

**THE ORIENTALIST IN ORWELL'S *BURMESE DAYS*:
A POSTCOLONIAL NARRATOLOGY CRITICISM**



A Thesis

Submitted to the Faculty of Cultural Sciences Hasanuddin University

In partial fulfillment of the requirements to obtain

A Bachelor degree in English Literature Study Program

ABDULMUNIB SULOTUNGKE ALMUTHAHHARI

F211 14 501

**HASANUDDIN UNIVERSITY
FACULTY OF CULTURAL SCIENCES
ENGLISH LITERATURE STUDY PROGRAM**

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Composed and submitted by:

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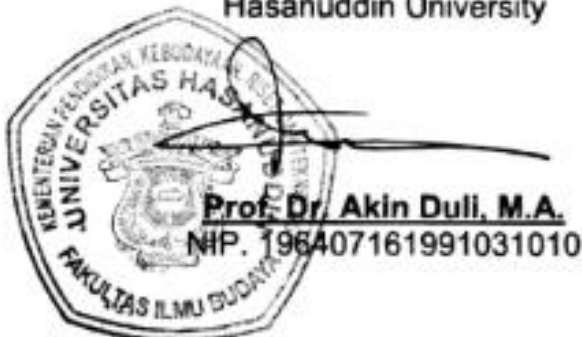
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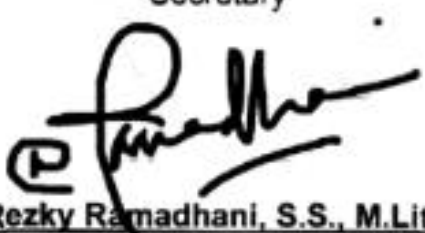

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Today, Tuesday, 22 June 2021, the Board of Thesis Examination has kindly approved a thesis by Abdulmunib Sulotongke Almuthahhari (F21114501) entitled, **The Orientalist in Orwell's *Burmese Days*: A Postcolonial Narratology Criticism**, submitted in partial fulfillment of the requirements to obtain a Bachelor degree in English Department, Faculty of Cultural Sciences, Hasanuddin University.

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With reference to the letter of the dean of Faculty of Cultural Sciences Hasanuddin University No 110/UN4.9.1/KEP/2021 regarding supervisor, we hereby confirm to approve the undergraduate thesis draft by Abdulmunib S. Almuthahhari (F21114501) to be examined at the English Department of Faculty of Cultural Sciences.

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DECLARATION

The thesis by Abdulmunib Sulotungke Almuthahhari entitled **The Orientalist in Orwell's *Burmese Days*: A Postcolonial Narratology Criticism** has been revised as advised during examination on 2021 and approved by the board of Undergraduate Thesis Examiners.

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STATEMENT OF ORIGINALITY

I declare that this thesis is my work based on my studies and research. I have acknowledged all the material and sources used in its preparation, including books, articles, etcetera. I also declare that this thesis has not previously been submitted to any other university or at any other time in this university. Likewise, I have not copied in part, or whole, even less plagiarized, the work of students and or lecturers.

Makassar, 15 June 2021



Abdulmunib Sulotungke Almuthahhari

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Sincerely,

Abdulmunib Sulotungke Almuthahhari

ABSTRACT

Abdulmunib Sulotungke Almuthahhari. 2021. *The Orientalist in Orwell's Burmese Days: A Postcolonial Narratology Criticism*. Supervised by Fathu Rahman and Rezky Ramadhani.

This study aims to criticize Orwell's Orientalization in *Burmese Days*. It identifies and analyses the Orientalization in the organization of information within the novel.

This study uses dialectical methodology between theory and method in narrative study and postcolonial. Both theory and method are focalization, one of the specific domains from narrative discourse, with its method, and Orientalism, one of postcolonial theory, with one of its principal methods, strategic location.

This study shows that Orientalization in the novel hides in the organization of information. The information about, culture, characters, and Orwell's critique of imperialism convey in the description which often uses simile and purple passage with zero, internal, and external focalization so Orwell's information through the narrator seems neutral and objective. Orientalization is found in the use of languages that are not the original language, they are Urdu and Burmese which are used by narrator and European characters, also English which is used by the indigenous one. In the description of the traditional dance of Burma, Orientalization is acted by the narrator obscurely and the main characters prominently. The simile in European and indigenous characters' descriptions is not the same, the indigenous one describes by using a negative simile. In Orwell's critique of imperialism that is conveyed through the narrator and main characters is contained Orientalization which is indicated by the distinction of civilized one (the Occident) and uncivilized one (the Orient) in every beginning and end of his critique.

The conclusion of this study is Orientalization in *Burmese Days* hides in the strict organization of information. Focalization is necessary to find out how precisely the narrative structure of this novel so the Orientalization can be revealed.

Keywords: *George Orwell, Burmese Days, Orientalization, Focalization*

ABSTRAK

Abdulmunib Sulotungke Almuthahhari. 2021. *The Orientalist in Orwell's Burmese Days: A Postcolonial Narratology Criticism*. Dibimbing oleh Fathu Rahman dan Rezky Ramadhani.

Penelitian ini bertujuan untuk mengkritik Orientalisasi Orwell dalam *Burmese Days*. Penelitian ini mengidentifikasi dan menganalisis Orientalisasi dalam pengorganisasian informasi dalam novel.

Penelitian ini menggunakan metodologi dialektis antara teori dan metode dalam kajian narrative dan pascakolonial. Kedua teori dan metode itu adalah fokalisasi, salah satu domain spesifik dari wacana naratif, serta metodenya dan Orientalisme dengan salah satu metode prinsipalnya, lokasi strategis. Penelitian ini sepenuhnya adalah penelitian kualitatif yang didasarkan pada penelitian perpustakaan.

Penelitian ini memperlihatkan bahwa Orientalisasi dalam novel tersembunyi di balik pengorganisasian informasi. Informasi tentang, kebudayaan, tokoh, dan kritik Orwell terhadap imperialisme disampaikan dalam deskripsi yang seringkali menggunakan perumpamaan dan *purple passage* dengan *zero*, *internal*, dan fokalisasi *external* sehingga informasi yang disampaikan Orwell melalui narator tampak netral dan objektif. Orientalisasi ditemukan dalam penggunaan bahasa yang bukan merupakan bahasa asli tokoh, yaitu bahasa Urdu dan Burma yang dapat digunakan oleh narator dan tokoh-tokoh Eropa serta penggunaan bahasa Inggris yang susah digunakan oleh tokoh-tokoh pribumi. Dalam deskripsi tentang tarian tradisional Burma, Orientalisasi dilakukan narator secara samar dan tokoh utama secara jelas. Penggunaan perumpamaan dalam deskripsi tokoh-tokoh Eropa dan pribumi tidak sama, tokoh-tokoh pribumi dideskripsikan dengan perumpamaan yang negatif. Dalam kritik Orwell terhadap imperialisme yang disampaikan melalui narator dan tokoh utama ditemukan Orientalisasi yang ditandai dengan distingsi antara yang beradab (*the Occident*) dan yang tidak beradab (*the Orient*) di setiap awal dan akhir kritiknya.

Kesimpulan dalam penelitian ini adalah Orientalisasi dalam *Burmese Days* tersembunyi dalam pengorganisasian informasi yang ketat. Fokalisasi diperlukan untuk menemukan bagaimana persisnya struktur naratif karya sehingga Orientalisasi dapat terkuak.

Kata Kunci: George Orwell, *Burmese Days*, Orientalisasi, Fokalisasi

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CHAPTER I INTRODUCTION

In this chapter, first, the discussion will focus on the background of this study. Further, the limitation and the formulation of the research problems are also present. Vitally, the research question also has its place in this chapter, along with the objectives, significance, and sequence of chapters of this study will be in this chapter.

A. Background

Everyone who focuses on literary study, especially English literature, must be familiar with the famous figure in the world, George Orwell. Orwell, the famous English litterateur who bemused the world with his last works, *Animal Farm* and *Nineteen Eighty-Four*. Thus, people know him, until he is exalted by the rightist. Whilst in his earlier works, such as *Down and Out in Paris and London*, *Keep the Aspidistra Flying*, *Road to Wigan Pier*, and *Coming Up for Air*, he is glorified by the leftist. In short, the people have known him as a great litterateur.

Orwell's fame, for his caginess in the description realistically, makes him called as one of eminent realist litterateur in the 20th century. Undeniable, that tendency made his early works famous. This was, certainly, made possible by the strategy of delivering information he used, a narrative consideration that was addressed for a good narrator's narrating. As in the first novel he finished, *Burmese Days*, published for the first time in 1934 in the US.

Burmese Days is a novel set in Burma in 1920s. From the narrating that tends to focus on the main character who is a European, precisely an Englishman, the narrator frequently uses purple passage/prose to recount the act and thought of the main character. Once the narrator in *Burmese Days* used the first-person pronoun in his recount, it makes the data

complete to say that *Burmese Days* is the novel with the limited-first person narration. However, it is not so. *Burmese Days* is a novel with a third-person narrator. Yet, the omniscient third-person narration in *Burmese Days* often giving negative justification toward the indigenous characters. That is the reason why *Burmese Days* is an interesting novel to be revisited in the 21st century, where old perspectives that regard colored skin as lowly creatures are still rife.

To achieve that, the examination toward narrativity of *Burmese Days* is necessary to be done; not to understand the meaning and moral messages of its story, but rather to examines the works of its narrative discourse. Hence, the study of *Burmese Days* is requiring the use of narratology or theory of narrative which is generally defined as the study that focuses on “the representation of an event or sequence of events, real or fictitious by means of language and, more particularly, by means of written language” (Genette 1982).

However, according to the writer, using narrative discourse is not enough. As explained above, the tendency of the narratorial description from the third-person omniscience narrator in *Burmese Days*, since it has a negative tendency to the indigenous, must be suspected. The literary study toward *Burmese Days* will also be appropriate if it uses postcolonial theory, that is, the study which in general tries to examine the “contestation of colonial domination” and its “legacies” (Loomba 2015, 32).

In short, this is what the writer works for in this study of *Burmese Days*: To address the examination toward the focalization, that is, the “selection” and limitation of the story’s “information” that is recounted in a narrative based on experience and knowledge of the narrator or the author itself (Genette 1988, 74) on one hand; then to evaluate the Orientalization, that is, the Western way of conceiving the Orient (Said 2003, 2), behind the focalization on the other hand.

B. Statements of the Problems

As has been mentioned in the background, the main problem in this study listed as follows:

1. The organization of information by the narrator;
2. The consequences of the organization of information;
3. The uses of adverbs, modals, and verbs by the third-person omniscience narrator;
4. The representation of indigenous and the European characters through the organization of information;
5. The representation of Burmese culture through the organization of information;
6. The binary opposition between the Orient and the Occident through the organization of information.

C. Scope of the Problems

To narrow down the main problem in this study, indeed, it is required the scope of the problems. This study focuses on focalization and Orientalization: That is, the Orientalization of the Orient behind the focalization in *Burmese Days*.

D. Research Questions

Based on the scope of the problems above, the research questions in this study are arranged as follows:

1. How does the focalization work in *Burmese Days*?
2. How does Orientalization work behind the focalization in *Burmese Days*?

E. Purpose and Objective of the Study

In line with the research questions above, this study intends to discover every variable that has been mention before. Below, the writer presents the objectives:

1. The examination of the work of the focalization in *Burmese Days* aims to see the limitation and selection of information about the Orient.
2. The examination of Orientalization behind the focalization in *Burmese Days* aims to address the position of the author in formulating the focalization about the Orient, or in other words, to criticize Orwell Orientalist's prejudice and stereotypical towards the Orient that represented in *Burmese Days*.

Besides the objectives above, this study aims to be experimental in using postcolonial theory and narratology simultaneously as postcolonial narratology that it is being tried out worldwide recently. Also, this study aims to campaign the use of postcolonial narratology, regardless of whether it is combined or separated, in the Cultural Science Faculty of Hasanuddin University, especially in the English Literature Study Program, considering that narratology and or postcolonial theories are rarely an option. Finally, this study aims to fulfill the graduation requirement.

F. Significance of the Study

Theoretically, this study is expected to be able to give a contribution to the discipline of literary studies, specifically in the use of narratology and or postcolonial literary criticism as postcolonial narratology. This study is also expected to give a contribution to the development of narratologies and or postcolonial theories as postcolonial narratology, whether it is theoretically and or methodologically. Besides, practically, this study is expected to be the references, whether from its lack, errancy, and fidelity, in the upcoming literary studies, whether it is using the same object and or theories.

G. Sequence of Chapters

This first chapter, as it is shown, contains the background of this study. Along with it, statements of the problems, the scope of the problems, objectives of the study, significance of the study, and this last subchapter, sequence of chapters. All of them are under the heading of "Introduction".

The second chapter presents "Literature Review". Within, the first subchapter contains the previous studies that discuss: A study that uses Said's Orientalism in researching *Burmese Days*; a study that uses Genette's narrative discourse; and the last, a study that uses postcolonial narratology. The next subchapter contains the theoretical background. In the theoretical background, the narrative theories as general and Genette's focalization are presented. Also, postcolonial theories as general, orientalism, and postcolonial as literary criticism are explained. Indeed, the most important, postcolonial narratology is presented in this subchapter.

Furthermore, Chapter III. This chapter contains the method to collect data, the method to analyze data, and the research procedure. In this chapter, methodological consequences from the combination of the theoretical framework of focalization and Orientalism as postcolonial narratology are presented. All of them are under the heading of "Methodology"

Under the heading of "Analysis", Chapter IV, contains the analysis of this study that is segmented into two subchapters. First, explains how the focalization work in *Burmese Days*. Second, explains the Orientalization behind the focalization in *Burmese Days*.

Finally, in Chapter V, the writer arranges the conclusion which includes an explanation of the dialectical coherence of the whole elements of this study and of course the dialectical coherence between the focalization and Orientalism in *Burmese Days*. Simply, the evaluation of this study is presented in this chapter. Consequently, this chapter also includes some recommendations based on the lack, errancy, and or fidelity that exists in this study. All of these are under the heading of "Conclusion".

CHAPTER II

LITERATURE REVIEW

The studies of *Burmese Days* have been done repeatedly since it was published. Reviewing whole studies of *Burmese Days* with their various theories used will not make this research finished before the limit of graduation. Besides, postcolonial theories and narratologies also have their breadth and depth. Based on that condition, in this chapter, the writer presents the most probable previous studies to this study along with the theoretical backgrounds of this research.

A. Previous Studies

The **first** study belongs to S. R. Moosavinia, N. Niazi, and Ahmad Ghaforian (2011). Their study was published in the Journal of *Studies in Literature and Language* which entitle *Edward Said's Orientalism and the Study of the Self and the Other in Orwell's Burmese Days*. In their study, Moosavinia et al use Said's Orientalism intensively along with its derived concept, that is, the self and the other, and the binary opposition.

They found, and at the end concluded, the representation of English, Burmese, and Urdu which are in line with Said's argument about Orientalism: That in the European author's work can be found the binary opposition between West and East, white and black, civilized and uncivilized, etc. that at the time become the basis of the West doing *othering* toward the East. More than that, Moosavinia et al also found some stereotypes and clichés that are often related to the Orient.

The study of Moosavinia et al is the good one as their awareness to distinguish between the imaginary reality in literary works and the reality itself. To argue about how Orientalism works in *Burmese Days*, they did not offhandedly justify their findings, neither build their argument, with external

data beyond the novel. They quote the related data with the personal life of the author and other data if the findings have been enough as evident.

However, for the writer, the narrative structure of *Burmese Days* in their study still has less elaboration. So, the data analysis of *Burmese Days* is not sufficiently based on literary data such as the narrator, interrelated characters, and other narrative elements. That gap will fill by the writer through this study. As the consequences of narrative analysis, the writer does not use the whole Orientalism theory for the scope of the research, the number of pages, and the most important, the limit of graduation.

The **second** study is entitled *Struktur Naratif Novel 'Osakat Anak Asmat' Karya Ani Sekarningsih (Perspektif Naratologi Gérard Genette)*. This study was written by Herman Didipu (2018) published in *AKSARA: Jurnal Bahasa dan Sastra*. In this study, Didipu applied not only focalization but the whole of Genette's narrative discourse to analyze *Osakat Anak Asmat*. By using Genettean narratology intensively, along with its methodological consequence, he found that *Osakat Anak Asmat* used anachrony as the type of order; scene and pause as the type of duration; singulative as the type of frequency; zero focalization as the type of focalization, heterodiegetic as the type of personage, and extradiegetic as the type of level. Thus, Didipu's study is passably Genettean narratology used.

Nevertheless, the lack of Didipu's study, for the writer, addresses the absence of further analysis on the impact of using narrative discourse itself. Whereas the *Osakat Anak Asmat* is an "Indonesian ethnographic novel" ("*novel etnografis Indonesia*"), as Didipu explained, and the author also is an "outsider of Asmat" ("*orang luar Asmat*") (2018, 16). Furthermore, in that novel, there is a Germany character who came to Asmat for "researching Asmat's culture" ("*meneliti kebudayaan Asmat*") which he and Osakat, the protagonist, "witness lots of unique living plants in the earth of Asmat" ("*banyak menyaksikan keunikan tanaman yang hidup di bumi Asmat*") and

“village with its own culture and dialect characteristics” (“*perkampungan dengan ciri budaya dan dialek sendiri*”) (Didipu 2018, 20). Hence, it is possible to use postcolonial theory as one of the theories in Didipu’s study to examine, for instance, the impact of using zero focalization that he found toward the certain cultural and identity representation in *Osakat Anak Asmat*. That lack of using narrative analysis only, as it is seen above, is filled by the writer through this study. Consequently, the study of the writer only focuses on the focalization rather than the whole of Genette’s narrative discourse.

Finally, in *In the Absence of Post-* (2018) essay, the study with the theoretical framework of postcolonial narratology is shown. That study uses Balian narratology, the narratology that is developed by Mieke Bal. Interestingly, that study was written by Mike Bal herself. In her study toward Jhumpa Lahiri’s novel, *The Namesake*, and Nalini Malani’s visual artworks, *In Search of Vanished Blood*, Bal used *counterfocalization*, that is, the developed theory of Gayatri Chakravorty Spivak which was based on Bal’s theory of focalization itself. Bal also found and criticized the *perspective* and *gaze* terms that are always obscured with her theory of focalization.

Further, Bal expanded the focalization that she offered to the more visual direction. Bal purpose to do so is to remove “the limitations imposed by the gaze, the visual order”, which “dictates the limits of the figures’ respective positions as holder of the objectifying and colonizing”. At the end of her essay, Ball explains the broad concept that she proposed is useful “to facilitate experiential participation in the movement inherent in representation, especially in the memories of colonial but also postcolonial violence” (2018, 248).

Bal’s study, of course, is a good example of postcolonial narratology in literary and visual artworks. Besides that, Bal’s study also is the most similar research, rather than the previous research above, as the writer does in this study. However, the writer is not studying the visual artworks as Bal did.

Further, the writer also does not use both focalization and counterfocalization which are Bal's and Spivak's theories.

Hence, the writer uses focalization which has not been developed at all by anyone other than the originator of the concept himself, that is, Gérard Genette. The writer also does not use Spivak's postcolonial theory but use Said's Orientalism. The explanation of the two theories and their combination as postcolonial narratology is explained in the second subchapter.

B. Theoretical Background

This subchapter contains theories that the writer uses in this study. The first is explained about narratology generally and Genette's focalization. The second is discussed the postcolonial theories generally and Said's Orientalism specifically. The last, postcolonial narratology is discussed at the end of this chapter.

1. Narrative Theories

The term narratology first appeared in Tzvetan Todorov's book *Grammaire du 'Décaméron'* which was published in 1969. In language, the term that roots in the French word *narratologie* has a closed meaning with "structural analysis of narrative". It was in Todorov's work the term for science that did not exist yet appeared for the first time, that was "the science of narrative" (Prince 1995, 110). Furthermore, as far as the writer searches, the used narratology term appeared for the first time in English in article by Marie-Laure Ryan (1979), published in *Semiotica—Journal of the International Association for Semiotic Studies—entitled Linguistic Models in Narratology: From Structuralism to Generative Semantics*. Meanwhile. While, in the Indonesian language, the term narratology first appeared in a book entitle *Pemandu di Dunia Sastra* by Dick Hartoko and Bernandus Rahmanto (1986).

Yet, it does not mean that Todorov was the first one who focused on or at least related to narrative studies. Here, based on explanation by Prince (1995, 111–12) about the history of narratology, the writer considers that at least there are three traditions of narrative studies. Even though the first and the second traditions can be said still vague or not focus on *narrative*, both keep intersecting and discussing the narrative text.

The first tradition can be found in the two works of two big thinkers of ancient Greek, are Plato's *Republic* and Aristotle's *Poetic*. In this first tradition, the discussion of narrative can be said still blurred. The second tradition focus on narrative distance and point of view. The critics like Josep Bédier, André Jolles, Lord Raglan, and Étienne Souriau belong in this tradition. Besides that, of course, Claude Lévi-Strauss with his structural investigation on myth, also Russian Formalists and critics like Victor Shklovsky, Boris Eichenbaum, Boris Tomashevsky, and Vladimir Prop, that focus on studying poetics of fiction belong in this tradition. It is in the third tradition that narrative study is carried out.

In the third tradition, narratology becomes truly systematic. Receiving a big influence from France structuralism, this tradition formed the narratology to be structure-oriented and more methodological. It began with the publication of *Communications* journal volume 8 in 1966 entitled *Semiological research: structural analysis of the narrative (Recherches sémiologiques: l'analyse structurale du récit)*. Critics that wrote within were Roland Barthes, A. J. Greimas, Claude Bremond, Umberto Eco, Jules Gritti, Violette Morin, Cristian Metz, Tzvetan Todorov, and Gérard Genette. In turn, a narratological research program was even addressed like a manifesto.

Broadly speaking, apart from the three traditions above, Jan Christoph Meister (2014) in his article *Narratology*—which was published in

Handbook of Narratology—explains more broadly about narratology traditions. Meister, for instance, shows that before the structural narratology tradition (that explained before as the third tradition), there were various traditions that he summarizes under the heading of *Pre-structuralist Theories of Narrative: Perspective, Time, Logic, and Rhetoric*. Moreover, Meister also shows that after the structural narratology tradition, there was also another tradition, by which in his article he put under the heading of *Poststructuralist Narratology*, and many more; one of them is Postclassical Narratology.

David Herman (1997), in his article, *Scripts, Sequences, and Stories: Elements of a Postclassical Narratology*, offered the term which expands the realm of narrative theory, that is, postclassical narratology. Furthermore, Herman explains:

. . . [M]y goal is not to dismiss classical narrative poetics as an out-moded framework for analysis but to argue for its continued usefulness within certain limits[;] . . . promote the development of a postclassical narratology that is . . . an enriched theory that draws on concepts and methods to which the classical narratologists did not have access. (1048–49)

Note that, what Herman do in offering postclassical narratology is not giving a period boundary between classical (structuralist) and postclassical (new) narratology, nor stating that both negate each other, but giving possibilities for the new development and expansion of classical (structuralist) narratology (Ionescu 2019, 9; Prince 2008, 116).

Furthermore, Herman emphasizes that “[p]ostclassical narratology contains structuralist theory as one of its ‘moments’ but enriches the older approach with research tools taken from other areas of inquiry” (1997, 1057). Hence, with the development that Herman did, narratology does not only focus on text analysis anymore. As Ansgar Nünning (2003) explains, if classical narratology only focuses on text, then postclassical narratology also focuses on context. Besides that, postclassical

narratology also focuses on culture, history, the reading process, and interpretation of the narrative text. That is why postclassical narratology is an interdisciplinary study (Nünning 2003, 243–45).

Noted that, the historical explanation above is not becoming a separator of the theoretical basis of the critics. The theoretical basis of Genette and Barthes, for instance, cannot only be placed in structuralism tradition but they also have a theoretical inclination towards poststructuralism. Hence, like Hannah Freed-Thall (2018) notes, Genette, like Barthes, “stands at the boundary between structuralism and poststructuralism”. Consequently, Genette also stands at the boundary “between rigorous analysis of categories, devices, and forms [a la structuralism], and a more open-ended and playful attention to semiotic gaps and ambiguities [a la poststructuralism]” (Freed-Thall 2018, 21).

Based on Gérard Genette’s position as such, the writer chooses to use Genettean narratology in this study. Not only because he is “the most influential of all narratologists” (Prince 2008, 115), but also what he initiated was focalization, that is, the “selection” or limitation of the story’s “information” that is recounted in a narrative based on experience and knowledge of the narrator or the author itself (Genette 1988, 74). Hence, it becomes possible to use it along with Orientalism simultaneously. For that, in the next part, the writer discusses focalization first.

Genette’s Focalization

Focalization, as Genette theorizes in *Narrative Discourse: An Essay in Method* (1980) and *Narrative Discourse Revisited* (1988), is one of specific domains of the whole narrative discourse. For Genette, focalization is used as a regulator of information in the narrative (1980, 162). Hence, focalization deals in qualitative modulation, that is, about “by what channel” the story recounted in the narrative based on

experience and knowledge of the entity that is the so-called author (Genette 1988, 64).

Genette (1980, 190–91) divided focalization into three. The first is zero focalization (nonfocalized), that is, the narrator knows and says more than any of the characters knows and says (“Narrator > Character”). The second is internal focalization, that is, the narrator knows and says based on what a character(s) knows and says (“Narrator = Character”). The third is external focalization, that is, the narrator knows and says less than what a character(s) knows and says (“Narrator < Character”). However, for Genette, not even a single work, whether it is a novel, short story, or drama, uses only one focalization.

Furthermore, for Genette (1988), focalization is not a “reformulation” on the classical concept of *perspective* (65) as many critics have problematized, but a precisely different concept. Hence, what Genette offers as focalization cannot be equalized with *perspective* and *point of view*. Even though this concept is argued by many critics (including Mieke Bal), according to Burkhard Niederhoff (2014), the critics only build their criticism “under the spell of the point-of-view paradigm” (200). Whereas, Genette, as Niederhoff explains, “does not establish a connection between these polemics [point of view vs. focalization] and his neologism—nor is there such a connection” (2014, 199–200).

Generally speaking, if discussing *story* representation in *narrative* and its relation to *narrating*, narratologists use the term *point of view*, *perspective*, *vision*, and or *field*. Nonetheless, for Genette (1980), on the one hand, those concepts are too visual connotation (189), meanwhile, on the other hand, those concepts also have obscurities. In this second problem, Genette points it with the question “*who is the character whose point of view orients the narrative perspective?*” and

the very different question, “*who is the narrator?*”, or the simple questions “*who sees?*” and “*who speaks?*” (186).

Noted that, what Genette (1988) means as focalization does not deal with narrative *subject* and *object*, “there is no focalizing or focalized character” (73). Hence, focalization deals in “selection” or limitation of the story’s “information” that is recounted in a narrative based on experience and knowledge of the narrator or the author itself. Also, in zero focalization, Genette does not use the “omniscient narrator” term but using “*completeness of information*” (74). Thus, what Genette (1980) offers as focalization is the concept that is more abstract than the *point of view*, *perspective*, *vision*, and *field* concept (89).

2. Postcolonial Theories

In the first half of the 20th century, almost 85% of the whole earth was dominance by Europe (Lomba 2015, 5; Said 2003, 41). That reality, like it or not, give an impact on the formation of the life of the colonized nation under the colonialism experience (Ashcroft, Griffiths, and Tiffin 2002, 1). In turn, that reality encouraged Frantz Fanon in *Black Skin, White Masks*—first published in French in 1952—to check the psychological impact that created “black [man]” as “not a man” (2008, 1). Further, studying the cultural implication from European colonialism and the anticolonial movement, Fanon in *The Wretched of the Earth*—first published in 1961 in French—states that the independence from the colonizer to its colonized nation, however, it “is quite simply the substitution of one ‘species’ of mankind by another” (2004, 1). It was also during this time the origin of what is known now as postcolonial studies had begun.

A few years later after Fanon, a thinker, with the same spirit, brought postcolonial studies into the more systematic direction. In his book,

Orientalism – that was published for the first time in 1978, Edward W. Said (2003) claims that most of the Western writers and or authors, including “poets, novelists, philosophers, political theorists, economists, and imperial administrators,” perceive the East based on “the basic distinction between East and West” (2). That perspective, which in turn, create the belief that the East “lamentably underhumanized, antidemocratic, backward, barbaric, and . . . undervalued” (150), while the West is otherwise. Thus, Said’s criticism of *Orientalism* becomes one of the influencing critics in recent postcolonial studies.

As one of the thinkers who was influenced by Said’s *Orientalism*, Homi K. Bhabha (1994), presented to fill what had been missed in *Orientalism*. Focusing on the susceptibility of the relationship between the colonized and the colonizer, Bhabha argued that “as a subject of a difference that is almost the same, but not quite”, both of the colonized and the colonizer, had “the desire for a reformed, recognizable Other.” In turn, that relation is also “ambivalence” (122). In short, through hybridity, mimicry, and ambivalency, Bhabha examined how the complex relationship between the colonized and the colonizer.

Meanwhile, Gayatri Chakravorty Spivak (2010) in article entitled *Can the Subaltern Speak?* – first published in *Wedge* journal in 1985, raised the situation of the Indian women with its relation to colonialism. She claims that “the ideological construction of gender keeps the male dominant” both as historiography’s object and insurrection’s subject. Furthermore, in the colonialism context, the subaltern such as the colonized, did not get the historical place to speak. It was even worst for women as subalterns who were “more deeply in shadow” (41).

There are many postcolonial thinkers. However, from all of them, Said, Bhabha, and Spivak are the influencing thinkers than others. Moreover, by Robert J. C. Young (1995, 154), they were called “the holy trinity” of

postcolonial studies. Yet, Bhabha admits that Said's "*Orientalism* inaugurated the postcolonial field"; while Spivak states that Said's *Orientalism* was "the source book in our discipline" (Recited from Moor-Gilbert 1997, 34).

Besides that, even if nowadays many studies are using a postcolonial perspective, there is not a single definition that fixes to explain the term of postcolonial. The use of the prefix *post* in the postcolonial term, for instance, still be arguable by scholars. The use of its prefix can be seen as the sign of temporal or historical periodic because it means *after*, also, it can be seen as the conversion of power, thus, it is the ideological tendency. But, if the injustice is caused by colonialism still able to be found in an independent nation, then considering colonialism power has ended is premature (Loomba 2015, 23). Hence, giving a single definition of the postcolonial term is almost impossible, at least until this time.

Broadly speaking, recently, the use of postcolonial or post-colonial term cover lots of things: Start from the analysis and studies on colonialism institutions; (former) colonized count(r)y and the spread of European Empire discourse; the resistance of colonized society and the response of their colonizer; the complexity of the colonized formation as the subject in colonial discourse; until their legacies toward the nation that have not been and have been independent. The general focus from the whole form of using postcolonial perspective in analysis and studies is to cultural production (Ashcroft, Griffiths, and Tiffin 2013, 205).

a) *Orientalism: Orientalizing the Orient*

In his introduction in *Orientalism*, Said (2003) begins with an explanation of what he means as Orientalism. By that definition, he grounds his argument in his book. He gives three definitions of Orientalism: Academically, generally, and historically (2–3).

In the **first** definition, the more acceptable one, Said defines Orientalism as teaching, writing, and or researching about *the Orient*. The people who do that, Said calls as Orientalist. Hence, the Orientalist can be manifest in historians, sociologists, and anthropologists, despite their focus on studies are generally or specifically toward *the Orient*. Therefore, according to Said, Orientalism is developed and spread “through its doctrines and theses about the Orient and the Oriental” (2003, 2).

Meanwhile, as Ashcroft and Ahluwalia said, what Said means as the Orient, has various meanings based on who uses it (2009, 54–55). For Said, the United States of America associates the Orient with the Far East, including Japan and China. Whereas the British and French, the Orient is associated “based on the Orient’s special place in European Western experience”, in other words, “the place of Europe’s greatest and richest and oldest colonies” (2003, 1).

Furthermore, Orientalism as an academic discipline had appeared at the end of the 18th century. Since that, Orientalist has been collecting much knowledge about the Orient (Ashcroft and Ahluwalia 2009, 55). Hence, for Said, “Orientalism is the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery and practice” (2003, 73). In turn, this first definition is also related to the second definition.

The **second** definition of Orientalism is the general definition. Said gives the second definition as “a style of thought based upon an ontological and epistemological” that are accepted and formed based on “the basic distinction between ‘East’ [the Orient] and (most often) ‘West’ [the Occident]” (2003, 2). What Said calls “imaginative meanings” (2003, 3), in turn, make possible to be formed “imaginative territory” (2003, 15), “imaginative geography” (2003, 54), and

imaginative “history”, or what, in short, Said calls as “imaginative knowledge” (2003, 55) about the Orient.

Further, “as a system of knowledge about the Orient, an accepted grid for filtering through the Orient into Western consciousness” (2003, 6), for Said, Orientalism in the second definition is where “[e]ach Orientalist re-created his own Orient according to the fundamental epistemological rules” (2003, 130). From here, it can be seen that the first and the second definitions of Orientalism have closed meaning as far as both definitions pertain to the formation of viewpoint, consciousness, and belief of Westerners or the Occident toward the Orient. Also, according to Ashcroft and Ahluwalia, this division of the world into the West and the East that has been occurring for centuries shows the existence of binary opposition that the West embraces in dealing with the East (2009, 57). However, certainly, noted that, as Said claims, the Orient is not the entity of the Western imaginative one at all, the Orient is real and material (2003, 2 & 5).

Last but far from least, the **third** definition from Said regarding Orientalism in his book is more historically and materially which is Orientalism “as a Western style for dominating, structuring, and having authority over the Orient”, that is, “the corporate institution for dealing with the Orient . . . by making statements about it, authorizing views of it, describing it, by teaching it, setting it, [and] ruling it” (2003, 3). In this definition, Said grounds his argument on the poststructuralism theories especially on Foucault’s theory about discourse.

In his explanation about discourse, Foucault, as Loomba (2015) said, claims that “[a]ll ideas are ordered through ‘some material medium’” as such. In turn, “[t]his ordering imposes a pattern” that Foucault calls discourse (55). In other words, discourse is a certain knowledge monopoly through a certain device of power. Further,

Loomba asserts, “the concept of discourse extends the notion of a historically and ideologically inflected linguistic field—no utterance is innocent and every utterance tells us something about the world we live in” (2015, 57). In this theoretical framework of discourse also, Said states that “knowledge [about the Orient] gives power [to the Occident, to Orientalist, and Orientalism], more power requires more knowledge, and so on in an increasingly profitable dialectic of information and control” (2003, 36).

In the last chapter of *Orientalism*, Said explains two forms of Orientalism: Latent and manifest Orientalism (2003, 206). Manifest Orientalism seems interchangeable, inconsistent, and plural in its form; latent Orientalism embodies into its form that is constant and stable. While latent Orientalism embodies into its form that is abstract, including consciousness, belief, acknowledgment, etc., about the East; manifest Orientalism embodies within statements and perspective in the East society, including history, literature, sociology, anthropology, and others.

Said’s three definitions regarding Orientalism above, it can be seen that Orientalism is formed historically. Hence, because Orientalism tends to be historical, then manifest orientalism, however, it seems interchangeable, is genuinely built from something constant, that is, the ontological and epistemological distinction between the West and the East. Shortly, manifest orientalism is made possible by latent orientalism. Thus, what Said did in *Orientalism* is “analysis of the Orientalist text”, by examining those texts as “representations as *representations*, not as ‘natural’ depictions of the Orient” (2003, 21).

As it is shown, Orientalism in the three definitions above has tight relation. Through three of them, the Orient and the Occident are distinguished ontologically and epistemologically. The East has been

studied as the object of studies in the Western academic traditions, and the knowledge of them is monopolized as such by the institutions like imperial and colonial which manifest as dominator on it. The consequences of that relation create and strengthen the imaginative binary opposition that the Orientalist built itself. In turn, this condition is made Orientalizing possible.

The impact that is appeared by the distinction of the East and the West is strengthening the East as the *East* in the Western imagination. That condition creates the possibility for Westerners to accept that image as the real East (Said 2003, 67). As result, that condition also creates the “Orient is not the Orient as it is, but the Orient as it has been Orientalized” (Said 2003, 104). Inevitably, the consequences are “the Orient suddenly appeared lamentably under-humanized, antidemocratic, backward, barbaric, and so forth.” (Said 2003, 150). If it is looked deep down, the root of this condition can be found, as Said stated: “It is correct to say that in Orientalizing the Orient, [the Orientalist] not only defined [the Orient] but edited it” (Said 2003, 167).

Note that, this is not only the West that does an Orientalizing toward the East but also the East itself. It is possible not because the East in the Western imagination is the real East so the East postulates it, but it is made possible by the hegemony. As Said explains about the relation between the Occident and the Orient, it “is a relationship of power, of domination, of varying degrees of a complex hegemony” (2003, 5). Because the knowledge/power monopoly on the East that has been done by the Orientalist through imperialism and colonialism, so only certain cultural forms and ideas that dominate the others culture and idea. That is what Said calls—borrowing Gramsci’s theory—as “hegemony . . . that gives Orientalism the durability and the strength” (2003, 7).

b) Postcolonialism as Literary Criticism

What is known as postcolonial literary criticism now is not yet becoming a major force in literary studies before the 1990s (Tyson 2006, 418). Postcolonial literary criticism was just attracting scholars when it was spreading after the 1990s (B. Dobie 2012, 207). Before that years, postcolonial literary criticism was still in the form of origin in two kinds of studies, they were New Literatures studies in the late 1960s (Ashcroft, Griffiths, and Tiffin 2013, 204) and Commonwealth literature studies that were popular in the 1980s (B. Dobie 2012, 206)

The general tendency from the two studies of text above is the focus on cultural identity represented in a postcolonial literary text (Tyson 2006, 419). More specifically, both studies above focus on how the cultural value of the colonizer is strengthened through literary works that they wrote on the one hand, and how the colonized against it through literary works that they produced on the other hand (B. Dobie 2012, 207; Tyson 2006, 427). From here, it can be seen, the tendency from postcolonial literary criticism is to focus on the relationship between literary works and their context (B. Dobie 2012, 213).

As one of the developments of literary studies, postcolonial literary criticism is covered two things (Tyson 2006, 418). First, the subject matter of postcolonial literary criticism is one of literary works in postcolonial context whether it is written by the colonizer or the colonized. Second, in postcolonial literary criticism, indeed, postcolonial theories like Orientalism, colonial discourse, hybridity, mimicry, ambivalency, subaltern, etc. used as the theoretical framework.

3. Postcolonial Narratology

In *Towards a 'Natural' Narratology*, Fludernik (1996) discussed the possibilities of the existence of a combination of narratology and

postcolonial studies. She notes two things that become the possible grounds of the use of postcolonial in narratology. First, related to the use of certain language in the narration which impacts the “cultural norm” that embodies in the narrator's discourse. Second, the use of “‘odd’ pronouns” which is generally obtained in the second-person fiction that causes exploitation of “oddity” in the certain language culture (Fludernik 1996, 273–74). Those two things, indeed, give chances to the use of postcolonial theories.

Alike with what Fludernik offered, that is, postcolonial narratological criticism, Marion Gymnich (2002) continued the discussion about the chances to the combination of narratology and postcolonial more deeply. She explains that the main purpose of what she offers is to explore how the construction of race, ethnicity, gender, and sorts in the narrative text (Gymnich 2002, 62). In other words, to examine the relationship between narrative structure and its concepts within postcolonial studies.

Gerald Prince (2005), in *On a Postcolonial Narratology*, offers postcolonial narratology in a more theoretical and systematic form than what do Fludernik and Gymnich offer. He claims that postcolonial narratology does not limit the focus in a specific medium, whether it is writer, oral, picture, and so forth. Prince’s “(postcolonial) narratology” does not vail in the inductive procedure. At this point, narratology, as Prince’s words, “help to shed light on the nature and functioning of the ideology those narratives represent and construct” in narratives (Prince 2005, 372).

Further, Prince explains the function and the important characteristic of what he formulated that:

As a theory (or science, or poetics) of narrative, (postcolonial) narratology . . . characterizes and articulates narratively pertinent categories and features in order to account for the ways in which narratives are configured and make sense; . . . constituting a tool kit for criticism and because it explores the

potentialities of narrative, (postcolonial) narratology can not only permit the (re)assessment of indefinitely many texts; it can also, perhaps, function as a rhetoric and indicate hitherto unexploited narrative forms. (2005, 379)

Therefore, at this point, Prince's "(postcolonial) narratology" becomes unimpeded to check the "hybridity, mimicry, otherness" and so forth, in the narrative. Yet, Prince amplifies that what he offers "does not aim to identify postcolonial narratives or capture their distinctiveness" (2005, 373).

Two years after Prince offering his (postcolonial) narratology, with the use of parenthesis in the word "postcolonial", Roy Sommer (2007, 69) proposes his criticism toward Prince's offer. According to Sommer, what did Prince offer was nothing more than "a systematic contribution to foundational narrative research". Hence, what Prince offers do not propose "a better understanding of the recurrent features of postcolonial fiction". Moreover, according to Sommer, it is not in line with the postcolonial interest, that is, the "specific features of specific texts embedded in specific cultural and historical contexts" (2007, 70). Also, Sommer claims that, if postcolonial narratology is only initiated to dwell in "narratological distinction" without "exploring why and how it achieves its widely acknowledged anthropological significance as a means of making sense of the world, of constructing memories and identities", then according to Sommer, while quoting Prince, what did Prince offer is "a mere 'stimulus for narratological modelling'" (2007, 71).

At the end of his essay, Sommer (2007) also gives his offer as postcolonial narratology, which alternately he calls "intercultural narratology". According to him, postcolonial narratology is in line with "new narratologies" (postclassical narratology) in general, that tends to examine "narrative and narrative comprehension" through "interpretive, structuralist and cognitive approaches" that contain "theoretical and

methodological exchange” (2007, 76). As consequence, postcolonial narratology, for Sommer, does not address the “narrativity over” postcoloniality (2007, 77).

The last, in their introduction in the book they edited, Divya Dwivedi, Henrik Skov Nielsen, and Richard Walsh (2018, 8) argue that the relevancy of postcolonial narratology and vice versa, locating in the relation of literary studies and postcolonial criticism, that is, postcolonial literary criticism. This combination is not necessarily making postcolonial criticism ignores the focus of narratology toward text (Dwivedi, Nielsen, and Walsh 2018, 17). Hence, the combination between postcolonial criticism and narratology use “to reveal the interpretative and theoretical importance, in postcolonial contexts, of narrative structures and narratological concepts and frameworks, an undertaking that does not reduce . . . the ‘toolbox’ and ‘typologies’ view of narratology” (Dwivedi, Nielsen, and Walsh 2018, 18).

Strictly speaking, what the writer works on in this study, based on the theorizations above and the example of previous postcolonial narratology studies that have been explained in the first subchapter, is combining postcolonial criticism and narratology, and using it in literary criticism, that is, postcolonial narratology criticism. Specifically, the writer uses Said’s Orientalism and Genette’s focalization. Broadly speaking, this combination is addressed to examine focalization in *Burmese Days* while evaluating the possibilities of the existence of Orientalization within.

As an overview, examining focalization in postcolonial narratology criticism, as the example from Dwivedi et al., is useful “for foregrounding, or masking, ideological questions” (2018, 19). Moreover, the use of internal focalization in examining postcolonial in literary criticism “may serve to expose the perspectival limitations of a character in a way analogous to unreliable narration”. Also, examining internal focalization in

certain degrees will relate to examine “the authentication authority of authorial narration, which (in fiction) is constitutive of the ‘facts’” which will also relate to the use of heterodiegetic or homodiegetic personage in literary works. Finally, as Dwivedi et al. explain:

Focalization is often more important about the socially constructed aspects of political situations than the idiosyncrasies of individual subjectivity; it provides for the irreducible role played by beliefs, allegiances, and historical and ideological positionality in the unfolding of social and political struggles. (2018, 20)

At this point, the evaluation typically postcolonial will begin with.