

Section: Education and Language

Narrative and Counter-Narrative in Pakistani English Novel

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Abstract:

A narrative is a form of discourse that tells about a series of events related to a community. Narration is an integral component of the literary texts which reflect the social, cultural, psychological, economic and political contexts of a nation. The nations and communities establish their identity and image through their narratives which reflect their culture, history, myths, idioms, proverbs, heroes and ideological roots. In the historical perspectives, colonialism, for instance, was established by force and power, however, later on, it was promoted and strengthened by the European poets and writers in their creative works. The novelists like Jane Austin, Joseph Conrad, Chenua Achebe, Rudyard Kipling and E.M. Forster advocated the narratives of their people which still hold good and are sold in the international community for the enhancement of the soft image of their societies. These accommodative and adoptive narratives reflect the attitude and behaviour, politics, climatic conditions, history, relationship, culture, characters and characterization, Economic philosophies, rivers, titles, themes, Settings, Hydronymy, Psychology and Symbolism in their novels. For instance, the colonial narrative is always exploited for 'blaming the accused' in the texts of the colonial period. Our country is in need of such novelists to come up with their imaginative creations for sensitizing the readers to the issues which have globally threatening humanity and its peaceful and productive future. They, as the children of a successful anticolonial struggle, can accommodate Pakistani narrative in their novels to the international community which is painting and presenting our negative picture. In this paper a brief analysis is drawn about the inserting of a Pakistani narrative in the socio-political, psychological and historical perspectives.

Key Words: Narrative, Counter-narrative, Pakistani, English novel

Introduction:

A narrative accommodates the story, plot, setting, characters, dialogues and theme of a literary work; thus it can be gauged through the lens of the attitude of the characters and the linguistic tools like idioms, proverbs, figures of speech and semantics of the dialogues. The systematic study of narratives is connected with linguistics and hence has a link with stylistics as well. Culler (2000) put certain points about the fundamentals of narratives:

- (i) Who speaks when?
- (ii) Who speaks what language?
- (iii) Who speaks with what authority?
- (iv) Who sees?
- (v) Whose vision is presented?

A novelist expresses his or her ideology, philosophy and style through language. Lodge, in his book '*Modern criticism and Theory*' observes that

language is the medium of expression of a novelist. He states, "The novelist's medium is language: what he does, qua novelist, he does in and through language" (Lodge, 1966, p. ix). In his study, *Practical Criticism*, I.A. Richards (1976) has analyzed language in terms of its sense, feeling, tone and intention. Roman Jakobson (1960) has focused on its referential, emotive, poetic and metalinguistic functions. The study of Halliday and Matthiessen (2004) reveals three outlines: the ideational, the textual and the interpersonal. Thus a novelist portrays, through linguistic techniques, the inner and outer feelings of a society and the attitude and behaviour of its people through national narrative. He tells us about the complexities and conflict that is reflected in the social, cultural, psychological and political life of a community. He compares the living standards of a community and argues that whether the people of a country living a pleasant and civilized life as compared to the other nations. A novel is quite close to real life; therefore, the view point of a character leads the readers to the image and index of a community. The novels reflect the history, economic strength, geography, environment, Culture and Language, politics, the climatic conditions, relationship, and psyches of a community. For the Pakistani narrative, the novelists have to conceive these themes in their works and to break away from the dominant paradigms of traditionalism. They have to put their creative efforts to the new themes and to focus on the theme of social corruption and its consequences, the horror of terrorism, the nature of the honour, the power of friendship, the responsibility of privilege, the need for forgiveness, the bond and boundary between self and community. Our novelists have to give value to honesty of thought and feeling, art, literature, culture, mutual understanding, interaction, sensitivity, sensibility and human relationship. They have to cast a critical and reforming eye on the abuses of the intolerance, extremism, social fragmentation and advocate social unity, social democratic norms and cultural values. In this research paper, the critical study of four novels has been considered for the narrative and counter narrative approaches. The core points of consideration are:

- How the narrative about the social, economic and cultural life of the English community is expressed?
- How the counter-narratives are expressed by the native novelists?

- What themes should be accommodated in an innovative Pakistani Narrative?

Review of Literature:

The early part of the twentieth century was marked by tremendous social and psychological changes. Each decade brought with it a new upheaval, and each upheaval required a new adjustment in attitude. These changes were reflected in the novel as well. For instance some of the innovative trends were the themes of War, Human Psyche, culture and civilization, scientific approaches, Colonialism, Inter communal Relations, introduction of focal Question rather than a set-Story, the minimization of action and maximization of thoughts and feelings, the phenomenon of stream of Consciousness and interior monologue, social fragmentation, a growing critique of British imperialism and the ideology of empire. The critical study of the English novels reveals that they put their creative efforts for the projection and propagation of the English narratives about these themes for the promotion of their own values and culture. The works of all prominent English novelists like Jane Austen, Charlotte Brontë, Charles Dickens, George Eliot, Ford Madox Ford, E.M. Forster, Thomas Hardy, Henry James, James Joyce, D.H. Lawrence, Ian McEwan, Ann Radcliffe, Samuel Richardson, Walter Scott, Laurence Sterne, William Makepeace Thackeray and Virginia Woolf reveal this fact. Critics of the English novelists agree in the presence of the English narrative in their works, though their focal points vary in terms of political hegemony, economic exploitation, social superiority, psychological dilemmas, and linguistic segmentation. The national narrative has its intrinsic links with language factors, operating through dialogues, which do occur in different textual and contextual sense. Thus the novels can provide a vivid sense of how the individuals of a particular society think and feel. In the words of Gill, "A novel is a world made in words which has some links with the world we know outside literature" (Gill, 2006: 60). It is an extended work of fiction with a complex plot about the actions, feelings, and motivation of a group of characters. It is much longer and more complex than a short story. The brief view and review of critics reflect that the novel is an effective tool for the expression of national narrative. This is the need of the hour for the novelist to accommodate Pakistani narrative in their English novels.

Methodology:

The research method is qualitative and analytical and is carried out into two phases. In the first phase, the texts *Heart of Darkness*, *Things Fall Apart*, *A Passage to India* and *Burnt Shadows* are studied for the identification of various national narratives. The collected and selected portion of the novels is comparatively analyzed in the second phase. The selected works have a narrative and counter-narrative which are considered and analyzed in the light of relevant critical study from various dimensions. The narratives as adopted in the texts reflect the strategies and mentality of the narrators, characters and dialogues which are expressed through linguistic tools.

Data Analysis:

In this paper four novels are selected and considered as case studies. The first two novels which represent the English narratives are *Heart of Darkness* and *A Passage to India*. For the counter narratives *Things Fall Apart* and *Burnt Shadows* have been selected.

Narrative in Heart of Darkness:

The text is an account of the two continents; the main focus is on their histories, rivers, communities, races, civilizations and cultures. Conrad, in his comparative approach of the two continents, puts blame on the African environment, for the physical and psychological corruption of English people. Svensson and Falk (2010) state that the text deals with Marlow's expedition into the African jungle in search of Mr Kurtz, an ivory trader, to bring him back to European's civilization. However, Mr Kurtz has become extremely weak, therefore, on the way back he dies with his last words as the horror, the horror and Marlow comes back without him. After his arrival, Marlow visits Mr. Kurtz's fiancé and gives her Kurtz's old letters. She remembers him as a great man and is still in love with him. She is quite keen to know about his last words before death. Though the last words of Mr Kurtz were the horror, the horror, however, Marlow tells her a lie and replies that his last word was her name.

The major themes selected for the identification of national narrative in this regard, are:

- History
- Economic Exploitation
- Culture and Language
- Racism
- The Characters and Characterization

History:

Conrad, at the beginning, compares the historical background of England with Rome. He has mentioned the implicit and explicit symptoms of colonialism and informs us that the present situation of Africa reflects the past of England. The two rivers, Thames and Congo, are compared from colonial point of view. Conrad considers them to be the antithesis of each other. He states that the Thames River has a history of civilization and has served the nation for a long time. Historical figures and great seamen are linked with the Thames. Conrad states that the river Thames has served all those great people who have a high place in the British history. The historical figures like Sir Francis Drake and Sir John Franklin who are knighted for their great contribution to nation and the British people are proud of them. The Thames is beneficial for the community and it has played a great role in the history for a long time. The Thames is a symbol of life, integration and prosperity for the community. It stands for unity and strength. Conrad states that the river Thames is a symbol of unity and it has kept us united, which is the strength of the British nation. On the other hand the Congo River is termed as a snake, a deadly snake. Conrad observes, "There was river, resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land" (Conrad, 1999, p. 38). For Conrad, the Congo River is without any purpose. However, the ironic fact is that the Congo River is still contributing to the trade of the colonizers and all transportation is still through the Congo River. The colonizers established the stations for business transactions, on the Congo River and the Congo River benefits their economy. The ivory is transported through the Congo River.

Culture and Language:

Conrad has ignored the African cultural heritage (art, painting and language) and accommodated several words from the European languages. For instance the Director of the Company uses the French words *Bon Voyage* at the end of the meeting with Marlow. The doctor after the medical checkup uses the French word says *Adieu*. The doctor warns Marlow through another French word *Du Calme, du Calme*, from the harsh weather of Congo. Loomba (1998) identifies this fact and observes that language and literature are together implicated in constructing the binary of a European self and a non-European other.

Economic Exploitation:

Conrad argues that the European nations conquered the other countries and kept them in control to fuel European economy and the flourishing of capitalism. For the growth of capitalism, the military strength and political diplomacy were amalgamated to control the economic resources of weak nations. The African Congo was the site for the exploration of ivory, minerals, rubber, coffee, Cotton and tea. Bradley (1996) links the history of Congo with its economic importance and states that during the 1870 the central Africa was in the control of Belgian King Leopold II. The focus of Conrad is only on ivory, everyone is in search of this precious commodity. The European nations transported the precious materials to their own countries. They constructed roads and railways tracks for this purpose; however, ironically, the Europeans attributed this construction for the progress and prosperity of the colonized nations. The fact remains that at that time the colonized did not need the construction of roads and railways. The main target was the economic exploitation. For the economic exploitation, the sources and resources of the colonized were looted and transported to the European countries.

Racism:

In the text, the terms black and white are employed quite frequently. The black characters are mute, without any language; for them the word nigger is used quite regularly in the text. Berzenji and Abdi (2006) observe that the term 'nigger' is used nine times in the text. They further observe that the novel depicts Africans as marginalized, voiceless and primitive. Phillips in his research paper, 'Was Joseph Conrad Really a Racist?' states, "He (Conrad) has an admiration of the white skin" (Phillips, 2007, p. 59). The description of the black people is given in a ridiculous manner.

The Characters and Characterization:

The white characters have dominated the text; the colonized characters are mere instruments in the hands of colonizers. Qu and Li (2012) state that the narrator justifies what the whites are doing up the Congo River. The main focus in *Heart of Darkness* is on two prominent white characters, Kurtz and Marlow. They are the representatives of a society which works for the moral values and civilization of the colonized. The two female characters, a colonized and colonizer are present in the last part of the text. The black African woman is without any

language. She is speaking grants and short phrases sounding like a 'violent babble'. The colonizer woman is depicted civilized and cultured; however, she is unaware of dark soul and dark deeds of the White man (white chauvinism).

The language of the passage is quite elusive and complex. The abstract presentation prepares the reader for the fact that the appalled beholder is in a struggle for knowing and comprehending the surroundings. With vague depictions, the reader is set against suggestive, complex, misty, and unclear images, so like the narrator of the novel Marlow, the reader has to meditate and find out the unknowns and the unspoken findings. The description does not give the reader a thorough knowledge of the characters termed as "proud, savage, barbarous, wild-eyed" but at the same time mysterious and "ominous".

Counter-narrative in Things Fall Apart:

Chinua Achebe (1930-2013) in his novel *Things Fall Apart* (1958) has given counter-narrative of the novel *Heart of Darkness*. He has highlighted the art, culture, language, people and environment of the African people. The settings of the both the texts are almost the same however, Conrad has ignored the reality about Africa while Achebe has written all the details. He has criticized Marlow, the narrator of the novel; and considers him as a mouthpiece of Conrad.

Achebe makes it clear that Conrad did not like black people and thus presented them in a negative manner. Africa, during the visit of Conrad, had several distinctive art and cultural norms. Conrad made his journey through the Congo River but could not notice or mention the skilled people and their art. Achebe notices the historical ignorance quite and gives several examples from the contemporary period about the skills of art in Africa. Achebe's point is that Conrad should not degrade the people of other communities.

Achebe (1978) criticizes the way Conrad presents the African women in the text and states that the details about the African women are out of place. He has given the example of Kurtz's African mistress. In the plot and story she has no role and importance. Her only importance is that she is the mistress to Mr. Kurtz in Congo. The impression that she has a hold over Kurtz holds no water. Her symbolic presence is to fulfill a structural requirement of the story. She is a savage counterpart of the European woman (Kurtz fiancé) who is depicted as refined, charming, devoted and a true lover who is still waiting for Kurtz. In

Achebe's opinion the African woman is depicted as belonging to the other world.

In *Things Fall Apart*, Achebe's language is very simple; he has employed words from African language as well. For instance, *agadi-nwayi*, *agbala*, *chi*, *efulefu*, *egwugwu*, *ekwe*, *ilo*, *inyanga*, *jigida*, *kotma* and *Chi*. The reader does not find any trace of that hazy, misty and mysterious Africa; it is full of colour and life. A complete and clear picture is presented in a simple style. In such clear, direct and realistic depiction the reader is given the chance to see and understand many details about the life, culture, history and traditions of African people which represents their national narrative.

Narrative in a Passage to India:

E.M. Forster has accommodated the colonial narrative in the text and his main focus is on the change in behaviour and attitude, history, politics, racism and racialism, the climatic conditions, culture and language, relationship, 'Us' and 'Them' and psychology. The root cause of tension and disaffection between the ruling group and the subjugated class is the colonial narratives which have created a gulf among the communities and they remain apart from each other.

History:

E.M. Forster has mentioned the historical facts without any authentic sources or references. He has reported the verbal discourse of English about the historical facts. The protagonist Dr Aziz is depicted as a lover of Mughal kings. However, he is an ambivalent character as he loves the Mughal Kings but is proud of his Afghan blood. His respect to the Muslim History is on the basis of religious affiliation. The controversy about history between Hindus and Muslim is expressed through Fielding when he informs Aziz that the Deccani Brahmans (Hindus) say that England conquered India from them and not from the Moguls. Forster has put the mentality and words of a typical colonizer in the mouth of Fielding. According to Singh, "It is through Fielding that Mr. Forster speaks" (Singh, 1974: 229). Forster highlights the controversies between the Muslim and Hindu communities and they are depicted as rivals.

Politics:

Forster does not appear to question the right of the British Empire to rule India. He has amalgamated social and political narratives; the struggle of the Indians is for political control of the country. The major obstacle for such achievement is the

indifferent and antagonistic attitude and policy of the colonizers. The ruling group doesn't believe in political and administrative reforms in the country. Ronny argues that the British are ruling over India to control 'this wretch country by force'. The only purpose of the rulers is to keep the people in their clutches. McBryde, the police officer, expresses the point of view of the ruling group about Indians and states that India is a poisonous country and the rulers are here to control the nasty situation. Ironically, the colonizers think that their presence in India is beneficial for the Indians. Thus, the ruling group believes in dictatorship and wants to control India with by force and atrocities.

Racism:

The sense of race reflects in thinking, mentality, attitude, culture and way of life. This sense of being 'special and superior' of the British rulers creates difficulties for the communities of other races. The first example is the failure of the Bridge Party. The Indians are termed as blacks and therefore should be treated like slaves and inferiors. Besides black, the word nigger is also used for the Indians. The ruling race does not allow polite attitude with the Indians; rather they have a formulated vocabulary and certain imperative sentences for the Indians when referring or addressing to them. Forster has also criticized the new race Anglo-Indian (the settlers) and observes that the educated and civilized class of English people does not approve it.

The Climatic Condition in India:

Forster argues that the Indian climate is quite severe and intolerable for the colonizers. The Indian soil keeps the people in apartments and thus encourages separation. The Indian weather is a 'monster and sinister' for the British. Lady Mellanby uses the term 'frying pan' for the Indian weather. However, they ignore the fact that they establish their hill stations in India. Some examples of cold spots in India are, Shimla, Kashmir, Ladakh, Manali, Dharamshala, Darjeeling, Sikkim, Mussoorie, Nainital, Murree, Abbotabad, Swat, Dir, and Chitral. In India several states have separate summer and winter capitals. Rudyard Kipling in his poem, *The Overland Mail*, informs us that the colonizers used to live in these places during the hot weather. The colonizer rulers are living at a distance from the main city of Chandrapore. The buildings of the British colonizers are located at a high level. All the facilities like hospital, railway station, club, and roads are available in this section of the city.

This “civilized and isolated” section does not share anything with the rest of the city.

Relationship:

The colonial attitude is a concrete obstacle in the establishment of relationship and friendship. However, ironically, at the end, the Indian environment, the climate, the soil, the hills, the caves, the rocks, the temples, the tank, the jail, the palace, the birds, the guest house, and even the sky are made responsible for the split of Indians and English. Forster has changed his mind, first he argues that the main obstacles between the rulers and the ruled are colonial factors; however, later on criticizes the environmental factors. But the fact remains that his basic theme of the text is relationship.

Culture and language:

Forster has discussed the main cultural ingredients like belief, attitude, social habits, art, morals, housing, dress, laws, language and customs. The English become conscious about their cultural values in the colonized locality. Adela Quested, after her arrival to India, wishes to see the real India. However, the colonizers try to show her their own culture. The English play *Cousin Kate* is staged by the ruling race, in the club and the English people try to reflect their own culture on the stage. Ronny watched this play in London and severely criticized it however, after becoming a tool of the colonialism; he pretends that it is a good play. Among the cultural factors religion and language have been given much space.

Forster employs the linguistic tools like idioms, phrases, proverbs, Urdu and Hindi words and figures of speech for the expression of colonial and anticolonial discourses. Some of the idioms which convey the British (English) narrative are given in appendix II

The usage of local words, express the English narrative. Lanone (2013) argues that these words are not simply words. They are laden with invisible meaning and context. The employment of such terms has added new dimension to the sense and structure to the colonial narrative. Hindi and Urdu words from *A Passage to India* convey the narrative of the English people. Bazaar, Mohurum, Hookah, Purdah, Parvati, Kawa Dol, Krishna, Punkha, Maidan, Tazia, Saddhus, Neem, Tonga-walah, Sahib, Badmash, Huzoor, Sari, Sias, Tonga, Pukka, Phoja, Hammam, Durbar

Forster employs the word Salaam in different contexts, religious, historical, comic and symbolic.

The etymology of salaam is Arabic. Salaam is the distortion of *Assalamuikum*, which is a noun not a verb with a purely religious (Islamic) context. The coinage of salaam is by the colonizers. Abu-Baker (2006) traces the historical perspective of the word salaam. The salaaming order was imposed by the British Raj after the historical Amritsar Massacre. The Indians had to say salaam to the British rulers during the meetings. However, sometimes the Indians had to use it in a comic manner to the colonizers. Dolin provides the explanation as, “His (Aziz’s) ‘comic salaam’, alludes to the ‘salaaming-order’ that the British imposed after the Amritsar massacre of 1919, which required “all Indians to ‘salaam’ or respectfully salute an English civil and military officers” (Dolin, 1999, p. 180). Forster uses this comic salaam phrase at certain occasions in *A Passage to India*. “Maharajah, salaam,’ he called for a joke. The youths stopped and laughed. He advised them not to exert themselves. They promised they would not, and ran on “(Forster, 1991, p. 47). The Indians and particularly the Muslims have to use the word in true form *Assalamuikum*. Since the pronunciation of this was quite difficult for the ruling elite, due to phonological restrictions, so they adopted the distorted, short coinage of *Salaam*. Later on, the Indians, both the communities, were using it. The literal sense of salaam is peace. The word is used as a salutation, and consisting of a low bow and the touching of the forehead; to make such a gesture.

Forster expresses the colonial narrative through figures of speech as well. He employs various figures of speech, like simile, irony, analogy and personification; some of which are given in appendix III.

Psychology:

The psychological phenomena like hysteria, claustrophobia, hallucination, schizophrenia, inferiority and superiority complexes, rudeness and attitude problems are the exclusive parts of the narratives. The main stress is upon the point that the Orientals are victims of superstitions. The novelist narrates about the attitude of Occidentals towards the Orientals and state that the Orientals are slack, lazy and victim of superstitions. The psychological phenomenon hallucination is inserted in the text. Hallucination, as explained by Harris (1973) is a phenomenon produced by extreme stress, wherein what was once experienced externally (derogation, rejection, and criticism) is again experienced externally, even though “no one is there” and nothing has happened.

‘Us’ and ‘Them’:

The pronouns “Us and “Them” are inserted in the sense of colonial discourse. The term ‘them’ is emphasized for the colonized and ‘Us’ is employed for the colonizers. ‘Them’ can be traced in the meaning of ‘Otherness’. The distinction between the colonizer and colonized is made with these two terms. Therefore, ‘Us’ is a representative term for the whites, colonizers, and subjugators. “Them” is an equivalent of “Other” and is employed in the sense of colonized. “Us” have charismatic features while “Them” are in pursuit to follow “Us”. The classification in the text leads to a clear distinction of whites (Us) and black (Them) characters. In *A Passage to India* the word ‘Other’ is used. The hatred on the part of the colonizers is conveyed through Mr. Turton when he announces that Heaslop has become a sahib and he is the type the rulers want. He is now one of us. The separation of the British and the Indians exists along the cultural lines, specifically religious and spiritual differences. The separation between the English and the Indians occurs when the Christian assumes the Indians are an ungodly people, in need of spiritual salvation, a race below their own, and entirely unlike them. This was demonstrated historically by the dominance of supposedly inferior races by the Christians (English). Forster’s Indians have a seemingly rugged outward appearance.

E.M Forster has been considered as racist mainly because he dehumanizes Indians in *A Passage to India* by denying their existence and individuality as compared to English characters in the novel. Even though he has not given name to most of his characters. This shows that Adela starts her journeys through dark Caves without any particular points of reference, on account of which an unpleasant incident was occurred and that incident was done not by real people to real people.

Counter-narrative in *Burnt Shadows*:

In *Burnt Shadows*, Shamsi has adopted a realistic approach about the relationship of Orientals and occidentals. She has first-hand information about the history, geography, culture, environment, and people of the Indian region and has employed the same elements in *Burnt Shadows*. The novel is a sprawling exploration where narrative of India and Pakistan has been adopted which counters the narrative of *A Passage to India*. The setting is the historical city of Delhi, which is described with the importance of values and culture with a realistic approach. The Indian rivers signify that the city has

a central location with a proper depiction of Indian culture. The protagonist, Sajjad Ali Ashraf, tells us the relation and nearness to the city, therefore, he calls it as his own city. The fictional city Chandrapore, according to Forster, is composed of two parts. The one is the local area where the Indians were living while the other part is related to civil station where English were residing. The same background has been followed by Shamsie as she also has divided the Delhi city into its two parts. The one is Dilli which she calls the section of native Indians where Mumluk king Qutb-ud- Din Aibak had been settled and the forefathers of Sajjad Ali Ashraf came from Turkey to join the army of Mumluk king about seven hundred years ago.

In *Burnt Shadows* a lady comes from Japan and tries to resist all the hurdles and conspiracies. Hiroko blindly trusts in her dead fiancé’s words, when he told her before his death that the only person in Delhi to whom she can see and meet is Sajjad Ali Ashraf. Hiroko comes to India with open mind and takes a deep interest in the Indian culture and language. She expresses her desires to learn the native language as well. However, Burton stops her to do so and informs her that she does not need it at all. Hiroko disagrees with James Burton and she insists to learn the local language. Hiroko succeeds in her mission because she not only visits Dilli but she meets Sajjad Ali Ashraf and even marries him. Sajjad Ali Ashraf is fully aware about the QutbMinar. He tells the whole history of this Minar to the British character Elizabeth who is the representative of Anglo Indians. Sajjad also informs the English about the history of his predecessors who were soldiers in Mamluk’s armies. The Delhi Sultanate was established by Qutb-ud- Din Aibak for the first time that is why the Minaret has been given the name as Qutb Minar. In *A Passage to India*, Forster’s character Dr. Aziz does not even see the caves earlier. More interestingly, Aziz does not have any information about this famous place in the history of India.

The protagonist of *Burnt Shadows* Sajjad Ali Ashraf experiences the same pains as Dr Aziz when he is dismissed by the Burtons. However, in spite of all these differences, Burtons have interaction and socialization with him. In *A Passage to India* Forster observes that the cause of separation of Aziz and Fielding is the Indian environment. In *Burnt Shadows*, reconciliatory approach has been adopted when Sajjad informs Burton that he has come just to join his duties and not to see him. When Burton listens these words of Sajjad, he gives his response from *A Passage to India* and says, “I just read A

Passage to India, James said. Ridiculous Book. What a disgrace of an ending. The Englishman and the Indian want to embrace, but the earth and the sky and the horses' do not want it, so they kept apart" (Shamsie, 2009, p. 111). Such change of attitude, whether to one's own personality, moral values or the story as a whole, is a result of Forster's and Shamsie's uncertainty, doubt and the personal realization for moral values that are reflected in the texts.

Conclusion:

The reading of the selected books, as case study, reflects the narrative and counter-narratives of the texts from the point of views of their writers. A parallel between the books can be drawn for the national narratives. The reading of *A Passage to India* and *Heart of Darkness* depict the English view point; *Things Fall Apart* and *Burnt Shadows* depict the life and culture of the natives by the native writers. For the Pakistani narrative the novelists have to conceive accommodate their own people and culture in their works and to break away from the dominant paradigms set by the foreign writers. They have to put their creative efforts to the innovative themes; the themes of social corruption and its consequences, the horror of terrorism, the nature of the honour, the power of friendship, the need for forgiveness, the bond and boundary between self and community. Our novelists have to give value to honesty of thought and feeling, art, literature, culture, mutual understanding, interaction and attitude, sensitivity, sensibility and human relationship. They have to cast a critical and reforming eye on the abuses of the intolerance, extremism, social fragmentation and advocate social unity, social democratic norms and cultural values.

Recommendations:

The themes for the Pakistani narrative in the English novel can be suggested as:

- Social Construction
- Exploration of human psyche
- Community and individual differences
- Arguments for culture and civilization
- Leadership qualities
- Economic crises
- Social and political confrontation
- Religious controversy
- Colonialism
- Postcolonialism
- Internal colonialism
- Human exploitation

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Appendix I:

The figures of speech for the expression of national narrative in *Heart of Darkness*. A selection is given below:

Simile:

- A lot of people, mostly black and naked, move about like ants.
- The joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically chinking
- He (the fireman) was an improved specimen; he could fire up a vertical boiler. He was there below me, to look at him was as edifying as seeing a dog in a parody of breeches and a feather hat, walking on his hind legs
- The things looked as dead as the carcass of some animal.
- These moribund shapes were free as air-and neatly as thin.
- His head was as bald as the palm of my hand.
- As rigid as a concertina
- Like a needle in a bundle of hay.

Hyperbole:

- It was hot there, big flies buzzed fiendishly, and did not sting, but stabbed.
- She seemed as though she would remember and mourn forever.
- Opening his mouth voraciously, as if to devour all the earth with all its mankind

Irony:

- The stout man with moustaches came tearing down to the river, a tin pail in his hand, assured me that everybody was behaving splendidly, splendidly, dipped about a quart of water and tore back again. I

noticed there was a hole in the bottom of his pail.

- The pilgrims could be seen in knots gesticulating, discussing. Several had still their staves in their hands. I verily believe they took these sticks to bed with them.

Paradoxes:

- Civilization can be barbaric. It is both a hypocritical veneer and a valuable achievement to be vigilantly guarded.
- Society saves us from corruption, yet society is corrupt.
- Morality is a sham. Without it, human beings become sham humans.
- Awareness is better than unawareness.

Appendix II:

- A penny saved is a penny earned
- A stitch in times saves nine
- One can't run with the hare and hunt with the hounds
- The darker races are attracted to the fairer but not vice versa.
- The pot and the kettle
- Sailing in the same box (boat)
- Alpha and omega
- What does unhappiness matter when we are all unhappy together
- If money goes, money comes; if money stays, death comes

The economic philosophy of the English is presented through the idiom 'A penny saved is a penny earned which means it is useful to save money that you already have. The colonizers keep the economic benefit in their mind. The idiom reflects the economic policy of the English community. Forster argues that the English people are quite sharp and work out the solutions of the problems ahead of times. He puts the idiom, 'A stitch in times saves nine' which means if you sort out a problem immediately it may save extra tension. The English community believes that it is better to act or deal with problems immediately. Because if you wait and deal with them later, things will get worse and problems will take longer to deal with. The English rulers imposed the policy of dictatorship which is expressed through the phrase, 'One can't run with the hare and hunt with the hounds'. The interpretation of this policy is explained by Hochschild (1998) who observes that it is better to be with the hunters rather than with the hunted. The policy of 'white mythology' is

expressed through the phrase, “The darker races are physically attracted by the fairer, but not vice versa”. This is a clear demarcation and indication that the white people are superior and the blacks are attracted by them. The idiom, ‘Alpha and Omega’ is used to express the hot weather of India. The severe heat is also compared with a “frying pan”.

Appendix III:

Irony:

- Every day he used to work hard in the court. He had to decide which of two untrue accounts was the less untrue, trying to despise justice fearlessly, to protect the weak against the less weak, the incoherent against the plausible, surrounded by lies and flattery.

Personification:

- You don't happen to know this poisonous country.

Metaphor:

- These Jackels- are looking with all their eyes for a gap.

Simile:

- For you I shall arrange a lady with breasts like mangoes.

Alliteration:

- The hot weather advanced, swelled like a monster at both ends, and left less and less room for the movements of mortals.
- The cave walls were smoother than windless water.