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**NARRATIVE TECHNIQUES AND STRATEGIES IN EDWARD MORGAN  
FORSTER'S *PASSAGE TO INDIA* (1924) AND GEORGE ORWELL'S *BURMESE  
DAYS* (1934)**

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**Abstract:** This article deals with the narrative techniques and strategies adopted in *Passage to India* and *Burmese Days*. The purpose of the study is to elucidate the similarities and differences of Forster's and Orwell's writings to the reader. A novel is said to be a personal act of writing. However, the distinct texts under study embody some similar features. Thus, the issue of the present article is to discover: what kind of native styles are used by both Forster and Orwell. The qualitative approach is used to collect the data from the texts and throughout the reading of other related documents. The formalist and post-structural criticisms allow to analyze and interpret the collected textual elements under this study. At last, the results of the study have revealed that two findings: The Narrative Technique of Edward Morgan Forster on one hand and the Narrative Technique of George Orwell on the other hand.

**Key words:** characterization, Forster, Orwell, narrative technique, strategy

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**Résumé :** Cet article examine les techniques et les stratégies narratives adoptées dans *A Passage to India* and *Burmese Days*. L'objectif de l'étude est d'élucider les similarités ainsi que les différences des écritures de Forster et d'Orwell au lecteur. La problématique de cette recherche vise à découvrir les types de techniques et stratégies narratives utilisées par George Orwell et Edward Morgan Forster à travers leurs œuvres respectives. Cette étude mène sur l'approche qualitative comme méthodologie de recherche. Par conséquent, ses données ont été collectées et analysées à travers la lecture des documents tels que les romans, les articles et thèses qui traitent les sujets indifférents. Comme théorie de recherche, cette étude mène sur le formalisme et poststructuralisme en fin d'examiner les techniques narratives et les éléments du langage des travaux de deux auteurs ; à savoir Forster et Orwell. Comme résultats, cette étude a révélé la technique narrative d'Edward Morgan Forster d'une part et la technique narrative de George Orwell d'autre part.

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## **Introduction**

A narrative can be defined as a story, or a tale that an author writes. It is any account of a series of related events or experiences,<sup>1</sup> whether nonfictional that are memoir, biography, news, report, documentary and travelogue or fictional like fairy, tale, fable, legend, thriller, novel, etc. Narratives can be presented through a sequence of written or spoken words, through still or moving images and any combination of these. The word derives from the Latin verb “*narrare*” that means to tell. This latter is derived from the adjective “*gnarus*” which is knowing or skilled. Narration ( the process of presenting a narrative) is a rhetorical mode of discourse, broadly defined (and paralleling argumentation, description, and exposition), is one of four rhetorical modes of discourse.

The term Narration also provides details of what happened about something in a fiction or story. It is almost like a list of events in the order that they happened, except that it is written in paragraph form. A narration or narrative does not have to show any cause and effect; it only needs to show what happened in chronological order. History books are filled with narrations. For example, if I were to describe the visit of the Pope to Denver in 1993, I would use his itinerary and give details of each major event in that visit. If we were writing a book about it, we would give details of many of the more interesting minor events as well. We would do this in the order in which they occurred: first the Pope did this, then he did that, and then he did a third thing. Through this particular technique of combining the aforementioned characterization techniques, the reader is informed about what the difference characters do and experience in a specific historical context from the perspective of the author himself.

It is in this context that the present study runs on George Orwell’s *Burmese days (1934)* and Edward Morgan Forster’s *A Passage to India (1924)* to show to readers the different narrative techniques that an author can adopt. The study aims to elucidate how both Forster and Orwell had written their novels. The issue of the research work seeks to discover the narrative technique and strategies adopted by George Orwell and Edward Morgan Forster through their works. A novel is said to be a personal act of writing. However, the distinct texts under study embody some similar feature. The qualitative approach is used to collect the data from the novels and throughout the reading of other related documents. Besides, formalist and post-structural criticisms allow to analyze and interpret the collected textual elements.

Many critics and scholars have tackled the topic narrative and narrative technique. Among them we have Ronald Barthes (1975) has sustained that it exists several kind of the narrative technique in literary field. he notices narrative techniques is first and foremost prodigious variety of gender in the world. Sarbin (1986) has said that the narrative is way to bring the

mundane facts and fantastic creations; time and place are incorporated. Indeed James (2001) has focused his analyze in narrative technique. He claims that it is one of the most important aspects of imaginative literature.

The current paper is structured into two main sections. The first section deals with the narrative technique of Edward Morgan Forster through his novel *A Passage to India*. The second one tackles the narrative technique of George Orwell through his *Burmese Days*.

## 1. The Narrative Technique of E. M. Forster

Throughout Forster's *A passage to India*, the narration is frequently done at the third person point of view which justifies that the narrator does not play at all any role in the story that he drifts. That is noticeable in the work of Forster by the use of the third person pronouns: he, his, their, and them in the narrative. The following passage is an illustration:

He coaxed it. Yielding at last, the tobacco jetted up into his lungs and nostrils, driving out the smoke of burning cow dung that had filled them as he rode through the bazaar. It was delicious. He lay in a trance, sensuous but healthy, through which the talk of the two others did not seem particularly sad--they were discussing as to whether or not it is possible to be friends with an Englishman (p. 6).

The narrative technique through which Edward Morgan Forster depicts his characters proves that he is an omniscient narrator or point of view. Merriam Webster dictionary elucidates the 'omniscient author' like a narrator who just tells about the characterization of his character and their relations. Furthermore, one can notice the extent of Forster's knowledge about his characters. He portrays their external and internal life through his novel (*A passage to India*). For example, Edward Morgan Forster knows his protagonist, Dr. Aziz and other characters like Principal Cyril Fielding and Mrs. Moore's private and public life as once mother, in other words he knows them interiorly and exteriorly. Through his novel, Edward Morgan Forster portrays his protagonist, Dr. Aziz's past, present and even his future. For instance, Dr. Aziz's dwelling, service, family status and even his political belief or perception which concerns the British domination is narrated by Edward Morgan Forster (1984) as he writes:

Aziz thought of his bungalow with horror. It was a detestable shanty near a low bazaar. There was practically only one room in it, and that infested with small black flies. "Oh, but we will talk of something else now," he exclaimed. "I wish I lived here. See this beautiful room! Let us admire it together for a little. See those curves at the bottom of the arches. What delicacy! It is the architecture of Question and Answer (p. 58).

The passage above accounts how Dr. Aziz lives by using the third person point of view. Indeed, Edward Morgan Forster began his novel *A Passage to India* in 1912, but he did not finish it until 1924. His inspiration for the novel stems from unrequited love for Syed Masood to whom the novel is dedicated, and to his own experiences when traveling in India. Forster's work depicts

the colonial figure of the British colonialists in a fictive city; Chandrapore. The novel is composed in three long parts. Each part contains a title. The first part is titled "Mosque". It starts from the chapter one to the chapter eleven. Adela Quested and Mrs. Moore have traveled from England to Chandrapore city, India, to meet Mrs. Moore's son, Ronny Heaslop. Miss Adela and Mr. Ronny are considering marriage, and this trip is Adela's opportunity to finalize her decision.

Dr. Aziz, an Indian civil surgeon, finds himself in a mosque on a hillside, looking out over the city, pursuing a sense of peace. This peace is disrupted when an English woman, Mrs. Moore, enters the mosque, and he snaps at her for disrespecting the holy space. He quickly relents and apologizes when she explains she has removed her shoes before entering because "God is here. Madam!" (p. 20). They talk for a while and find that they have much in common. Later, Mrs. Moore and Adela tell Ronny and other British leaders that they want to see the "real" India. After a few unfulfilling arranged parties, they meet Professor Cyril Fielding; the headmaster of an Indian school, and bring Dr. Aziz into their circle of friends. Dr. Aziz offers to take them to a sightseeing excursion at the Marabar Caves. The second part of *A passage to India* called "the Caves" begins from chapter twelve to chapter thirty-two. Mrs. Moore and Adela visit the Marabar caves with Dr. Aziz, with several servants, and a local guide. Before they enter in the Marabar caves, Edward Morgan Forster (1984) describes it as follows:

A tunnel eight feet long, five feet high, three feet wide, leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again throughout the group of hills, and this is all, this is a Marabar Cave. Having seen one such cave, having seen two, having seen three, four, fourteen, twenty-four, the visitor returns to Chandrapore uncertain whether he has had an interesting experience or a dull one or any experience at all (p. 124).

This quotation sustains again that Forster is an omniscient narrator or point of view. He just uses the names characters here. However, the British women's experience of the Marabar caves is quite different from this description. Mrs. Moore finds it unpleasant due to the number of visitors, the smell, and something that touched her. Furthermore, there is a disorienting echo in the Marabar caves that turns every sound into "boom" which replies and quivers up and down the walls, until it is absorbed into the "roof" (p. 131). Upon leaving, she regains her composure, realizing that she was surrounded only by kind people. Nevertheless, Mrs. Moore chooses not to continue with the exploration. Miss Adela and Dr. Aziz continue exploring the Marabar caves while discussing Indian culture and customs. When Miss Adela asks Dr. Aziz if he has more than one wife, he is shaken because he has been married twice, but both died. Miss Adela's question causes him disquiet, so he goes alone into a cave to regain his composure. Similarly, lost in her own thoughts about her potential marriage to Ronny Heaslop and her realization that she does not love him, she goes alone into a Marabar cave. When Dr. Aziz returns, he does not find Miss Adela Quested on the caves, only her broken binoculars on the ground. He sees Adela

back with the group speaking with another English woman, Miss Derek, who arrived with Mr. Cyril Fielding, Miss Adela Quested and Miss Derek leave abruptly.

The group of picnic returns to Chandrapore city by the train, where they are met the police who arrest Dr. Aziz. He is charged with attempting to assault Miss Adela Quested in one of the Marabar caves. She claims that she hit him with her binoculars, breaking them and allowing her to escape. Because of strong prejudice against Indians by the British colonial government, Dr. Aziz is assumed to be guilty, although the only evidence is the broken binoculars. Mrs. Moore becomes ill, and her son Ronny Heaslop sends her home before the trial. Before she leaves, she affirms that Dr. Aziz is innocent in this story.

Unfortunately, she dies on the journey home to England. Adela also becomes ill before the trial. As she struggles to recover from her emotional shock, she comes to doubt her memory of what actually occurred in the caves. At the trial, Adela's recollection becomes clear, and she reveals Dr. Aziz's innocence saying: "Dr. Aziz never followed me into the cave" (p. 229). Her confession leads to the dismissal of the case, and Dr. Aziz is released by the court of Chandrapore city. Professor Cyril Fielding steps in to provide housing and protection for Miss Adela Quested in the wake of the trial and develops a friendship with her during this time. Ronny Heaslop; the magistrate of the Chandrapore city believes that she has betrayed him and Britain and breaks their relationship. Dr. Aziz feels betrayed by Professor Cyril Fielding's new friendship with Miss Adela Quested and lack of attention toward him. Professor Cyril Fielding returns to England as well.

The third and last part of Edward Morgan Forster's novel entitled "the Temple" is shorter than the two previous one. Thus, it goes from the chapter thirty-three to chapter thirty-seven. Two years have passed since the trial. Professor Cyril Fielding is returned to India with his wife, Stella. She is Mrs. Moore's daughter. Professor Fielding meets with Dr. Aziz trying to repair their relationship. Although, he is reluctant, Dr. Aziz does forgive him but declares that they cannot truly be friends until, the Britain retreats from the Indian landscape.

Throughout the narrative technique used by Edward Morgan Forster, the symbolism remains of the great method or style in his narration. Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts. It is in this context that Forster uses The Marabar Caves to represent all that is alien about nature. The Marabar caves are older than anything else on the earth and embody nothingness and emptiness, a literal void in the earth. They defy both English and Indians to act as guides to them, and their strange beauty and menace unsettles visitors.

The Marabar caves alien quality has also the power to make visitors such as Mrs. Moore and Miss Adela Quested confronts parts of themselves or the universe that they have not previously recognized. The all-reducing echo of the Marabar caves causes Mrs. Moore to see the darker side of her spirituality, a waning commitment to the world of relationships and a

growing ambivalence about God. Miss Adela Quested confronts the shame and embarrassment of her realization that she and Ronny Heaslop are not actually attracted to each other, and that she might be attracted to no one. In this sense, the Marabar caves both destroy meaning, in reducing all utterances to the same sound, and expose or narrate the unspeakable, the aspects of the universe that the Marabar caves' visitors have not yet considered.

The Green bird is another symbol in *A passage to India*. In chapter seven, the Green Bird Just after Miss Adela and Ronny Heaslop agree for the first time, to break off their engagement, they notice a green bird sitting in the tree above them. Neither of them can positively identify the bird. For Miss Adela, the bird symbolizes the unidentifiable quality of all of India: just when she thinks she can understand any aspect of India, that aspect changes or disappears. In this sense, the green bird symbolizes the muddle of India. In another capacity, the bird points to a different tension between the English and Indians. The English are obsessed with knowledge, literalness, and naming, and they use these tools as a means of gaining and maintaining power. The Indians, in contrast, are more attentive to nuance, undertone, and the emotions behind words. While the English insist on labeling things, the Indians recognize that labels can blind one to important details and differences.

The unidentifiable green bird suggests the incompatibility of the English obsession with classification and order with the shifting quality of India. The land itself, in fact, is a hundred Indians that defy labeling and understanding. The wasp appears several times in *A Passage to India*. Usually in conjunction with the Hindu vision of the oneness of all as the lowest creature the Hindus incorporate into their vision of universal unity. Mrs. Moore is closely associated with the wasp, as she finds one in her room and is gently appreciative of it. Her peaceful regard for the wasp signifies her own openness to the Hindu idea of collectivity, and to the mysticism and indefinable quality of India in general. However, as the wasp is the lowest creature that the Hindus visualize, it also represents the limits of the Hindu's vision. The vision is not a panacea, but merely a possibility for unity and understanding in India.

The English "club" is another symbol in Edward Morgan Forster's novel. It represents the English raj in Chandrapore city. The English club is a spot where the British representatives living in India held all their parties and meetings in it. The conflict between the native and colonial characters is very described by Edward Morgan Forster through *A passage to India*. Thus, the narrator depicts the issue or problems that the characters are confronted with. For instance, after the visit at Marabar caves, there is an immense conflict between the colonial representatives and the indigenous people. This is very manifested in the Chandrapore court. It is the process of Dr. Aziz whom is arrested or accused to rape a British lady in the Marabar caves. Thus then, the British colonialists accuse the native Indians supporting their fellowship (Aziz) and the Indians in their turn blame Ronny Heaslop; the city Magistrate of Chandrapore city sending his mother to England so that she could not burst the truth or prove the Indian

doctor's innocence. This misunderstanding between both communities is quoted by Forster (1924) as follows:

Exactly, sir, he must. But we had just learnt that Mrs. Moore had important evidence which she desired to give. She was hurried out of the country by her son before she could give it; and this unhinged Mr. Mahmoud Ali--coming as it does upon an attempt to intimidate our only other European witness, Mr. Fielding. Mr. Mahmoud Ali would have said nothing had not Mrs. Moore been claimed as a witness by the police (p. 200).

Through this passage above readers can notice description of the caves another symbol through his work. The leading Characters in *A Passage to India* are Dr. Aziz, Professor Godbole, Mahamoud Ali, Mr. Bahadir and Dr. Panna Lal in native Indians' side and Professor Cyril Fielding, Ronny Heaslop, Mrs. Moore, Miss Adela Quested and Mr. McBride in the side the colonialists' rank. So Edward Morgan Forster puts all characters in his role or characterization. For instance, the protagonist of this narration of Edward Morgan Forster is Dr. Aziz. He is a talkative and friendly creature who is pained and bored by the attitude of the British, but has adjusted to his way of life at Chandrapore under his British superiors.

He remains a close friend of Cyril Fielding and loves him a lot. Dr. Aziz is interested in Arabic poetry and Mughal history. Apart from his practice as a doctor, he spends time writing poetry. He likes Mrs. Moore whom he welcomes at the Mosque and respects her as a mother throughout the novel. Dr. Aziz's transformation begins from the Marabar incident and by the end, he is fully transformed and the hatred of the British has grown in him. He leaves Professor Cyril Fielding and wants to fight for the freedom of India. The only round character of *A passage to India* is Professor Cyril Fielding. Despite being a British representative, professor Cyril Fielding is unlike the other British characters in the novel whom treat the local people as inferiors, stereotypes and that they are here to rule India. He is a trusted friend of Dr. Aziz and likes to mix with the local people. The headmaster of the local high school, Professor Cyril Fielding is a patient and more human than most British characters at the English club.

He actively works to free Dr. Aziz after his arrest following the Marabar caves incident. While it makes him even dear in the eyes of Dr. Aziz and Professor Cyril Fielding is hated by his British fellows. For instance, his attempts to defend Miss Adela make Dr. Aziz suspicious who thinks that Miss Adela Quested must be punished for having wronged him. Professor Cyril Fielding marries Stella; one of Mrs. Moore's daughters. Readers also need a reflection of Edward Morgan Forster in Professor Cyril Fielding's characterization. Mrs. Moore, the mother of city magistrate of Chandrapore city in her turn plays the role of a dynamic character, because she leaves one place to another in the story. Mrs. Moore is the mother of Ronny Heaslop; the magistrate of Chandrapore city is annoyed by the environment at the local club in Chandrapore and decides to cool her mind by seeking refuge inside a local mosque where she finds Dr. Aziz alone.

The two get acquainted and Dr. Aziz admires her simple and kind nature. Unfortunately Mrs. Moore is also unsettled by the Marabar caves incident; she maintains that Dr. Aziz is innocent. She dies on her way back to England. However, Dr. Aziz remembers her with respect and because of her generous attitude. Thus, Dr. Aziz decides to pardon Miss Quested following his release after the Marabar cave incident. Talking about Ronny Heaslop; the city Magistrate of Chandrapore city is the protagonist of this story (*A passage to India*). Ronny Heaslop is the son of Mrs. Moore, but his attitude towards the native Indians is the opposite of his mother's. Ronny Heaslop wants to punish Dr. Aziz severely for the Marabar caves incident. He is the local magistrate and uses his influence to affect the outcome of the case.

However, Miss Adela takes her allegations against the Indian doctor (Aziz) back and he is released. Till the end, Dr. Aziz is unable to pardon Ronny Heaslop. Ronny is in India only to do his duty and he soon becomes a part of the British herd at the club after coming to India. Both Mrs. Moore and Miss Adela dislike his attitude towards the local people, but Ronny cannot be as sympathetic towards Indians as his mother since it affects his position as a British official. Like Mrs. Moore, Miss Adela Quested is another dynamic character of this narration of Edward Morgan Forster. Miss Adela Quested is betrothed to Ronny but their relationship breaks following Dr. Aziz's trial. In her attempt to explore India, she ends up being on the wrong side of the picture and ends up giving rise to rumors about herself among the native people and the British representatives.

However, her sojourn in India still proves to be an important turn from where her life takes a new course. Dr. Aziz starts hating her for she accuses him of having tried to molest her at the Marabar caves. Some days later when her mind clear she frees Dr. Aziz from her allegations believing it could have been someone else inside the caves. Professor Cyril Fielding supports her after her relationship with Ronny Heaslop has broken and she wants to return to England. Dr. Aziz thinks that professor Cyril Fielding is interested in Miss Adela and believes he wants to marry her. The friendship of Dr. Aziz and Fielding is affected due to Miss Adela since she gives rise to suspicions in Dr. Aziz's mind. However, his doubts are cleared at the end when he discovers Professor Cyril Fielding has married Stella, Ronny Heaslop's step-sister.

Through the novel *A passage to India*, Professor Godbole is an Indian native character who leaves Chandrapore city and settles himself to another native state. Thus it is in this context that he can be qualified like a dynamic character through this story of Forster. He teaches at the same college as Professor Cyril Fielding. He does not like to get involved in the local affairs and maintains his distance. After the first part, he resurfaces in the novel at the end in the third section titled temples. Forster has used his character to inject some fun into the novel. Among the characters noticed above, Mahmoud Ali can be considered as a flat character. He is Dr. Aziz's close friend among the indigenous people, but he sometimes reappears and disappears along the *A passage to India*. Besides Forster's narrative technique, the next section deals with the Orwell's one.

## 2. The Narrative Technique of George Orwell

Similar to Edward Morgan Forster in his *A passage to India*, the narration through *Burmese DAYS* is frequently done at the third person point of view which justifies that the narrator or author does not play at all any role in the story that he drifts. That is clearly noticeable in *Burmese days* through which Orwell uses of the third person pronouns such as he, his, their, and them to some extent all over in the narrative. The *Burmese days* known as the second corpus of this study is set in Burma in the fictional district of Kyauktada in which George Orwell narrates the English colonial figure in that state. Its period corresponds with the beginning of twentieth century which is known as the apogee of the British Raj in India.

Contrary to Forster's *A passage to India*, the novel *Burmese days* does not characterize with parties, but it includes a lot of themes such as racism, imperialism, identity, stereotype of natives, the colonialist hegemony and the exploitation of man by man. So, imperialism remains the gigantic themes through Orwell's *Burmese days*. Imperialistic views among the main characters differ, as does the public opinion as to the purpose of the British conquest in Burma. Imperialism is the creation and or maintenance of an unequal economic, cultural, and territorial relationship; this usually occurs between states in the form of an empire, based on domination and subordination. A lot of discussion based on imperialism takes place within the novel, primarily between Flory and Dr. Veraswami.

John Flory describes imperialism as "the lie that we're here to uplift our poor black brothers rather than to rob them." However, his view is ridiculed by his friend, Dr. Veraswami, who believes that British rule has helped to civilize the people, improve education and build infrastructure. From Dr. Veraswami's perspective to British imperialism which has helped him achieve his status as a doctor in colonial Burma. John Flory counters this by noting that little manual skill is taught and that the only buildings built are prisons. Furthermore, he suggests that the English brought with them diseases, but Dr. Veraswami blames this on the Indians and sees the English as the curers. John Flory views imperialism as a way to make money, commenting that he is only in Burma to finance himself that this is the only reason why he doesn't want British rule to come to an end. Westfield states that British rule has begun to collapse in Burma, to the point where the natives no longer respect their rulers. Westfield's suggestion that the British should simply leave the country to descend into anarchy is well received by the other members of their club, even John Flory.

Racism in its turn is also among the important theme of the novel *Burmese days* of George Orwell. Throughout the novel, there is a stark contrast between the sentiments on race even among the English officials. While most of the English club members, specifically Mr. Ellis and Mr. Lackersteen, have a strong distaste for the Burmese natives, viewing their entire race as "black, stinking swine", there is a sense of opposition to the racism by other Club members, like Mr. John Flory and Mr. Macgregor to a certain extent. Mr. Macgregor, the

secretary of the English Club, is the one to raise the issue of admitting a native to their all-white club. Even the mention of this creates a strong reaction from Mr. Ellis, who claims he would rather “die in the ditch” before belonging to the same club as a native.

Ultimately though, Mr. Macgregor; an English magistrate still maintains a general distaste for the Burmese people similar to the other Englishmen. It is rather clear that most of the English representatives see nothing admirable in the Burmese people and instead of view their race as a point of disgust. Mr. John Flory on the other hand, is the most welcoming of the Burmese thought; he is less willing to openly share his sentiments in the midst of such overwhelming racism. Mr. John Flory is close friends with a Burmese man, Dr. Veraswami, and even goes as far as to hold judgment against his fellow Englishmen’s racism rather than see the Burmese as inferior. The racist attitude plays an intricate role in what the English view as successful and proper colonization. They believe that in order to maintain their power and to keep their own best interests at the forefront, they need to oppress the natives. They do this through their racist attitudes, actions and beliefs which put the natives lower in the power hierarchy by treating them as lesser humans who need the English aid for own survival. So not only is the racism something that affects the characters’ social interactions, it also acts as an important tool for English governing in Burma. Although there is a vast spectrum of racism held by the English in Burma, it is ever-present and “a thing native to the very air of India”.

Throughout the novel *Burmese days* of Mr. George Orwell, the concept of identity is reflected through all the main characters. For example, Mr. John Flory as a result is recognized as the best example of a character that can be described as a person with an identity crisis. The idea of identity relates to the question on who is anyone; how do people present themselves to the world, as well as what is their interpretation of themselves. John Flory is a character who is intertwined between his loves of Burmese culture as well as his commitment to British imperial rule. He is stuck in a position where he aims to please all. John Flory’s love of Burmese culture is expressed in various ways. First his relationship with Dr. Veraswami is an example of his respect for the culture. Dr. Veraswami and John Flory often meet and engage in dialogue in regards to the influence of the British representatives.

His openness to speak to a Burman about this further develops his identify in the novel. Later in the novel, once Miss Elizabeth is introduced almost immediately John Flory does his best to expose her to the Burmese culture. Although she resists, he tries his best to in a sense create another character similar to himself, as a means of spreading his beliefs. On the other hand, being a white British man, Mr. John Flory is forced to adhere to the imperialist views that Englishmen are expected to possess. As a permanent and active member in the British club, he is acting as part of the ‘ruling class’ where he is set at a higher social status in relation to other English men as well as the Burmese people. In addition to that, his proven dedication to his job as an English Timber merchant for the British Empire, creates a character that can be seen as

a loyal Imperialist. He is a person who is willing to exploit both human and capital resources of the Burmese people.

Contrary to Forster's novel, throughout *Burmese days* of George Orwell, the conflict is between two native people. So, the misunderstanding between these men is due to political reason. U Po Kyin's campaign against Dr. Veraswami turns out to be intended simply to further his aim of becoming a member of the European Club in Kyauktada. The English club has been put under pressure to elect a native member and Dr. Veraswami is the most likely candidate. U Po Kyin arranges the escape of a prisoner and plans a rebellion for which he intends that Dr. Veraswami should get the blame. The rebellion begins and is quickly put down, but a native rebel is killed by acting Divisional Forest Officer, Maxwell. Rising to unexpected courage Flory speaks up for Dr. Veraswami and proposes him as a member of the English Club. At this moment the body of Maxwell, cut almost to pieces with *dahs* by two relatives of the man that he had shot, is brought back to the town. This fact creates a great tension between the Burmese and the English representatives which is exacerbated by a vicious attack on native children by the spiteful arch-racist timber merchant, Mr. Ellis. A large but ineffectual anti-British riot begins and Mr. John Flory becomes the hero for bringing it under control with some support by his native close friend; Dr. Veraswami. U Po Kyin tries to claim credit but is disbelieved and Dr. Veraswami's prestige is restored.

The exploitation of man by man is one of the most important themes in George Orwell's *Burmese days*. It happens especially in the compound of the protagonist of this novel; in occurrence Mr. John Flory whom exploits his Indian servant as an animal in other words like a slave. He instructs Ko Sla; his servant to do everything on his behalf. Despite, Ko Sla is a married man Mr. John Flory exploits him as a kid. Ko Sla is exploited by John Flory till the narrator considers him as his master<sup>1</sup>. As evidence, George Orwell (1984) writes: "Ko S'la, who had long wished for Ma Hla May's removal, was not altogether pleased now that it had happened. He was even less pleased when he saw his master going to church" (p. 97).

As far as the techniques of characterization are concerned in the novel of George Orwell, it is noticed that all the characters of *Burmese days* involved a specific role in the story. For example, Mr. John (in some editions, James) Flory referred to as just "Flory" throughout the work. He is the protagonist and the central character of the novel *Burmese days*. Despite being a timber merchant in his mid-thirties, Mr. John Flory does not get a nice face. He has a long, dark blue birthmark that stretches from his eye to the side of his mouth on his left cheek, and he tries to avoid showing people the left side of his face as he thinks the birthmark is hideous. Whenever he is ashamed or looks down upon himself he remembers his birthmark, a

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<sup>1</sup> Master means here a slave holder. Flory was considered as the owner of his native servant through this story of George Orwell.

symbol of his weakness. He is very friendly with his Indian; Dr Veraswami, and appreciates Burmese culture too.

This brings him into conflict with the other members of the English club, who dislike his slightly radical views. Because of his drawn-back and rather shy personality and the fact that he dislikes quarrels, he is an easy target in arguments, especially with Mr. Ellis. This discourages him from fully advocating for the Burmese people. He suffers a great deal emotionally, because he is infatuated with Miss Elizabeth. All he can think about is Elizabeth, but they have conflicting interests and she does not reciprocate the love. Mr. John Flory supports the Burmese people whereas his British fiancée; Miss Elizabeth regards them as beasts in other words as others. Due to his indecisive personality he is caught in between supporting the Burmese people and the English officials. Mr. John Flory is also one of British characters whose ending is terrible through the story of *Burmese days*. For instance, when Miss Elizabeth leaves John Flory for the second time, he commits himself a suicide. Miss Elizabeth Lackersteen is the dynamic character<sup>2</sup> of this narration of George Orwell. At her arrival in India, she is an unmarried English girl who has lost both her parents in France and comes to stay with her remaining relatives, the family Lackersteen, in Burma. Before her flighty mother died, they had lived together in Paris in republic of France. Her mother fancied herself to an artist, and Miss Elizabeth grew to hate the bohemian lifestyle and cultural connections. Miss Elizabeth is twenty-two, 'tallish for a girl, slender'; with fashionably short hair and wears tortoise shell glasses.

Throughout the novel *Burmese days* of George Orwell, she seeks to marry with a man, because her aunt keeps pressuring on her and she idolizes wealth and social class, neither of which she could achieve without a husband during that period. When she first meets Mr. John Flory, he falls in love, because he values white women over Burmese women. After leaving John Flory for the first time, she courts Verrall, who leaves abruptly without saying goodbye. The second time Miss Elizabeth leaves Mr. John Flory and she marries the Deputy Commissioner, Mr. Macgregor. Mr. Lackersteen as the flat character of story is Elizabeth's uncle and Mrs. Lackersteen's husband. Mr. Lackersteen is the manager of a timber firm. He is a heavy drinker whose main object in life is to have a "good time". However his activities are curtailed by his wife who is ever watching "like a cat over a bloody mouse hole" because ever since she returned after leaving him alone one day to find himself surrounded by three naked Burmese girls, she does not trust him alone. Mr. Lackersteen's lechery extends to making sexual advances towards his niece Elizabeth.

Like her Mrs. Lackersteen is also a flat character. She is Elizabeth's aunt and Mr. Lackersteen's wife. Mrs. Lackersteen is "a woman of about thirty-five, handsome in a contourless, elongated way, like a fashion plate." She is a classic memsahib, the title used for

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<sup>2</sup> A dynamic character can be seen as a character who leaves his place of dwelling to another one in the story.

wives of officials in the Raj. Both she and her niece have not taken to the alien country or its culture. In *Burmese Days* George Orwell defines the memsahib as follows: “yellow and thin, scandal mongering over cocktails that lives twenty years in the country without learning a word of the language”(p. 73). Because of this, she strongly believes that Miss Elizabeth should get married to an upper class man who can provide her with a home and accompanying riches. She pesters Miss Elizabeth into finding a husband. Dr. Veraswami is an Indian doctor and the friend of a British timber merchant; John Flory. The Indian doctor is the only round character of George Orwell’s *Burmese days*, because he has nothing but respect for the British colonialists and often refers to his own kind as being lesser humans than the English, even though many of the British, including Ellis, don’t respect him. Dr. Veraswami and John Flory often discuss various topics, with Dr. Veraswami presenting the British officials’ of view and John Flory taking the side of the Burmese people.

Dr. Veraswami is targeted by U Po Kyin in pursuit of membership of the English club. Dr. Veraswami wants to become a member of the English club so that it will give him ‘prestige’ which will protect him from U Po Kyin’s attempts to exile him from the district. Because he respects John Flory he does not pester him to get him admitted into the English club. Eventually, U Po Kyin’s plan to exile Dr. Veraswami comes through. He is sent away to work in another run-down hospital elsewhere. U Po Kyin considered as the antagonist in the novel *Burmese days*, is a corrupt and cunning magistrate who is hideously overweight but groomed perfectly and can afford anything. He is fifty-six Indian and the “U” in his name symbolizes his title, which is honorific in the Burmese society. He feels that he can commit whatever wicked acts he wants to cheat people of their money, jail the innocent, abuse young girls.

According to Buddhist belief those who have done evil in their lives will spend the next incarnation in the shape of a rat, frog or some other low animal, he intends to provide against these sins by devoting the rest of his life to good works such as financing the building of pagodas, and balance the scales of karmic justice. He continues his plans to attack Dr. Veraswami, instigating a rebellion as part of the exercise, in order to make Dr. Veraswami look bad and eliminate him as a potential candidate of the club, so he can secure the membership for himself. Mr. U Po KYin believes that his status as a member of the English club will cease the intrigues that are directed against him. He loses pre-eminence when John Flory and Dr. Veraswami suppress the riot. When John Flory dies, U Po Kyin becomes a member of the English Club. Shortly after his admission into the English club he dies too, unredeemed, before the building of the pagodas. U Po Kyin has advanced himself by thievery, bribery, blackmail and betrayal, and his corrupt career is a serious criticism of both the English rule that permits his success and his English superiors who so disastrously misjudge his character.

Ma Hla May is a sidekick character. She is John Flory's Burmese mistress who has been with him for two years before he meets Elizabeth. Ma Hla May believes herself to be John Flory’s unofficial wife and takes advantage of the privileges that come along with being

associated with a white man in Burma. John Flory has been paying her expenses throughout their time together. However, after he becomes enchanted with Elizabeth, he informs her that he no longer wants anything to do with her. Ma Hla May is distraught and repeatedly blackmails him. Once thrown out of John Flory's house, the other villagers dissociate themselves from her and she cannot find herself a husband to support her. Encouraged by U Po Kyin, who has an alternate agenda to ruin John Flory's reputation within the English club, she approaches John Flory in front of the Europeans and creates a dramatic scene so everyone knows of his intimacy with her. This outburst taints Elizabeth's perception of John Flory for good. Eventually she goes to work in a brothel elsewhere.

One notices other flat characters in Burmese. Taking Ko S'la, he is John Flory's devoted servant since the day he arrived in Burma. They are close to the same age and Ko S'la has since taken care of John Flory. Though he serves John Flory well, he does not approve of many of his activities, especially his relationship with Ma Hla May and his drinking habits. He believes that John Flory should get married. Mr. Flory has remained in the same reckless state that he was in upon arriving in Burma. In Ko S'la's eyes, Flory is still a boy. Ko S'la, on the other hand, has moved on with his life as he has taken wives and fathered five children. He pities Flory due to his childish behavior and his birthmark.

Lieutenant Verrall is a military policeman who has a temporary posting in the town. He disposes many qualities that Flory has not. For example, Verrall is a young, handsome, and privileged. He is the youngest son of a peer and looks down on everyone, making no concessions to civility and good manners. His only concern while in town is play polo. He has no care of a person's race; everyone is beneath him. Verrall is smug and self-centered. Encouraged by her aunt, Elizabeth pursues Verrall as a suitor. However, he only uses her for temporary entertainment. In the end, he vanishes from town without another word to Elizabeth. Mr. Macgregor, the Deputy Commissioner and Secretary of the Club he is upright and well-meaning, although also pompous and self-important. U Po Kyin contacts Mr. Macgregor through anonymous letters as he continues his attacks on Dr. Veraswami in order to gain a position in the Club. As one of the only single men left in the town, he marries Elizabeth. Ellis is also an English character.

Through his characterization, he seems to be a very violently racist Englishman who manages a timber company in Upper Burma. He is a vulgar and spiteful member of the Club who likes stirring up scandals. He believes in the British rule of Burma and that the Burmese people are completely incapable of ruling the country themselves. His hatred of the Burmese culture causes some clashes with Flory due to his friendliness with the Burmese, especially Dr. Veraswami. Ellis is in support of U Po Kyin's plan to ruin the reputation of Dr. Veraswami and needs no evidence whatsoever of Dr. Veraswami's guilt.

## **CONCLUSION:**

This study has revealed that both novels have almost the same narrative techniques. It has shown that throughout Edward Morgan Forster's *A passage to India*, and George Orwell's *Burmese Days* the narration is frequently done at the third person point of view which justifies that neither the narrator nor the author does play at all any role in the story. That is noticeable through the use of the third person pronoun narration: he, his, their, and them. In addition, the current study has shown reader that Forster's novel is structured in three parts: mosque, caves and temple, and each part has distinct themes. It has also revealed that George Orwell's *Burmese Days* is structured with themes such as imperialism, racism, exploitation of man by man and gender discrimination.

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