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**Modern Narrative Strategies in 'Dozakhnama': Analysis through Gerard Genette's
Structural Narratology**

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Abstract

The current study focuses on modern narrative theory, particularly emphasizing Gerard Genette's significant contributions to narratology, specifically his insights into three key narrative dimensions: text, focalization, and narration. A primary objective of the study is to conduct a critical analysis of Rabisankar Bal's novel "Dozakhnama." This novel comprises a series of short stories narrated by the author, depicting the lives of Mirza Asad Ullah Khan Ghalib and Saa'dat Hassan Manto. The researchers aim to highlight the novel's portrayal of life during the holocaust,

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emphasizing its thematic significance. The article, through qualitative textual analysis, explores the central concepts outlined in Genette's narrative analysis model, including analepsis (flashbacks) and prolepsis (foreshadowing). Additionally, it delves into the notion of focalization, a fundamental aspect of Genette's theory that distinguishes between the perspectives of the observer and the narrator, while also addressing the psychological aspect of focalization. Through the application of the principles of narratology to "Dozakhnama," the study aims to deepen our comprehension of the text and to enhance our appreciation of its narrative techniques.

Keywords: Modern narrative, Bal's Dozakhnama, analepsis, Genette's theory of narratology

Introduction

Rabisankar Bal (1962-2017) was an Indian Bengali writer based in Kolkata, known for his diverse literary contributions. Primarily a journalist, he ventured into various genres, including novels, short stories, poetry, and essays, with over twenty publications to his credit. His notable works include "Dozakhnama" (Conversations in Hell) and "Aynajibon" (A Mirrored Life), both of which have been translated into English by Arunava Sinha. Recognized as a significant figure in Bengali English Literature, Bal received several accolades for his literary achievements. (Sangat, nd).

"The best novel of the year" as stated by Sunil Gangopadhyay (2024) very tactfully narrates the life incidence of Ghalib and Manto in "Dozakhnama". The distinguished novel by Rabisankar Bal is a very deep novel and its words play with the emotions of the reader. The reader feels himself drowned while reading the thoughts evoked by Bal (Goyal, 2013).

Rabisankar Bal's remarkable novel "Dozakhnama" (2012) delves into the age-old question: Who tells the greatest story—God or Manto! The book titled "Conversations in Hell" is an extraordinary amalgamation of biography, history, and Indian culture. Through captivating dialogues between Manto and Ghalib, Bal intricately weaves together various themes and ideas, leaving readers mesmerized by the depth of their exchanges. As Manto's unpublished novel resurfaces in Lucknow, the authenticity of its contents is called into question, adding layers of intrigue to the

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narrative. Through their dramatic conversations, Manto and Ghalib intertwine their lives, offering readers an intellectual journey through the events that have shaped Indian culture. Praised by critics as a torch illuminating the history of the subcontinent, Bal's audacious novel serves as both an oral tale and a safeguard against oblivion. "Dozakhnama" stands as a testament to the power of storytelling, echoing with the voices of the past and leaving an indelible mark on the literary landscape. (Brohi, 2020)

The researchers utilized the framework of narratology, specifically employing Genette's model (1980) to analyze the first twenty chapters of Dozakhnama. Narratologists, in the study, shift the focus from the content of individual narratives to the underlying structures that recur across all narratives. The researchers delved into the dynamics between the teller and the telling, exploring how stories are constructed and conveyed. Additionally, they adapted categories initially derived from the analysis of short narratives to accommodate the intricacies of longer, novel-length narratives. Through this approach, the researchers aim to provide a comprehensive understanding of storytelling techniques and narrative complexities.

The study employs Genette's model (1980) to analyze the conversations occurring in hell within the novel "Dozakhnama" by Rabisankar Bal, aiming to identify the narrative techniques utilized in the text. The theoretical framework guiding this research is Narrative Theory, which has evolved as an independent field within structuralism. Narrative Theory seeks not only to interpret individual stories but also to understand the nature of storytelling itself. Russian formalist critic Vladimir Propp's (1928) work on Russian folk tales, particularly his book "The Morphology of Folktale" laid the foundation for narratology by identifying recurrent structures and situations in such tales. Narratives, as defined by Rimmon-Kenan (1983, p.2) involve the representation of related events over time with a defined sender and receiver. They can take various forms, including written or oral, and may be based on fictional or factual events. Narratives have historically served as a means of transmitting myths, historical records, and various types of stories, establishing themselves as effective tools for conveying thoughts and ideas (Etchison & Kleist, 2000, p.61).

According to Genette (1980), there are six elements in which the act of narration can be analyzed. These six elements, as stated in *Beginning Theory* by Peter Barry (2009) are narrative mode,

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narrative focalization, person or narrator, narrative time, narrative package, and narrative of words.

The narrative of mood means whether the story is ‘mimetic’ or ‘diegetic’. ‘Mimetic’ means ‘showing’ or ‘dramatizing’ (Turco, 1990). It is slow telling’ in which what is said is staged for readers. ‘diegesis’ means ‘telling’ or ‘relating’. The part of the narrative presented in this way is more ‘rapid’ in which the narrator just says what happens, without trying to show it as it happens. (Barry, 2009, p.227). Narrative focalization deals with the point of view in which the story is told and the category in which it falls, whether it is ‘external’, ‘internal’, or ‘zero focalization’. The person or narrator deals with the voice of the persona, whether it is ‘covert’ or ‘overt’. The narrative time discusses the time of telling the story in which sometimes there are ‘flashbacks’, ‘analeptic’, or ‘proleptic’ (Mlynář, 2020). The narrative package focuses on how the story has been told whether it is ‘frame narrative’ (primary narrative), ‘embedded narrative’ (secondary narrative), or ‘meta narratives’ (narrative within narrative). And lastly, the narrative of words deals with how words are presented. In a word, narration can be done in two ways. One is known as traditional narrative theory and the other is known as modern theory (Pier, 2014).

Research Objectives

- To identify focalization instances in “Dozakhnama”
- To examine the presence of psychological focalization in the text
- To delve into the narrative portrayal of time in the text

Research Questions

- What are the various aspects of focalization evident in “Dozakhnama”?
- What function does psychological focalization serve within the text?
- How are temporal elements depicted in the narrative of “Dozakhnama”?

Literature Review

Percy Lubbock's "The Craft of Fiction" (1921) stands as one of the seminal works of literary criticism focusing on the novel as a literary form and on narrative techniques. Lubbock delves into the formal techniques that give structure and coherence to the novel, emphasizing its fundamental

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unity of structure and form. His approach in this book is influenced by Henry James, particularly in his emphasis on point of view and narrative structure. Lubbock aims to elucidate "The Craft of Fiction" by drawing examples from significant and classic novels such as Leo Tolstoy's "Anna Karenina," Gustave Flaubert's "Madame Bovary," and Henry James' "The Ambassadors." The book distinguishes between the "pictorial" and "dramatic" methods of narration, with particular admiration for the dramatic method, which eliminates the intrusive omniscient author present in the pictorial method. (Lubbock, 1921).

In his work "Aspects of the Novel" (1927), E. M. Forster defines plot as "a narrative of events, the stress being on causality," emphasizing the importance of intelligence, careful recollection, and planning in crafting a plot. Forster distinguishes plot from story, asserting that plot requires elements of surprise. Norman Friedman's "Forms of the Plot" (1955a, 1955b) further explores various forms of plot and categorizes narrators, drawing from the perspectives of New Critics and other formalist critics. These include editorial omniscience, neutral omniscience, "I" as a witness, multiple narrators, selective omniscience, and dramatic mode. Wayne Booth's "The Rhetoric of Fiction" (1961) contributes to narrative theory by discussing the use of language effectively and persuasively in narrative. Booth (1961) critiques the idea of eradicating authorial presence and introduces concepts such as the implied author and reliable/unreliable narrators. Rimmon-Kenan's "Narrative Fiction: Contemporary Poetics" (1983) delves into traditional and modern theories of narration, addressing methodologies such as feminist, Bakhtinian, and reader-response approaches. Mieke Bal's "Narratology: Introduction to the Theory of Narrative" (1997) serves as a comprehensive introduction to the theory of narrative texts, defining narratology as a scientific account of narrative techniques, transmission, reception, and understanding. Bal's (1997) work also addresses challenges posed by modernist texts.

Gérard Genette, in his influential work "Narrative Discourse" (1980), examines various aspects of narrative, including the interaction between mimesis and diegesis, the narrator and the narratee, narrative time, and focalization. Genette (1980, 1988) introduces three fundamental domains of classification: order (the difference between the sequence of events in the story and the time sequence in the plot), duration (the pace of narration), and frequency. He discusses extradiegetic

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and intradiegetic narrators, as well as homodiegetic and heterodiegetic ones, proposing the term "focalization" to distinguish between different components of narration (Rimmon-Kenan, 1983).

Jonathan Culler (1975), a prominent critic, has contributed significantly to narrative theory, particularly in structuralist theory. His work "Structuralist Poetics" (1975) introduces the French structuralist movement to English-speaking audiences. Culler (1975) warns against applying linguistic techniques directly to literature and instead emphasizes the importance of understanding literary structures and meaning. He proposes that literary theory should focus on the activity of interpretation rather than attempting to understand a text itself. However, Culler's views have been criticized for their limitations, particularly in viewing literature as a system of rules and conventions.

Mikhail Bakhtin's (1984) concepts, particularly those of monologism and dialogism, are essential in contemporary analyses of narrative. Bakhtin critiques texts that establish a singular truth or repress otherness as monological, advocating for plurality and otherness through dialogism. He emphasizes the polyphony of voices engaged in endless dialogical play.

Qasim and Qasim (2022) analyzed the Punjabi folktale Sohni Mahiwal using Greimas Actantial model, revealing the presence of major actantial categories like subject, object, sender, receiver, helper, and opponent. Multiple characters were found to be involved in various actant classes simultaneously in the folktale. The structural analysis uncovered two parallel acts/episodes in the tale, serving a didactic function at the socio-cultural level while entertaining the audience. The narrative successfully conveys the culturally imparted message that individuals who defy social norms are destined to face consequences, emphasizing the theme of true love and societal norms.

Another study (Matsevko-Bekerska et al., 2022) explores the genre specificity of the novel, focusing on the metamodernist mood of the modern era and the transformation of literary methodologies. It critically reviews key stages in the history of novel studies and delves into understanding the poetic aspects of the author's style. The research compares the stylistic differences between Canadian writer Lucy Maud Montgomery and US writer Eleanor Porter within the context of modernist worldview

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and typological analysis. The paper suggests expanding narratology's methodological horizons beyond literary studies, into a broader context and even outside of fiction.

Abdulrazzik and Geedallah (2021) employ Gerard Genette's theory to analyze the novel "Great Expectations" by Charles Dickens, focusing on narrative techniques like analepsis and prolepsis. It explores the chronological and anachronological order of the novel through semi-statistical deduction of anachronism's effect on narrative time. The research delves into the alternation of narrative movements of duration, including deceleration techniques like descriptive pause and acceleration techniques like ellipsis.

The narration has been extensively discussed in numerous critical anthologies covering literary theory and various critical approaches, providing further insights into the topic.

Research Methodology

Narratology is a modern cross-disciplinary school related to semiotics, literary studies, mythocriticism, and linguistics, focusing on the relationship between narrative events and their communication characteristics. It is considered a branch of philosophical knowledge confirming narrative as a prototype of the epistemological matrix, with two eventful ranges - referential and discursive. The history of narratology includes periods of literary and humanitarian understanding, analysis methodology, consideration of narrative in rhetorical approaches, eventfulness, chronotopical line-up, and focalization. Narratology provides key concepts and analytical tools for interdisciplinary analysis of narrative features like plot, point of view, speech presentation, and ideological perspective, tracing its development from classical poetics to the present. (Bal, 1997)

This article examines the narrative structure of "Dozakhnama", with a particular focus on time, focalization, and narration (Genette, 1980). Below is a detailed analysis of these aspects:

Time

Time in narrative can be defined as the relationship between the chronology of events in the story and their presentation in the text. Gerard Genette (1980) identifies three aspects of time in fictional

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narratives: order, duration, and frequency. Order refers to discrepancies between the sequence of events in the story and their presentation in the text, such as analepsis (flashbacks) and prolepsis (foreshadowing). Duration is the ratio between story-duration and text-duration, with acceleration and deceleration representing different relationships between the two. Frequency relates to the number of times an event appears in the story and how many times it is narrated in the text.

Focalization

Focalization refers to the angle of vision through which the story is filtered in the text (Genette, 1980). It can be classified as either external or internal to the story, with external focalization being narrated by the author and internal focalization being related to events within the story. Focalization has three facets: perceptual (space and time), psychological (mind and emotions), and ideological (norms and values).

Narration

Narration can be distinguished based on various aspects, including the position of the narrator relative to the story (extradiegetic, diegetic, hypodiegetic, hypo-hypodiegetic) and the relationship between narration and story (ulterior, anterior, simultaneous). Readers typically trust reliable narrators and may be suspicious of unreliable ones (Etchison & Kleist, 2000).

Overall, the narrative structure of “Dozakhnama” is analyzed in terms of its handling of time, focalization, and narration, shedding light on the intricate techniques employed by the author.

Textual Analysis of “Dozakhnama”

This part focuses on three main aspects explained in the previous part i.e. narration, focalization, and time. In other words, this part analyzes the first twenty chapters of “Dozakhnama” from the perspective of narratology with specific reference to Gerard Genette’s (1980) and Rimmon Kennan’s (1983) views as already explained.

Time

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Narrative time, as the researchers have explained, explores analepsis and prolepsis in a text. These concepts have been given by Gerard Genette (1980) in his theory of narratology. Analepsis deals with flashbacks and prolepsis deals with foreshadowing. While analyzing “Dozakhnama”, the researchers observed that the whole text of “Dozakhnama” deals with flashbacks (analepsis). The researchers have quoted examples from the text.

- “The person I met there was Parveen Talhar, a senior government officer. She made the history of Lucknow come alive, as though it were taking place before her eyes. You will no longer find the tawaifs you read about Lucknow or in Umrao Jaan, she told me...lesser than history.”

The paragraph has been taken from the very first chapter of “Dozakhnama”. The researchers observe that the paragraph is a flashback. The writer has narrated an event from the past. The writer is pointing towards the past directly. This is just an incident. Same as this, the whole novel is an example of flashbacks. Bal has narrated so many events from the past. He is narrating stories that have happened in the past. So, “Dozakhnama” is a novel that deals with the flashback technique of narrating any story. The paragraph evidently shows the writer is talking about how he met the person once. Flashback deals with past events. So this is an instance from “Dozakhnama”.

- “Khwaja Ghulam Husain Khan’s daughter was married to Abdullah Beg Khan. He divided his time between Lucknow, Hyderabad, and Alwar _____ He was in the king’s army, you see. He had no home of his own. Mirza Asad Ullah was born in Kale Mahal.”

Another example of a flashback from “Dozakhnama”. The writer is narrating a story from the past and telling his readers about a character Khuaja Ghulam Beg. Whose daughter was married to Abdullah Beg Khan. By narrating this event, Bal is coming towards his main character who is mirza Asad Ullah Khan Ghallib. Bal is telling to his readers that how Ghalib spent his early life. With whom he lived and where he lived. In the next lines, Bal goes into the details of Ghalib’s life.

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- “A dervish surfaced from the blue waters of the Yamuna. Round-eyed, Abid Mian recounted the story. Do you dream, mian? A dervish surfaced from the water of the Yamuna.”

This is also an example of a flashback. Bal is narrating a story of Dervish from the past. The purpose of narrating this story to the readers is to awaken a sense of beyond the limits. Bal is trying to make his readers think about freedom. By narrating the story about the mirror which belonged to that dervish. Bal is going across the spiritual limits. That one can also reach that spirituality level of dervish. The level which that dervish was enjoying.

- “They were made of the broken arrows of my warrior ancestors.”

Here prolepsis has been explained while reading these lines. As Genette explains in his model, there are two types of texts. One refers towards the past (flashback) and the other one refers towards the future (foreshadowing). The above line has been taken from the very start of the chapter. The writer is pointing towards Mirza Ghalib. He is talking about Ghalib’s strength how powerful he was. The writer has compared the quills of Ghalib with those broken arrows that were broken during the war. These broken arrows refer towards the hard work of Ghalib. Obviously during war when one fights then an arrow breaks. A broken arrow is the significance of fight, hard work, and effort. That’s why Ghalib’s life has been compared to a broken arrow because his life was full of effort and hard work. It is a well-known fact that Ghalib wrote poetry with great taste. Everyone relishes the words written by Ghalib. The author is praising here that the seed of poetry was inborn in Ghalib. Whatever he wrote touched the hearts of readers. The words that were written in the pen of Ghalib those words changed the lives of so many people. This instance also refers to frequency which has been discussed in Genette’s model (1980), because the writer has discussed Manto and Ghalib many a time.

Focalization

Focalization is the angle through which the text is filtered. The focalization is of two types, narrator focalization and character focalization. In this novel “Dozakhnama”, zero focalization is used. In other words, narrator focalization can be observed throughout “Dozakhnama”. Because the

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researchers have observed that the narrator has narrated so many stories throughout the novel. The primary narrative of “Dozakhnama” is about two legendary people. One is Saadat Hassan Manto and Mirza Asad Ullah Khan Ghalib. There are so many secondary narratives also. For example, the narrative about Kallu and so many other people. Another aspect of Focalization can be observed. Psychological facet of focalization. The psychological focalization can be defined as it affects the emotions and feelings of the reader, directly. When the researchers were reading “Dozakhnama”, they felt each word of Rabisankar Bal by heart. The researchers felt lost in the beautiful narrative of “Dozakhnama”. The researchers have quoted several lines from “Dozakhnama” to show focalization. The examples have been narrated below:

- “The birds that Asad saw in the dervish’s mirror were born in Ittar sahib’s story. You’ve had to put up with a lot of bakwas, a whole heap of nonsense, all this time, so let us have the story now. But you know what, I love switching from one story to another, in these stories I am sometimes the dervish, sometimes Ittar sahib, sometimes Kallu. And as for Mirza sahib, he is deep inside me.”

The text is clearly showing zero focalization. The narrator is talking about Mirza Ghalib and those words he saw in the dervish’s mirror. He has also narrated Ittar Sahib’s story. In the third line, the narrator means Rabisankar Bal who is admitting himself that he loves to switch from one story to another story. He talks about dervish some other moment he talks about Ittar Sahib some other moment he talks about Kallu. And Mirza Ghalib is most important for him. So this is a clear example of zero focalization. No one is the narrator but Rabisankar Bal himself.

The primary narrative is about Manto and Ghalib. Secondary narratives are so many about different people. Examples have been given below.

- “Who has written this dastan, really? Is it I, Saadat Hasan Manto, or my ghost? All his life, Manto hankered for conversation with just one man. Mirza Asad Ullah Khan Ghalib. Mirza was particularly fond of Ghazal of Abdur Kadir Bedil, which he often used to quote from. My story is echoed around the world, But I am only an emptiness. Bedil seemed to have written the lines specifically for Mirza. Did he have me in mind too?”

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The upper paragraph clearly shows the primary narrative of “Dozakhnama” which is about Manto and Ghalib. By the words chosen, the researchers can analyse the importance of the primary narrative because Bal has focused Manto and Ghalib.

- “And where did you get the dates?”

After a few moments of silence, Hallaj stood upright, like a tree. ‘shake me,’ he said.

- Why, pir sahib?
- Try it. Hallaj smiled.”

The upper lines are examples of secondary narrative. Bal is narrating the story of Hallaj. There are so many other secondary narratives that have been narrated by Rabisankar Bal. like the narrative of Kallu, Tabbasum, Farid Mian, Abdullah Khan beg, Umrao Begum, Falak Ara, Dervish, and so many other secondary narratives. These narratives are known as secondary narratives because all are narrating a different story but somewhere these secondary narratives are linked with the primary narrative.

- “It wasn’t pride, Manto bhai, but wounds.....”

This is an example of External focalization used by Gennette in his model. According to external focalization, the whole story has been related by the author. The whole “Dozakhnama” is an instance of external focalization. Bal has explained the different moments of Manto and Ghalib in his own words. He portrays his words in a very beautiful way. The whole “Dozakhnama” is a portrayal of a beautiful conversation. This conversation is between two people, Manto and Ghalib. At some place, Ghalib is talking and narrating his life to Manto. At another place, Manto is narrating his incidents to Ghalib. This is a very beautiful effort by the author. That is why the author has highlighted on the title page that “Dozakhnama” is a type of conversation in Hell. Here hell does not refer to some place of fire. But it refers to this life which is full of effort. Somewhere this life gives us peace like Jannah and somewhere it demands effort and it burns us in the fire of effort. The above line refers to this concept of “Hell”. Ghalib is talking and telling Manto that his

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poetry is very much impressive. It touches people emotionally. Ghalib tells the reason for this attractiveness. He says his poetry is attractive because it narrates the wounds of Ghalib. It narrates the life of Ghalib in a real span of life. His poetry is not artificial. But it deals with the real incidents of Ghalib's life. It is a well-known fact that everything real touches the heart of the reader. Through external focalization writer explains the real beauty of Ghalib's poetry.

- "Allah is merciful, perhaps this was his plan for me"

This line is an example of external focalization and frequency. To talk about external focalization here again Mirza Ghalib has been pointed out by the narrator. The narrator is speaking about Ghalib's poetry and that it was Allah's mercy upon him that he wrote such wonderful poetry. The narrator admits that Allah's plans are the best plan. He plans best for us. He never decides anything bad for us. This is His mercy upon His creatures that he never puts us in trouble. He gives us trouble but according to our power. The second aspect is frequency. The repetitive kind is shown in this line. Throughout the novel, the narrator narrates the incidents between Manto and Ghalib. The researchers have not observed Ghalib or Manto talking about themselves. But it's the narrator who is talking about them and narrating their incidents.

Facets of Focalization

As it has been discussed earlier focalization has three facets, Perceptual, Psychological, and ideological. The psychological facet of focalization is present in "Dozakhnama". Because each aspect of "Dozakhnama" affects the reader emotionally. It deals with the psyche and feelings of the reader. A reader feels each word of these conversations which have been held in dozakh. Specifically, Bal has quoted Mirza Ghalib's poetry to explain the incidents of "Dozakhnama". As Ghalib is the primary narrative of "Dozakhnama". Mirza Ghalib is known as a very famous poet and his poetry impresses the readers of whole world. It has a characteristic that it awakens the feelings of a reader. Bal has correctly defined every situation by quoting the verse of Ghalib. So, "Dozakhnama" affects readers' feelings which is why it has a psychological focalization in itself. The examples have been narrated below:

مہرباں ہو کے بلا لو مجھے چاہو جس وقت

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میں گیا وقت نہیں ہوں کہ پھر آ بھی نہ سکوں

مت سہل ہمیں جانو پھرتا ہے فلک برسوں

تب خاک کے پردے سے انسان نکلتے ہیں

ہوئی مدت کے غالب مر گیا، پر یاد آتا ہے

وہ ہر اک بات پہ کہنا کہ یوں ہوتا تو کیا ہوتا

- Look Saki, the night is ending
Fill my cup with wine
They're racing upwards there
Be quick, time is flying

The examples have been taken from “Dozakhnama”. These are a few examples of the psychological facet of focalization. Scholars and researchers can analyze the psychological aspect of these few examples. These are verses of Mirza Ghalib and he is the prominent figure of the novel discussed by Rabisankar Bal. In these verses, Ghalib is talking about the different cruel realities of this life. Through which one passes on different phases of one’s life. These verses are analysed one by one. **1)** In the first image Ghalib is talking about himself specifically and a human being generally. He is saying that a man is not like a time or any other nonliving thing. One cannot expect from man that if he would be needed then he would not come. He is not like time which passes once and never comes back. Ghalib is actually giving a hope to his readers that he is available for his loved one all the time. He is also giving a lesson to his readers be supportive of your dear ones. Do not be the time that never comes back. The researchers analyzed that the words that Ghalib has used in this verse and all other verses are very effective. Scholars and researchers can observe psychological facets in the language chosen by Ghalib. **2)** In the second verse Ghalib is talking about the worth of humans effectively. He is saying that don’t don’t consider us worthless we are created after a lot of effort. This is one aspect. Besides human beings, researchers can find out other aspects of this verse. This universe was created after so much effort and work. One cannot consider this universe useless. And if one talks about one’s self. It takes a long time to complete

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something in a proper and arranged manner. It takes a long time to reach a level of success and happiness. So, Ghalib has very beautifully explained his concept in this verse. **3)** In the third verse, Ghalib gives a reference towards himself. He is saying that after his (Ghalib's) death, his loved ones will miss his words. But overall again it is a talk about humanity. That we waste our time while seeking opportunities. We sit useless and wait for a miracle. But miracles do not happen without effort. Opportunities do not come without struggle. Opportunities demand hard work. Ghalib is pointing towards this idea very beautifully. The reader gets motivated after reading this verse written by Ghalib. **4)** The last lines have been chosen from "Dozakhnama". These words are also spoken by Ghalib. These words are a translation of Ghalib's verse into English. Ghalib has portrayed a scene where it is night and he is enjoying wine with his friends. Over time, he starts drinking wine quickly because he wants to enjoy it more and he is afraid that time is flying. Again Ghalib is psychologically affecting his writing by giving an expression of 'be quick'. He is telling his readers that time is flying. Symbolically, he means that life is flying. Time is a symbol of opportunity. Ghalib is addressing his readers that we should enjoy more and more opportunities before death approaches us.

- "It wasn't pride Manto bhai but wounds"

This is a very beautiful example of psychological focalization. Ghalib is talking about his poetry that it does not reflect pride but wounds. Researchers can feel it because the poetry that explains feelings is more powerful than the poetry that talks about status or materialism. This type of poetry which talks about sad feelings and gloomy attitudes, affects directly the heart of the reader. The reader gets involved in this type of poetry emotionally and psychologically.

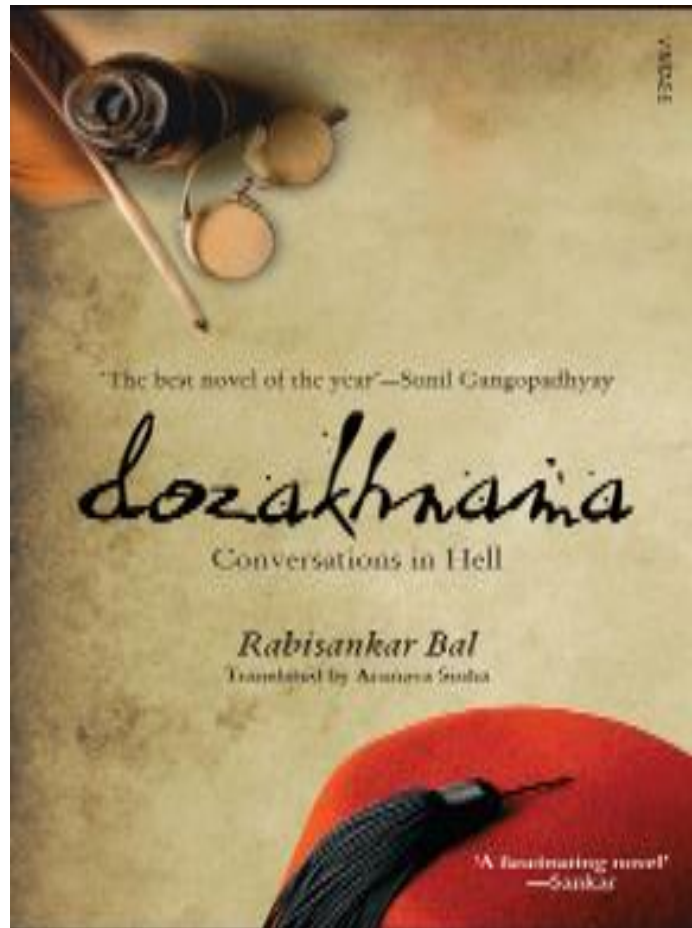
- "You know that the color of waiting is, blue"

This is an example of psychological focalization. The narrator is talking about waiting. The trouble that one faces during this wait. The narrator is symbolizing this wait with the color blue. According to him, this blue color drips from depression. It reflects depression, just like a long wait leads one into depression. And that wait becomes hard for the person who is waiting. A very beautiful example of psychological focalization.

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Lastly, the title page of this novel “Dozakhnama” is also a psychological facet. Scholars and researchers can analyze the title page of this book and how it is getting on the nerves of its readers.



The prospective researchers can analyze the font style of “Dozakhnama”. It captivates the attention of the readers. The subtitle “Conversations in Hell” again attracts the reader emotionally. The reader wants to read these conversations. The reader wants to know which type of conversations take place in hell. Lastly, the color selection of the cover page is very appealing to readers. The color is dull just like hell. It also resembles dust and dust symbolizes human beings. So these two words dull and dust describe the whole novel, hell and two persons who conversate in hell throughout the novel. In a word, the title page of “Dozakhnama” is psychologically appealing to readers.

Conclusion

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The novel "Dozakhnama" by Rabisankar Bal has been subjected to a detailed analysis using the framework of narratology. This research delves into the application of Gerard Genette's narrative theory to the first twenty chapters of "Dozakhnama," as well as drawing insights from S. Rimmon Kenan's work on narrative fiction. The focus lies on exploring three key aspects of Genette's theory: time, narration, and focalization, with particular emphasis on the psychological facet of focalization.

Pedagogically, this study underscores the significance of modern narratology in enhancing the understanding and interpretation of fictional texts. By applying narratological concepts, such as those elucidated by Genette, readers can engage in a deeper analysis of literary works, gaining insights into the complexities of narrative structure and technique. This approach not only enriches the reading experience but also fosters critical thinking skills among students and scholars.

Moreover, the researchers' meticulous examination of "Dozakhnama" through the lens of narratology highlights the relevance and applicability of theoretical frameworks in literary analysis. By systematically dissecting the novel's temporal dynamics, narrative modes, and focalizing perspectives, scholars gain a comprehensive understanding of its thematic depth and artistic nuances.

Furthermore, the pedagogical implications extend to the broader context of literary studies, where the integration of narratological theories into curricula can enhance students' analytical abilities and foster a deeper appreciation for the complexities of narrative artistry. Through guided discussions, close readings, and research projects, educators can empower students to explore narrative structures, identify narrative techniques, and critically evaluate how authors manipulate storytelling conventions to convey meaning.

To conclude, the application of modern narratology to the analysis of "Dozakhnama" not only enriches our understanding of the novel but also underscores the pedagogical value of incorporating theoretical frameworks into literary studies. By engaging with narratological concepts, students and scholars alike can develop a more nuanced appreciation for the intricacies

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of narrative construction and interpretation, thereby deepening their engagement with literary texts.

Disclaimer: For the refinement of language, the researchers took help by employing both ChatGPT and Grammarly.

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