens with Makak immersed in a dream state, symbolically transporting him to a realm where his subconscious thoughts and emotions come to the forefront. The dream world functions as a liminal space where he can freely explore his innermost struggles and desires. Within this dream sequence, symbolism related to Makak's African roots and cultural heritage is also prominent. Imagery, motifs, and references that connect him to his ancestral traditions and history appear too, emphasizing his quest to reclaim and reaffirm his identity in the face of colonial oppression.

Besides, through the dream narrative, Makak engages in a symbolic struggle with his inner conflicts, giving voice to his suppressed emotions and dilemmas. The dreamscape acts as a safe space for him to confront these internal struggles and begin the process of healing and self-discovery. The emotional intensity of Makak's dream sequences in Act 2, Scene 2 similarly underscores the resilience and strength he possesses in struggling with his innermost fears and insecurities.

By the same token, Fanon's concept of decolonization can be applied to the play. In *The Wretched of the Earth*, Fanon (1961) argues that "true liberation from colonialism can only be achieved by reclaiming one's cultural heritage and asserting one's identity". Makak's attempts to reconnect with his African roots are seen as a form of resistance against the colonial system and a search for self-liberation. Fanon's concept of decolonization is actually a crucial element to consider when analyzing *Dream on Monkey Mountain* from a postcolonial perspective. Fanon declares that "the process of decolonization involves not only political independence but also the liberation of the colonized mind and the restoration of their cultural heritage" (Fanon, 1961).

Additionally, the play probes into the concept of liberation, prompting the characters to question their own internalized oppression and engage in acts of defiance. Through their dreams and vivid imaginations, the characters are able to challenge the societal norms and envision a world beyond the constraints of colonialism. *Dream on Monkey Mountain*, on the other hand, takes a more introspective approach to the theme of identity in the postcolonial era. Makak embarks on a spiritual journey, grappling with his African heritage, the legacy of slavery, and the influence of colonialism on his sense of self. As Alam and Akhtar (2020) suggest, "One night Makak, the protagonist sees a dream and decides to dismount from the mountain to travel towards Africa. The journey to Africa is a journey towards roots and origins, and of course towards indigenous ways of life disrupted by colonial intervention".

In "The Negro and Language", Fanon discusses how colored people were treated by the whites. He states that the black man has two dimensions: one with his fellows, the other with the white man. A Negro acts differently in relation to a white man than with another Negro. In *Dream on Monkey Mountain*, the issue of the "negro" and language takes on a distinct significance, language, as a powerful tool of communication and self-expression, plays a significant part in this exploration. The play demonstrates how language can be both a means of empowerment and a tool of subjugation. According to Uhrbach (1986), as Makak struggles with his identity and the legacy of colonialism, his use of language reflects his journey towards self-discovery and resistance against oppressive forces.

In moments of self-realization and defiance, Makak uses language to assert his agency and reclaim his African heritage. Through poetic and evocative language, Makak expresses his innermost thoughts and emotions, invoking a sense of pride in his cultural roots and challenging the narratives imposed by colonial powers. His ability to articulate his beliefs and desires through language empowers him to confront the injustices of the past and envision a future where he can transcend the chains of history. On the other hand, language also serves as a tool of subjugation in the play, as colonial powers impose their own linguistic and cultural norms on the characters, erasing their indigenous languages and traditions. The dominance of colonial languages and ideologies subverts the characters' sense of self and perpetuates a cycle of oppression, reinforcing hierarchies of power and control. The characters' struggles to communicate in a language that is not their own highlight the ways in which language can be wielded as a form of control and erasure (Walcott, 1967).

In *Black Skin, White Masks*, where Fanon refers to his desperateness at being neither white nor black, he discusses the matter of the double consciousness that African Americans go through. According to Wehnert (2008), Fanon's double consciousness refers to the psychological and social condition experienced by colonized individuals. He states that colonization creates a fractured sense of self, where the colonized people perceive themselves both through their own culture and through the lens of the dominant colonial culture.

Fanon believes that under colonial rule, the colonized people internalize the narratives, values, and ideals imposed by the colonizers. This process of "internalization leads to a disconnection from their own culture, identity, and history" (Fanon, 1952).

In *Dream on Monkey Mountain*, the themes of colonization, cultural identity, and internalized oppression resonate with Frantz Fanon's concept of double consciousness as discussed in *Black Skin, White Masks*. The characters in Walcott's play struggle with the legacy of colonialism and its impact on their personal identities, emphasizing the fractured sense of self experienced by colonized individuals. Here are some vivid examples from the play that illustrate the applicability of Fanon's ideas. Makak embodies the internal conflict of being caught between two worlds, including his African heritage and the colonial influences that shape his self-perception. Makak's dreams serve as a space where he confronts the complexities of his identity and wrestles with the layers of cultural conditioning imposed upon him by colonialism. His longing for a connection to his roots and a sense of belonging reflects the disconnection from his own culture that Fanon describes.

Also, the play depicts how colonial rule has led to the erasure of indigenous cultures and the imposition of Western values and ideologies on the characters. The villagers on Monkey Mountain have internalized the narratives and symbols of the colonizers, resulting in a sense of alienation from their own traditions and histories. This colonization of the mind reinforces the characters' feelings of inferiority and self-doubt, echoing Fanon's theory of internalized oppression. Equally important, through Makak's journey towards self-discovery and resistance, the play shows the transformative potential of reclaiming one's cultural heritage and challenging the hegemonic narratives of colonialism. Makak's quest for freedom from the confines of his own mind mirrors Fanon's call for decolonization of the psyche as a pathway to liberation from mental and emotional bondage.

The colonized subject is caught between a desire to conform to the dominant culture and a longing to maintain his own cultural heritage. This internal conflict creates a duality of consciousness, where the colonized people constantly perceive themselves from both their own perspective and that of the colonizers. In Fanon's work, double consciousness is not limited to a mere awareness of multiple perspectives; it is a psychological and existential struggle faced by those subjected to colonial domination. By discussing the effects of colonization on individual and collective identities, Fanon provides a theoretical framework for understanding the complexities of colonialism and its impact on the human psyche. Besides, Fanon has stated that the cultural and societal misperceptions of African Americans were actually instigated by European culture (Moore, 2005).

In the play, Makak experiences a profound conflict within himself as he navigates the remnants of his own cultural traditions and beliefs while being subjected to the oppressive influences of the colonial system. This clash of identities forces him to confront his own double consciousness. Makak's dreams and hallucinations become integral to his journey of self-discovery. They serve as a means for him to escape the confines of his physical reality and explore his inner world. These dreams represent a collective consciousness and allow Makak to reconnect with his African roots, spirituality, and ancestral heritage. For example, in Act 2 of the play, Makak experiences a vivid dream where he is transported back to his ancestral homeland in Africa. In this dream, he is surrounded by the sights, sounds, and smells of his native land, and he feels a deep sense of belonging and connection to his roots. Through this dream, Makak is able to tap into a collective consciousness that transcends his physical reality and allows him to rediscover his identity and cultural heritage. During this dream, Makak interacts with ancestors and spirits who guide him on a spiritual journey of self-discovery. He is confronted with visions and symbols that carry deep cultural significance, helping him uncover hidden truths about himself and his place in the world. Through these dream experiences, Makak is able to confront his inner conflicts and fears, ultimately leading him towards a greater understanding of himself and his heritage.

Through the innovative lens of double consciousness, an exploration of the multifaceted character of Makak unveils a fresh understanding of the intricate themes of identity, colonialism, and the relentless pursuit of self-determination. Unlike conventional analyses, this perspective elucidates the interplay between Makak's internal struggle for self-realization and the external forces of colonial domination that mold his identity. It unveils the complexities of the double consciousness that plagues Makak, as he copes with the fragmentation of himself amidst a cultural context laden with historical trauma and the remnants of colonial oppression. Besides, Fanon's exploration of survival can be applied to *Dream on Monkey Mountain*. Survival, according to Fanon, "encompasses more than mere physical survival. It delves into the deeper psychological and existential struggles faced by individuals in the context of colonialism, racism, and oppression".

The play incorporates elements of Caribbean folklore and rituals, reinforcing the characters' attempts to preserve their cultural heritage. In fact, as Haney (2005) points out, "the play begins with a naturalistic Prologue that features an elaborate mime within a non-verbal folk context of rituals and symbols". For example, the play incorporates the rituals of the Shouter Baptists, a religious sect in the Caribbean. Makak engages in spiritual practices that draw on these traditions, such as drumming, singing, and dancing. These rituals not only serve as a form of worship but also symbolize a connection to the characters' African roots and a means of resilience in the face of oppression. Also, the play draws on the tradition of Anansi stories, which are folktales featuring the spider trickster figure Anansi. These stories are often used to convey moral lessons and cultural values. In *Dream on Monkey Mountain*, Anansi tales are referenced or retold, reinforcing the themes of resilience, trickery, and ingenuity in the face of adversity. These mentioned cultural practices become a means of survival, allowing them to resist the erasure of their identity and maintain a connection to their past. In addition, survival manifests in the characters' search for freedom and liberation. Makak, as the central figure, undertakes a spiritual voyage through his dreams, transcending physical and mental boundaries. His journey symbolizes the quest for liberation and the refusal to be confined by oppressive structures. This pursuit of freedom aligns with Fanon's emphasis on breaking free from the chains of colonialism and asserting individual agency.

2.2 Analysis of *A House for Mr. Biswas*

As the second object of analysis, *A House for Mr. Biswas* is a novel by V.S. Naipaul, first printed in 1961. The story is set in Trinidad and Tobago and revolves around the life of Mohun Biswas, an Indian man who tries hard in order to find his place in society and achieve his dream of owning a house. According to Zumara (2017), "home is a very a significant word in postcolonial context as one comes across the term like "Postcolonial Home", Diaspora, "Homelessness", "Nation", "Nationalism" or "Nationality" etc. It is because postcolonial home is intertwined with one's self or national identity".

Throughout the novel, Biswas experiences a number of setbacks and hardships, from his difficult childhood to his challenging career as a journalist. He marries into the Tulsi family, but finds himself at odds with his in-laws and often feels trapped in his role as a husband and father. Despite these obstacles, he remains determined to build a home for himself and his family.

The struggle for identity and belonging in a colonial society is one of the underlying ideas of the novel. Biswas, a poor Indian man, is caught between two worlds: that of his Indian heritage and that of the Western culture imposed by the British colonizers. He faces discrimination and prejudice because of his race and class, and often feels like an outsider in both cultures. The context of colonialism (and post-colonialism) also influences the novel's portrayal of the family structure. During the colonial era, the British Empire had a significant influence on Trinidad as the setting of the novel. This influence resulted in a complex interplay of power dynamics, social hierarchies, and cultural assimilation. The main character, Mr. Biswas, represents the marginalized and oppressed individuals within this colonial society.

The family structure in the novel reflects the impact of colonialism on Mr. Biswas and his family. The British colonial rule not only disrupted traditional family systems but also imposed Western ideals and norms. So, Mr. Biswas and his family face challenges in establishing a stable and secure family unit, mainly due to the limited socio-economic opportunities, cultural clashes, and identity crises caused by colonialism. Furthermore, the postcolonial period adds another layer to the portrayal of the family structure. After gaining independence, Trinidad undergoes a transition, dealing with the legacies of colonialism, and attempting to redefine its identity. This transition often leads to further tension and confusion within the family unit.

Biswas experiences the tension between traditional Indian values and the modern, Western lifestyle. For example, he struggles to reconcile his desire for independence with his duty to his wife and children, which reflects the broader cultural clash between individualism and collectivism. Finally, the economic context of Trinidad and Tobago in the mid-twentieth century is also an important backdrop to the novel. The sugar industry dominates the economy, providing opportunities for some while trapping others in poverty. Biswas, who initially works on a sugar estate, sees the struggle for economic mobility as intricately tied to his struggle for a sense of self-worth and a place in society.

Mr. Biswas as the main character is of Indian descent and grows up in poverty on the island. Throughout his life, he struggles to define his own identity and to gain social acceptance due to his appearance and cultural background.

Unlike the Europeans who prioritize architectural styles and amenities that reflect Western standards of comfort and prestige, Mr. Biswas seeks a home that resonates with his Trinidadian identity and family traditions. For instance, Mr. Biswas values features such as a veranda, which is a common architectural element in traditional Trinidadian homes. The veranda serves not only as a practical utility but also as a space for socializing, relaxing, and connecting with the community, a feature that holds personal significance to Mr. Biswas.

Also, in *A House for Mr. Biswas*, the issue of language and its significance for the character of the "negro" is a complex and multi-faceted one. Naipaul examines the struggles. Language becomes a symbol of cultural identity, with Mr. Biswas grappling with his place in a society that values the Creole dialect over his ancestral language. In general, Naipaul's exploration of the matter of the "negro" and language in *A House for Mr. Biswas* delves into the complexities of colonialism, cultural assimilation, and the challenges faced by individuals navigating multiple linguistic and cultural spaces. The novel raises thought-provoking questions about identity, belonging, and the impacts of language on personal agency and social status.

The characters' command over English or their local dialects often defines their place in society, influencing their opportunities, relationships, and perceptions of self-worth. By raising these thought-provoking questions, Naipaul encourages readers to reflect on the complexities of identity formation, the impact of linguistic privilege, and the inherent biases within societies shaped by colonial legacies. The novel challenges us to examine how language, along with societal expectations and structures, affect personal agency, notions of belonging, and the pursuit of a fulfilling life. One compelling example of this is seen in the character of Mr. Biswas himself and his struggle with language and identity. Mr. Biswas, as a descendant of indentured laborers in Trinidad, has a complex linguistic landscape where English represents authority, education, and social mobility, while his local dialect, often referred to as "broken English," is stigmatized and associated with lower social standing. Mr. Biswas's command over English versus his proficiency in his local dialect becomes emblematic of his place in society and the opportunities available to him (Naipaul, 1961).

In the same vein, in Fanon's works, alienation refers to the sense of being alienated or disconnected from one's own identity, culture, and heritage due to the oppressive nature of colonization. In *A House for Mr. Biswas*, the titular character, Mr. Mohun Biswas, can be seen as embodying this state of Fanon's alienation in several ways. Firstly, Mr. Biswas, a man of Indian origin living in Trinidad during the colonial era, finds himself caught between two conflicting cultures. He experiences a cultural disconnect, struggling to fully belong to either the British colonial society or his Indian heritage. This struggle contributes to his sense of alienation, as he is neither fully accepted

nor understood by either group.

Secondly, Mr. Biswas faces economic marginalization as a result of colonization. The novel reflects the limited opportunities available to him due to the social structures and economic disparities of a colonized society. He becomes aware of how his lack of wealth and social status results in exploitation by more powerful and privileged individuals, reinforcing his feelings of alienation. Additionally, Fanon argues that the colonized individual often internalizes the inferiority imposed upon them by the colonizers. Just as importantly, Mr. Biswas carries a deep sense of insecurity and self-doubt throughout the novel. His attempts to establish himself and build a house are influenced by his desire to escape feelings of inadequacy and prove his worth to himself and others. This struggle for recognition is driven, in part, by the alienation he has internalized.

Fanon's concept of alienation relates to the experiences of individuals under colonial rule. In *A House for Mr. Biswas*, psychological alienation relates to Mr. Biswas, and his inner struggle with a sense of detachment and isolation. Mr. Biswas often feels disconnected from the world around him, experiencing a deep dissatisfaction with his circumstances. This psychological alienation is largely influenced by his childhood experiences and the unfavorable environment he grew up in, leading him to question his identity and purpose. One example of Mr. Biswas's psychological alienation can be seen in his constant yearning for a sense of belonging and autonomy, yet feeling trapped in a life that seems predetermined for him. Despite his efforts to assert his independence and carve out a place for himself, Mr. Biswas often finds himself thwarted by external forces and societal expectations that limit his freedom and agency.

Socioeconomic alienation is another key point in the novel. Mr. Biswas's life is marked by continuous financial struggles and a lack of social mobility. He is trapped in a cycle of poverty, constantly striving for financial stability and a sense of belonging. His inability to escape his socioeconomic circumstances creates a constant sense of alienation from a more prosperous and fulfilling life. Also, cultural alienation is depicted through Mr. Biswas's uneasy relationship with his Indian-Trinidadian heritage. As a member of an Indian community living in Trinidad, Mr. Biswas experiences conflicts between his ancestral traditions and the influence of Western culture. He often feels out of place, struggling to find a balance between embracing his roots and assimilating into the broader cultural landscape. This cultural alienation reinforces his sense of isolation and displacement. These various forms of alienation highlight the character's internal conflicts as he tries to navigate his sense of self and his place in society.

Mr. Biswas undergoes an alienating experience where he feels disconnected from his Indian heritage and marginalized within the colonial society. He longs for a house of his own, which represents stability, independence, and a connection to his cultural roots. The Tulsi household serves as a constant reminder of his alienation from his own aspirations and desires. Within the Tulsi household, Mr. Biswas struggles to find his place and is treated as an outsider. This highlights the concept of social alienation, as Fanon describes the way colonized individuals are often marginalized and seen as "other" (Siamardi & Deedari, 2016).

Mr. Biswas is constantly reminded of his low socio-economic status and feels detached from the ruling class, perpetuating feelings of isolation and disconnection. Fanon's concept of alienation also manifests in the psychological state of individuals. Mr. Biswas experiences a constant internal struggle to assert his identity and ambitions in a society that denies him agency. This psychological burden contributes to his sense of alienation as he grapples with the internal conflict between who he wants to be and the limited opportunities presented to him.

As well, in Fanon's work, decolonization involves both the physical liberation from colonial rule and the psychological emancipation from the internalized values and beliefs imposed by the colonizers. *A House for Mr. Biswas* explores these aspects in Mr. Mohun Biswas' journey towards self-realization. Firstly, the novel reflects the struggle for physical liberation from colonial domination. While the story is set in Trinidad during the colonial era, the characters, particularly Mr. Biswas, face social, economic, and political constraints imposed by the British colonial power. Mr. Biswas's desire to own a house represents a form of resistance against the colonizers' control, as property ownership allows him to assert independence and carve out a space unencumbered by external authority. In fact, property ownership is an important symbol in the narrative, as it provides Mr. Biswas with a means to assert his independence and establish his own identity, free from external authority.

Mr. Biswas is portrayed as a character who constantly struggles against the oppressive force of colonization and societal expectations. Owning a house allows Mr. Biswas to become economically self-sufficient and less reliant on the colonizers or the ruling elite. It provides him with a physical space where he can freely express himself and establish his own domestic traditions, untethered from the dominance of the British colonial culture. By owning a house, he is able to create a unique personal space that reflects his identity, history, and desires. His pursuit of a house can be thus seen as a metaphorical act of decolonization, aiming to reclaim agency and autonomy.

Secondly, Fanon's concept of decolonization emphasizes the need for the colonized individual to challenge and reject the internalized values and beliefs of the colonizers. In the novel, Mr. Biswas encounters social pressure to conform to the norms and expectations of the colonial society. However, he resists these influences and maintains his unique identity, often defying societal expectations and cultural assimilation. For example, his refusal to conform to societal conventions is evident in his multiple failed attempts to establish a house according to the prevailing norms of Trinidadian society. Mr. Biswas's persistent rebellion against the imposed cultural standards can be seen as a form of decolonization, as he strives to reclaim his own identity (Naipaul, 1961).

Moreover, the concept of double consciousness, as introduced by W.E.B. Du Bois and further expanded upon by Fanon, refers to the inner conflict experienced by individuals who belong to marginalized or colonized groups. It is the tension between how they perceive themselves and how they are perceived by the dominant, often oppressive, culture. This concept focuses on the psychological and

existential struggles faced by those subjected to the colonial gaze. In the context of Fanon's work, double consciousness arises from the experience of being colonized or racially oppressed. It encompasses the internalization of the colonizer's values, standards, and expectations, which results in a fractured sense of self. However, Fanon also argues that the process of decolonization and reclaiming one's identity is possible through a process of self-awareness and cultural reclamation. He emphasizes the importance of embracing one's own history, culture, and traditions as a means of resisting the oppressive forces of colonization and reclaiming agency and dignity.

Applying Fanon's theory of double consciousness to Naipaul's novel, it can be stated that throughout the novel, Mr. Biswas incessantly grapples with his dual cultural identity. He is of Indian descent but lives in Trinidad, a place influenced by both Indian and Western cultures. This cultural duality shapes his experiences and adds a layer of complexity to his identity formation. Mr. Biswas constantly finds himself torn between traditional Indian values, expectations, and the allure of Western ideals presented in education, material possessions, and a desire for a house of his own. He feels a sense of alienation and displacement within both cultures, trying to navigate his way in a society that is undergoing significant social changes.

In this novel, a scene where Mr. Biswas interacts with his wife's family will be analyzed in order to better understand the concept of double consciousness. As someone who has married into a higher social class, Mr. Biswas often feels a sense of inferiority and struggles with his own identity (Naipaul, 1961). In this scene, Mr. Biswas may experience a conflict between his Indian cultural identity and the expectations of his wife's family, who have adopted a more Westernized lifestyle. He may feel pressured to conform and assimilate into their way of living, suppressing his own traditions and cultural values. This can create a sense of double consciousness.

Also, the physical space of Mr. Biswas's house may also reflect this double consciousness. If his wife's family has decorated the house in a modern, Western style, it can serve as a constant reminder of the cultural divide between Mr. Biswas and his new family. Whenever he walks through the house, he may be reminded of his struggle to fit into this unfamiliar environment while simultaneously trying to stay connected to his own cultural roots. Hence, by examining this scene, the internal conflict and the sense of being caught between two cultures that Mr. Biswas experiences becomes simpler to understand since it highlights the challenges faced by individuals in marginalized positions as they navigate their own identity along with the expectations of the dominant culture.

Additionally, in *A House for Mr. Biswas*, the concept of liberation is multi-faceted and encompasses various layers of struggle. Mr. Biswas, the protagonist, is depicted as a man continuously struggling to overcome the challenges of his environment and improve his circumstances. At its core, the novel highlights Mr. Biswas's struggle for physical survival. Born into poverty and facing a series of misfortunes, he finds himself trapped in a cycle of economic instability. His daily battle revolves around meeting his basic needs, securing stable employment, and attempting to provide for his family. The constant pursuit of financial stability is a recurring theme throughout the novel, illustrating Mr. Biswas's determination to survive in the face of poverty and deprivation.

2.3 Comparative Analysis of Both Texts

2.3.1 Alienation, Dual Identities, and Language

Now, the researchers intend to present a summary of the findings comparatively. It is found that in *Dream on Monkey Mountain*, the protagonist, Makak, deals with a deep sense of alienation caused by living in a colonized society. Through Fanon's lens, Makak's experience mirrors the alienation faced by colonized individuals confronted with oppressive forces. Also, in *A House for Mr. Biswas*, the titular character's struggle to establish his identity and belonging resonates with Fanon's concept of alienation within the context of colonial Trinidad. Both works depict the profound psychological effects of colonization, manifesting as a longing for a liberated self. Naipaul (1961) says, "He had lived in many houses. And how easy it was to think of those houses without him!"

This quote implies a feeling of detachment and estrangement from the places Mr. Biswas would call home. Mr. Biswas' repeated movement from one house to another suggests his transient existence and his attempts to find a sense of rootedness and identity. The ease with which the houses can be remembered without him stands for a lack of connection between Mr. Biswas and his living spaces, and also his alienation inside these environments.

Also, Fanon's emphasis on the psychological consequences of colonization finds significance in both works. *Dream on Monkey Mountain* is about the turmoil of individual identity in a postcolonial world, where the characters are haunted by cultural conflicts arising from their hybrid identities. Likewise, *A House for Mr. Biswas* delves into the psychological burden imposed on Mr. Biswas as he battles feelings of inferiority, strives for recognition, and resists internalized colonial values. Fanon's theories illuminate the complex psychological landscapes portrayed in both works.

The theme of decolonization and its connection to nation-building are equally crucial in both texts. *Dream on Monkey Mountain* illustrates the characters' collective struggle to break free from colonial oppression and reconstruct their cultural identity on their own terms. The play ultimately raises fundamental questions about freedom, empowerment, and social transformation. In addition, in *A House for Mr. Biswas*, the act of building a house symbolizes the protagonist's efforts to reclaim agency, autonomy, and a sense of belonging within a postcolonial setting. Both texts offer insights into the process of decolonization as a means of forging new national identities.

In both texts, the relationship to place and land also plays a crucial role in understanding the postcolonial experience portrayed in both works. In *Dream on Monkey Mountain*, Makak is a black Caribbean man who experiences a profound connection to his ancestral land. The play explores the idea of reclaiming and asserting cultural identity through the protagonist's longing for the natural landscape of his homeland. The Monkey Mountain, a symbolic space, represents the native land that has been taken away and colonized, while also

servicing as a site of resistance against colonial domination. Makak's spiritual connection to the land reflects the broader struggle of Caribbean people to find their place in the postcolonial world.

Similarly, in *A House for Mr. Biswas*, the eponymous character's relationship to place and land is deeply intertwined with his quest for identity and autonomy. According to Naipaul (1961), "To Mr. Biswas, it is a typical joint family which functions on the same pattern as "the British Empire in the West Indies." In fact, although Hanuman House can be regarded as a shelter to Mr. Biswas, it seems as if he loses his identity there. Mr. Biswas longs for a sense of rootedness and a place he can call his own. He dreams of owning a house, a physical manifestation of his desire for stability and independence. The novel highlights the struggles of the Indian diaspora in Trinidad, their displacement from ancestral lands, and their pursuit of a sense of belonging. The constant theme of landownership and property ownership underscores the difficult relationship between the colonizer and the colonized.

These works highlight how control and ownership of land become symbolic battlegrounds where issues of power, identity, and resistance unfold between the dominant colonial forces and the marginalized indigenous communities. The struggle for land and property ownership becomes a manifestation of the broader struggle for autonomy and a means for the colonized to assert their independence and challenge the control of the colonizers.

Moreover, both *Dream on Monkey Mountain* and *A House for Mr. Biswas* probe into the matter of the "negro" and language, but explore these themes in different contexts and with different nuances. In *Dream on Monkey Mountain*, language serves as a powerful tool for resistance and self-empowerment. Walcott portrays the struggles of the "negro" characters to reclaim their cultural heritage, which includes their linguistic roots. The play emphasizes the importance of language in asserting one's identity and resisting the erasure caused by colonialism. Through the use of different linguistic modalities, such as English, French, and local dialects, Walcott illustrates the complex tapestry of cultural identity and the power dynamics embedded within language.

On the other hand, in *A House for Mr. Biswas*, language plays a significant role in the Mr. Biswas's social integration and mobility. Naipaul explores the challenges faced by Mr. Biswas, a person of Indian descent living in Trinidad, in a predominantly African-Trinidadian society. Language, particularly the lack of fluency in English, becomes a barrier for Mr. Biswas in his quest for acceptance and recognition. The novel underscores the struggles of navigating multiple linguistic and cultural spaces, and the tensions that arise between the desire to assimilate and the longing to maintain one's cultural and linguistic heritage.

While both works address the importance of language to the "negro" characters, *Dream on Monkey Mountain* focuses more on the reclamation of identity through language, whereas *A House for Mr. Biswas* explores the challenges of assimilation and the impact of language on social mobility. Walcott's play places emphasis on resistance and empowerment, while Naipaul's novel highlights the complexities and limitations faced by individuals with regard to language and social integration in a post-colonial setting. In sum, both *Dream on Monkey Mountain* and *A House for Mr. Biswas* examine the matter of the "negro" and language, offering thought-provoking insights into the impacts of colonialism on identity and the significance of language in shaping individual experiences. While the former emphasizes resistance and self-empowerment, the latter emphasizes the challenges of assimilation and social mobility.

Moreover, language's immediate impact on imagery is an important aspect to consider. In both works, language not only describes physical spaces but also evokes the emotions and memories associated with those places. This immediacy helps readers connect with the characters on a deeper level and enhances the general reading experience. Furthermore, memory is another significant element in Fanon's works. In these texts, memory serves as a tool to resist oppression and maintain cultural identity. Mr. Biswas, for instance, holds on to his memories of his childhood home and the cultural traditions associated with it. These memories provide him with a sense of belonging and help him navigate his challenging circumstances.

Additionally, both *Dream on Monkey Mountain* and *A House for Mr. Biswas* are literary works with rich explorations of individual identity and the concept of double consciousness. Both works explore the idea of double consciousness, which refers to the internal conflict experienced by marginalized individuals who perceive themselves both in relation to their own culture and in relation to the dominant culture. In *Dream on Monkey Mountain*, Walcott explores double consciousness through the character of Makak. On the other hand, *A House for Mr. Biswas* tells the story of Mr. Biswas, who constantly feels caught between his Indian ancestry and his attempts at assimilation into Trinidadian society.

Walcott and Naipaul present different perspectives on cultural identity in their respective works. In *Dream on Monkey Mountain*, Walcott emphasizes the importance of embracing and reclaiming African heritage. Through Makak's dreams and visions, the play explores the idea of reconnecting with ancestral roots and seeking liberation from colonial oppression. In contrast, *A House for Mr. Biswas* portrays the complexities of cultural assimilation as Mr. Biswas struggles to find his place in Trinidadian society and reconcile his Indian background with the emerging Trinidadian identity.

2.3.2 Double Consciousness

Double consciousness reflects the tension and struggle individuals face in reconciling their own cultural identity with the expectations and norms of the dominant culture. Cultural schizophrenia is a related idea, highlighting the dissonance and fragmentation experienced by individuals struggling with conflicting cultural influences. It suggests a state of psychological division and instability stemming from the clash between opposing cultural forces. This concept expands upon the notion of double consciousness, emphasizing the psychological and emotional toll that assimilation and cultural dislocation can have on individuals. Liminal spaces, on the other hand, refer to

transitional, often ambiguous, and in-between spaces. In such spaces, individuals may experience a limbo-like existence, navigating their identities and negotiating between different cultural contexts. According to Fanon, liminal spaces can be seen as restrictive and confining, but they can also offer opportunities for creativity, self-discovery, and resistance.

In *A House for Mr. Biswas*, the protagonist's experience reflects elements of both double consciousness and cultural schizophrenia. Mr. Biswas finds himself pulled between his Indian heritage and the Westernized society in which he lives. He wrestles with notions of belonging, cultural identity, and the pressure to assimilate. His internal struggle and fragmented sense of self exemplify the complexities inherent in the concept of double consciousness and cultural schizophrenia. Mr. Biswas is caught between his Indian heritage and the Westernized society in which he lives. He is born into an Indian family with traditional customs, but he is also influenced by the British colonial culture. This clash of cultural expectations creates a sense of schizophrenia as he tries to navigate between the two, often feeling like an outsider in both worlds.

Likewise, Naipaul's narrative style mimics Mr. Biswas's cultural schizophrenia. The story is told from a third-person omniscient point of view but with a focus on Mr. Biswas's internal thoughts and struggles. This narrative technique helps the reader understand the inner turmoil he experiences, as well as the constant battle between his Indian heritage and the Westernized society he inhabits. Through these various elements, Naipaul portrays Mr. Biswas's experience of cultural schizophrenia in *A House for Mr. Biswas*. The novel explores his internal conflict, the pressure to assimilate, the search for belonging, and the tension between different cultural identities, ultimately providing a clear portrayal of the challenges faced by individuals caught between conflicting cultural worlds.

In *Dream on Monkey Mountain*, the liminal spaces experienced by the characters heighten the exploration of identity and resistance to assimilation. Makak grapples with his African heritage and the influences of European-dominated societies. Through his dreams and visions, Makak exists in a liminal space that allows for creative expression and transcendence of cultural barriers. The play illustrates the potential for self-discovery and resistance that can emerge from navigating these in-between spaces.

Liberation is also a key concept in Frantz Fanon's writings, *A House for Mr. Biswas*, and *Dream on Monkey Mountain*. In *A House for Mr. Biswas*, Mr. Biswas emerges as a symbol for liberation and survival against various forms of dominance. Set in colonial Trinidad, Mr. Biswas belongs to an impoverished Indian family and seeks to establish his own identity and achieve independence. His struggle is a reflection of the wider struggles faced by marginalized individuals in postcolonial societies. Mr. Biswas battles against familial, societal, and economic pressures, all the while striving to secure a house and a place of his own. His relentless pursuit of this goal encapsulates the spirit of survival as resistance against systemic oppression. *Dream on Monkey Mountain* likewise probes into the theme of survival, taking a mystical and allegorical approach. Through vibrant dream sequences that blur the boundaries between reality and fantasy, Walcott explores the complexities of African diasporic identity and the struggle for liberation. Makak's survival, both physically and spiritually, becomes a metaphorical quest for self-discovery and cultural empowerment.

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