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RESEARCH PAPER

Multiple Perspectives as Narrative Resistance in Postcolonial Rewritings of Western Canonical Texts

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ABSTRACT

The present study aims at examining the narrative technique of multiple perspectives employed as a political tool in the rewritings: *Season of Migration to the North, Wide Sargasso Sea,* and *Unmarriageable* to amplify the voices of the oppressed and eventually to transform the discourse of postcolonial identity and agency. Drawing on Edward Said's (1993) concept of contrapuntal reading, these rewritings engage with the western literary canon and reclaim their lost histories while confronting the forces of imperialism. Through techniques such as fragmentation, multiple perspectives, and narrative ingenuity, the texts critique the biases of the Western canon and assert alternative modes of cultural resistance. The findings of the study demonstrate that the rewritings show how literature, through postcolonial approaches, can help decolonize culture, rewrite history, and promote a more diverse understanding of identity, language, and belonging.

KEYWORDS Postcolonial Rewritings, Narrative and Discursive Techniques, Contrapuntal Analysis, Decolonizing Literature, Identity and Agency, Marginalized Perspectives

Introduction

This study argues that the rewritings of the postcolonial context bring out the supressed local cultures particularly their languages. These rewritings are aimed at reclaiming and reasserting cultural identity by reinstating these languages and practices into literature. The revival of the local languages is not just an element of preserving the language, but rather a way of rebelling against the colonial powers that wanted to change their identities. John Mc Leod (2000) quotes from *The Empire Writes Back* (1989) 'the new 'English' of the colonized place was different from the language at the colonial centre, separated by an unbridgeable gap: 'this absence or gap is not negative but positive in its effects' (p.62).

In this context, the narrative and discursive techniques employed in the rewritings, *Season of Migration to the North* by Salih, *Wide Sargasso Sea* by Rhys, and *Unmarriageable* by Kamal seem vital in critiquing the issues of cultural dominance, colonialism, and postcolonial identity. These rewritings help authors not only challenge Western Literary Canon and cultural domination but address their own sociopolitical contexts.

This study further assumes that Postcolonial writers manipulate multiple narrative and discursive techniques like the use of multiple narrators, non-linear timelines, stream of consciousness, flashbacks and flash forwards, foreshadowing, symbols and imagery and

skilfully engage with the complexities of identity, power, and resistance within postcolonial contexts. Pramod Nayar (2008) states, "Language and empire have always gone together" (p.245). In the process of colonialism, the empirical forces wanted to generate their own grammar, vocabulary and command thereby removing the significance of non-European languages from the 'official transactions' (p.245). Mingolo (2003) highlights how Spanish, Dutch, English and Portuguese emerged as the leading languages across the world because the imperial machinery enabled them to spread during the colonial period, which in most cases suppressed the local language and culture.

However, the linguistic reclaiming by the colonized frequently results in the hybridization of cultures and languages, and the emergence of new expressions that testify to the state of colonial experience and the persistence of indigenous cultures. This type of hybridization gives rise to new expressions but also depicts the power relations inherent to colonial relationships. Hence, the politics of language, literature, and translation are inseparable in postcolonial studies as they demonstrate how language can simultaneously support and oppose colonial rule. One of the areas where this interdependence is most evident is cultural appropriation. Postcolonial authors do not just work with the legacies of colonialism by simply rejection, but by working to reshape and re-use aspects of the colonizing culture to express their own experiences, histories and identities. (Jeffress, 2008, p.15). In such appropriations they disrupt colonial forms, disrupt dominant narratives and via these forms they are asserting their agency in a subversive and creative way. Through reclaiming and reworking the language, symbols and practices of the colonizer, these writers transform instruments of oppression into expressions of self and cultural renewal thus establishing their identity on a broad scale.

In this way, narrative and discursive techniques are crucial elements in postcolonial literature to deal with cultural appropriation because they allow the authors to confront the power relations that support the exploitation and manipulation of colonized cultures. In these narratives, the postcolonial authors criticize the incessant impact of cultural dominance and highlight the strength of self-definition against colonial rule. By providing a counter-narrative to the hegemonic colonial discourse, authors present the voice of the colonized through the skilful use of narrative techniques.

Literature Review

Language plays an essential role in counter-canon literature, as it is often the medium through which people rebel and decolonize. From the perspective of Ngũgĩ and other writers, it is crucial to write in native languages to revitalize cultural identity and resist the linguistic domination of colonial powers. Nayar (2008) makes it very clear that language plays an important role in building narratives in postcolonial rewritings:

> "Texts use aesthetics and narratives to make their protest or critique. There is no politics without rhetoric, no protest without language, no 'anti-'without narrative. Just as Racism and colonialism used language and rhetoric to discriminate, Post colonialism deploy language, narrative and particular forms for their critique" (p.220)

Formalist and structuralist traditions also guide us regarding the way narrative and discursive patterns become ideological instruments. Russian Formalism and Prague Structuralism, e.g., anticipate the significance of literary devices and language structures in the meaning development. Russian Formalists such as Shklovsky (1977) and Jakobson (1987) focused their interests on defamiliarization when they argued that literature destabilized habitual perception by using new narrative devices (Newton,

1988). These methods can be used in rewritings of colonies to estrange the colonial scripts, and reveal their own ideological presumptions, shaking the traditional formulations of history and identity within the canon.

Prague Structuralists like Mukarovsky and Jakobson hypothesized literature as a functional system through which language is foregrounded to produce aesthetic and ideological effects by the same line of reasoning. Their theory of foregrounding is particularly evident in the area of postcolonial writing, where failure to conform to the standard colonial English is turned into a subversive and assertive measure of identity. Postcolonial writers transform literary form into a form of political intervention through the manipulation of narrative arrangements, time and language conventions.

Postcolonial narrative techniques can also be understood with the help of the anti-mimetic theory of Bertolt Brecht (1964). Brecht rejected the mimetic classical realism and created the alienation effect that required viewers to critically reflect on ideological constituents and not necessarily be passive consumers of the story (John White, 2004). Postcolonial rewrites are also attempts to break the chords of realism to expose colonial power relations and destroy hegemonic discourses. These writings provoke the reader to doubt the ideological basis of colonial and postcolonial identities by refusing them the chance of a fluid narrative submergence.

Relatedly, Genetic structuralism as presented by Lucien Goldman (1975) is a different method of approach, particularly through his concepts of literary devices, literary functions and chains of norms. Goldman theorized that forms of literatures are a collective consciousness of society groups and grow within the context of historical conditions (Zimmerman, 1978). The postcolonial rewritings are thus responses to the historical condition of colonization as in the narration they are able to represent the collective experience of displacement, resistance, and cultural negotiation. The shift of the literary conventions in postcolonial context reveals that rewriting is not an aesthetic practice only but an historical one and ideological one as well.

Impressionism and Surrealism also teach a lot about experimenting with the narrative (Tythacott,2003). Surrealism, with its emphasis on dreams, fragmentation and unconsciousness, enables postcolonial writers to represent the psychological trauma of colonialism, the fractured subjectivities of the imperial domination. Impressionism and its focus on subjective perception and interiority have an impact on stream of consciousness and fragmented narration approaches, frequently applied to postcolonial rewritings to tell identity as fluid and contested. This aesthetics thus assist the postcolonial literature to dismantle the linear Eurocentric narratives and solid notions of identity.

Together, all these theoretical frames indicate that postcolonial rewritings are not merely thematic responses to colonialism, but are also formal and discursive reacts as well. Postcolonial authors make the literary form a site of resistance, critique, and remaking of identity by manipulating narrative structures, linguistic norms, and aesthetic conventions. These texts conform with Said's ideology that literature is enthroned in worldly power relations and that it plays an active role in the construction, deconstruction, and reconstruction of cultural and political realities.

While canonical works like *Heart of Darkness*, *Jane Eyre*, and *Pride and Prejudice* have long been celebrated for their canonical qualities, they also reflect the ideologies of colonialism, often marginalizing and silencing the voices of the colonized peoples. Post-colonialism challenges these dominant canonical narratives established by colonial powers,

offering counter-canonical perspectives that seek to rewrite history from the viewpoint of the colonized (Berquist, 2006, p.78).

The term counter canon encompasses writers of the former colonies, ethnic minorities in the colonizing state, and people whose stories are contrary to the commonly understood historical and cultural narratives. Their stories enrich the picture of colonial domination and postcolonial experiences showing the impact of colonization on identity, culture, and social systems. Countless non-conventional journal articles in postcolonial studies do the direct analysis of origins and the effects of colonialism (Tiffin,1995, p.99). They scrutinize the cruelty, deprivation, annihilation of culture and psychological impacts of colonial rule, challenging the justifications of colonialism included in writings mostly from authoritative colonized countries. Thus, a reviewing process of European historical and fictional records is important and inevitable. These essentially post-colonial subversive tactics are what we can point-out in such texts, and they are perhaps the most common features of post-colonial discourse generally (Tiffin, 1995).

Alongside postcolonial counter literatures, these authors further portray the experiences of individuals straddling through various cultures, identity reconstruction from the colonial powers, and the formulation of a unique hybrid identity from the colonial interactions, engaging with the ideas of nationality, ethnicity, and belonging.

Post-colonial literatures are thus constituted in counter-discursive rather than homologous practices, and they offer fields of counter-discursive strategies to the dominant discourse. By refusing and deconstructing the 'master narrative' of Western history, and by interrogating both its tropes and content, post-colonial writers are recapturing notions of self from the 'other' and investigating the destructive binarism inherent in these constructs. The operation of post-colonial counter-discourse is dynamic, not static: it does not seek to subvert the dominant with a view to taking its place, but to evolve, in Wilson Harris's formulation in his work *Palace of the Peacock* (1960), textual strategies which continually 'consume' their 'own biases at the same time as they expose and erode those of the dominant discourse' (Tiffin, 1988, p.179).

Moreover, Counter-canon is an attempt to create and rewrite history and culture from the views of the marginalized or the peripheral individuals and it involves crediting the indigenous peoples, their cultures, language, and traditions that colonization aimed to eradicate or diminish. Decolonization of Literature permeates the idea of presenting the voiceless through the support and recognition of the non-traditional works — a catalyst in the struggle against the colonialism of literature. It promotes a multidimensional concept of literary greatness which respects the multiplicity and depth of works of universal literature. Fanon (1973) had highlighted the use of language as a ploy long time ago: "The employment of language for assimilation, and the subsequent rebellion against linguistic integration and alienation has become commonplace that is characterizing colonial life" (qtd. in Gendzier, 1973, p.47). The development of the counter-canon in postcolonial studies not only broadens the literary scene but, also becomes the key tool for unveiling the domineering role of colonialism in literature and culture. By working with this literature, we are able to become a part of the dialogue that is not confined by the limits of culture, history and nations. It offers into the perennial impacts of colonialism and the departure to postcolonial identities and prospects.

In short, through the selection of counter-canonical works, the indigenous peoples can undo stereotypes and present a diversity of views on the topics of identity, resistance, and belonging in postcolonial times. They examine historical power imbalances that shaped both art and life, contributing to the development of an inclusive, just, and

deconstructed literary and social environment. Through exploration of different stories, languages, and identities, these books lift us from the limits of our known world, allowing us to see through the power of imagination and action how literature can make a difference.

The effect of colonial domination on the literary production of the colonized is thus of a plural nature. The challenges involved in creating identity through writing raise important questions about how we understand and represent identity in autobiographies, where identity itself is shaped by external meanings and influences. The result of this desire for discursive identity is the adoption of narrative forms which tend to displace and subvert the norms imposed by the colonizer upon the colonized; the divisions and pluralities of the colonial heritage are subsumed into the narrative matrix and turned to the determination of a postcolonial identity. (In Murdoch, 1993, p. 71).

Season of Migration to the North by Salih (2009), a Sudanese writer is seen as a direct rebuttal of Conrad's *Heart of Darkness (*1899). The novel is set against the backdrop of Sudanese independence movement and is a critique of western imperialism and its portrayal of the colonial history of Sudan by giving them a human face. In this novel, the narrator is an educated young man from Sudan who returns to his village after completing his education from England. He comes back as a positive character who wants to narrate what he has seen in other countries and wants to adjust with the society of his country. On the other hand, the protagonist of the novel, Mustafa is a stranger in his own community and carries an air of mystery to him. His stay in London was mostly due to his resentment against the colonial powers and his desire to fight against the colonial suppressive system. He was in fact fighting colonialism in his own way by deceiving the English women. The narrator is all alone to contemplate Mustafa's life and what the character does to the narrator and to the future of Sudan. The final scene of the novel finds the narrator stuck between the village and the Western colonial world, pondering over the fate of the protagonist and his nation. In this way, the novel critiques the cultural hegemony and misappropriation that are a hallmark of colonialist enterprise. The novel provides a subjective perspective on the experiences of colonialism and patriarchy. This emphasis on subjectivity challenges the objective, authoritative narrative that has characterized colonialist and patriarchal representations. *Wide Sargasso Sea* (1966) by Rhys is considered a masterpiece of postcolonial literature that revises the Western canon. It offers a revisionist perspective on the character of Bertha Mason in Bronte's *Jane Eyre*, (1847) giving her a voice and a history that she was denied in the original novel (Mardorossian,1999). By doing so, Rhys challenges dominant Western representations of colonialism and its aftermath, and offers a different perspective on the cultural, historical, and political context of Caribbean. Instead of presenting Antoinette as a stereotype, a simple, two-dimensional character is developed who challenges static binaries that exist in *Jane Eyre*, such as the head versus the heart or the white man's burden versus the savages. Antoinette defies these binaries and shows how they are artificial, put in place by colonialism. Thus, by providing a voice to Bertha and detailing her tragic past which the original Bronte's novel did absolutely nothing to, Rhys disputes the colonialist paradigms of the Western World and allows for further analysis of the issues of identity, displacement and fighting against oppression in a postcolonial world. Thus, Rhys encourages people to think about history and its products, as well as to contemplate the consequences of colonialism on the world. The novel also demands the colonialist and racist features existing in *Jane Eyre* by re-imagining colonialist imagery, resisting racism, deconstructing dualism and insisting on the individuality (Laiche, 2020). *Unmarriageable* (2019) by Kamal is another counter canon text of Pakistani origin-a direct rebuttal of Jane Austen's *Pride and Prejudice* (1813*).* The novel takes place in Pakistan and shows women in a contemporary South Asian setting, which makes it stand in contrast to *Pride and Prejudice* by retaining its message for women's emancipation. It

exposes the restrictions that South Asian women face in terms of the options available to them and presents an analysis of love, marriage, and female autonomy in contrast to Austen's novel. Valentine Darsee in *Unmarriageable* is the contemporary adaptation of Fitzwilliam Darcy of Jane Austen's novel. In the beginning, Alys perceives Darsee as unfriendly and arrogant, which he proves when he makes a rude comment about her at a wedding. However, as the story unfolds, the readers get a glimpse of a considerate, honourable, and benevolent young man who secretly assists individuals in need. At the end of the novel, Alys appreciates the good side of Darsee, and they have a proper relationship built on love and respect for each other (Buck, 2025). Alys Binat serves as the ideological hub of Unmarriageable, a form of contemporary, critical feminine awareness in the conservative social structure of South Asia. In contrast to conventional heroines whose identities are strongly connected to marriage opportunities, Alys is an intellectual free agent, a morally forceful, and anti-patriarchal character. Her character questions the cultural conventions of defining the value of women mostly in terms of marital status thus prefiguring the theme of female agency and self-respect.

Material and Methods

The present paper utilizes Contrapuntal reading as the methodological route towards analyzing the discursive and narrative strategies employed in the chosen rewritings. Contrapuntal reading is a process of reading texts with the cultural background and thoughts of the colonialists and the colonized in mind. "A contrapuntal reading is a way of "reading back" and providing counterpoints to the texts of Western literature, in order to reveal the extent to which they are deeply involved in the process of imperialism and colonialism (Said, 1993). Such method allows readers to see the re-performance as taking part in a dialogue with the original work where the complexity of cultural relationships and the diversity of colonial expression stand out. The term gets much elaboration in the words of Said 'As we look back at the cultural archive, we begin to reread it not univocally but contrapuntally' (Said, 1993, p. 51). This way, the reader brings to the surface the lessons that the text holds concerning the social and cultural context of the present rather than being focused on the historical dimension and the connection to the great English literature. Rewritings, which are part of a contrapuntal discourse, give opportunities to readers to assess and reinterpret, to some extent, both meanings and effects of the originals: In this method the critic accentuates the affiliations of the text, its origin in social and cultural reality rather than stressing its connections with English literature and canonical criteria, so that the critic can disclose cultural and political implications that are implicitly addressed in the text (Ashcroft, et al, 2003, p. 56). Said (1993) emphasized the fact that many accounts and histories that were falsified and erased by colonialists should be recovered. Rewritings are key factors in this process because they are a platform to narrate history from the perspective of individuals who were directly impacted by the event. These writings could assist us to correct the mistakes of history, recover the cultural heritage, and emphasize the importance of native knowledge and the storytelling. Post-colonial writers as well as scholars venture into such remaking to form a part of a process of decolonization of literature and culture, the result of which is the desire of the people to tell their own stories independently.

Results and Discussion

Multiple Perspectives: Fragmented Narratives and Postcolonial Subjectivity in *Season of Migration to North*

This study assumes that the novel *Season of Migration to the North* can be examined in the light of various perspectives by various characters such as the unnamed narrator,

Mustafa, and Hosna, highlighting themes of identity, colonialism, and alienation. The narrator who remains nameless offers an optimistic, insightful and self-reflective approach to portray his colonial, cultural and personal struggles. However, Mustafa presents a more complex and sorrowful picture of colonialism, formed under the influence of his life in England and the mental traumas caused by colonialism. The character of Hosna, on the other hand, gives an influential remark on the topic of gender, oppression and violence which depicts how the society and the patriarchy become the causes of her tragic destiny. These different perspectives not only add diversity to the story but also provide an in-depth examination of the conflict between personal desires and social forces in the domain of postcolonialism.

The unnamed narrator in the novel is conscious about his need to control his life being an individual, but also knows that he has been constrained by the norms of society (Makdisi 1992.p.812). Hence, the declaration:

"I want to take my rightful share of life by force, I want to give lavishly. I want love to flow from my heart, to ripen and bear fruit. There are many horizons that must be visited, fruit that must be plucked, books read and white pages in the scrolls of life to be inscribed with vivid sentences in a bold hand" (p.3)

It is a statement of desire by the narrator to be independent and to lead an active life. The simile of picking fruit and writing lines and pages is a way of his desire to enjoy his life and make his own impact on this world. This is an expression of self-determination, as the narrator struggles to escape the shackles of the society and wants to determine his own fate. The narrator looks back on a time when he feels part of his environment and integrated with it, he has a fleeting feeling of stability in his life. The words "I feel a sense of stability; I feel that I am important, that I am continuous and integral" (p.3), reveal that the mood of clarity and self-confidence in the life of the narrator is a transient moment of sanity. This continuity is opposed to the disintegration that tends to characterize his sense of identity due to colonialism and the clash of cultures. The words he feels stable, imply that this is a temporary fix to his internal crisis and offers him an emotional and psychological stability. Such reconciliations between the personal and the societal as described by Said (1993) *in Culture and Imperialism* can likely only be a momentary reconciliation of the personal with the societal but is often shaken by the greater powers of alienation and displacement.

In contrast to the avant-garde modernist, whose fragmented self is primarily psychological or artistic in a world without significant historical, cultural and material upheaval, the fragmentation of the postcolonial narrator is conditioned by the concrete historical, cultural and material distortions in an unstable world and so his experience is emotional and socially embedded. The unnamed narrator has been pondering over making a crucial decision, but after a very long time, he comes to a point of personal choice, where he determines to take his own destiny in his own hands. The utterance "All my life, I had not chosen, had not decided. “Now, I am making a decision, I choose life" (p.97) marks a decisive turning point for the narrator, signalling his shift from passivity to active agency. Here he is in active rejection of the passive nature of his life that has marked much of it, and he declares that he is shaping his destiny. According to Davidson, (1989), the tone of the narrator that shifts to various perspectives underscores the challenges of attaining a harmonized identity in a world defined by colonial and cultural supremacy.

In comparison to the narrative technique of *Heart of Darkness* where the narrative is mediated through the voice of Marlow and then further mediated through the voice of another anonymous narrator, the postcolonial text grants direct narrative power to the

unnamed narrator whose consciousness is central to the narrative. The narration of *Heart of Darkness* by Marlow is indicative of the indeterminacy and constraints of a colonial witness viewing Africa through Eurocentric lens, frequently viewing the colonialized world as remote. On the other hand, the unnamed narrator is an interior narrator, whose subjectivity is conditioned by cultural dislocation, colonial past, and social volatility. His thoughts are not simply descriptive and but highly personal and historical. This sharing of viewpoints and swirling viewpoints reveal the fractured identity created by colonialism, though the viewpoint expressed by Marlow mostly supports the imperial gaze. As a result, the unnamed narrator's voice challenges and reinterprets the colonial narrative, making the text a rewriting that reclaims narrative authority from the colonial storyteller.

Similarly, the perspective of Mustafa is clearly exhibited in the novel adding further dimensions to the narration. His character is an excellent example of how colonialism can destroy the psychological and emotional well-being of a community. (Haddad, 2020). And this is best demonstrated by the author in the way he created the narrative and the discursive means to support his views. Every single line of the novel becomes a kind of window into the ambiguities of identity of Mustafa, who was formed through the colonial experience and internal conflict. "Yet, I had felt from childhood that I----that I was different----- I mean that I was not like other children of my age" (p.12). The sense of alienation in Mustafa is deeply rooted in his childhood. He is aware of his difference not only in his physical appearance but also in the way he sees himself compared to others. In *A Grain of Wheat* (1967), Ngugi wa Thiong'o introduces a character, Mugo, who, just like Mustafa, struggles with the psychological effects of colonization and betrayal. The two characters are influenced by their experiences as colonies leading to severe alienation and identity crisis. Mugo, similar to Mustafa, finds himself in a moral and emotional dilemma where he loses touch with his roots and community, and ends up betraying the people who trusted him. This internal struggle reflects the cold, detached attitude of Mustafa that enables him to execute the colonial functions with a certain sense of indifference and alienation.

In another statement, "-----but I was busy with this wonderful machine with which I had been endowed, I was cold as a field of ice, nothing in the world could shake me" (p.13), Mustafa introduces himself as a cold, almost robot-like character, being disconnected with the world. His marvellous machine is a reference to the spirit of colonization, in which mortal affections are considered subservient to conquest. Those words also emphasize his alienation and emotional numbness, without which he would not be able to play his role in the colonial project. This detachability to emotion is similar to the colonialist method, which seeks to maintain control by being remote and cold like the Belgian colonialists in Congo. They have been depicted in the novel *Heart of Darkness* as dehumanizing themselves and their subjects in order to preserve their colonial authority. The self-portrait of Mustafa as an emotionless machine is vastly different when compared to the portrayal of Kurtz in Heart of Darkness. Kurtz is depicted by the testimony and observations of others, especially Marlow, instead of his sustained introspection.

Though Kurtz finally loses himself in the depths of moral decay, his place in the colonial framework is still figuratively evident: he is the ultimate and decadent extremity of imperial authority. His character is thus not introduced as an internally fragmented being but is single absolute that symbolizes the savagery of colonial ambition. In contrast, Mustafa narrates parts of his own story and is also interpreted through the unnamed narrator's perspective, creating multiple layers of interpretation around his character. "My bedroom was like an operating theatre. There is a still pool in the depths of every woman that I knew how to stir" (p.18). This is a troubling metaphor that shows how Mustafa sees women as just objects to be owned, a relationship of exploitation between the colonizer and the colonized. Positioning himself as a surgeon, Mustafa compares the bedroom to an

operating room, where he dissects and cuts women as a part of his revenge against the colonizers (Tran,2010). This stirring of women is sexual but also a reclaiming of power, an assertion of agency in a world where his own identity is stolen. In post-colonial sense, this might be viewed as an effort to colonize even the identities of those who had previously colonized him. In the sentence, "I am the desert of thirst. I am no Othello; I am a lie" (p.17), Mustafa disavows the archetype of Othello, a Moor and an outsider and lover, often invoked to symbolize the colonial subject in literature. In stating tha*t he is a lie*, Mustafa is criticizing the constructed narratives that shape his identity. He recognizes that his identity is not genuine but rather one that has been influenced by colonial experience. His analogy of the desert of thirst refers to the emptiness he experiences both physically and emotionally, representing the emptiness caused by colonialism. The "desert of thirst" analogy that Mustafa uses can also be linked to the sense of alienation and disconnection often depicted in Native American literature. The loss of land, culture, and language due to colonialism creates an emotional and existential void. In *The Absolutely True Diary of a Part-Time Indian* (2009) by Alexie's protagonist Junior struggles with feelings of isolation, both from his Native American community and from mainstream American society, which creates a kind of emotional "thirst" for belonging and understanding.

The colonial experience has so damaged Mustafa's sense of identity that he no longer fears death or any punishment (Atroosh, 2022). In the words, "The Public Prosecutor, Sir Arthur Higgins had a brilliant mind---I knew him well---I saw men weeping and fainting after he had finished his cross-examination, but this time, he was wrestling with a corpse" (p.18), Mustafa recalls his trial. The phrase 'wrestling with a corpse' implies that Mustafa, who is emotionally and spiritually dead, has lost his identity. It is a form of existential crisis, as Mustafa, similarly with the colonized, has become a mere shadow of his previous self. "Mustafa Saeed said to them, I have come to you as a conqueror "(p.36). The fact that Mustafa announces his arrival as a conqueror is indicative of his total internalization of colonial power relations. He does not see himself as a victim, but as one who has taken over the power structures of the colonizer. This statement of possession may be seen as a reassertion of agency in a world that has denied him his own authenticity. This reversal of the role of a victim into a conqueror is an indicator that power is indeed dynamic in post-colonial societies where the oppressed sometimes copy the practices of their oppressors to regain some form of control. He is hopeless about life and shows no concern about defending himself, perhaps because he cannot see the sense in his life. "The Jurors, he said, saw before them a man who did not want to defend himself.; a man who had lost the desire for life" (p.41). The quote describes the disappointment and the emotionally burnout Mustafa. This indifference shows the psychological cost of colonization, where the colonized might lose the desire to struggle to defend his identity. This is echoed in the African context, in *The Stranger* by Albert Camus, where the absence of meaning or purpose in life makes the protagonist feel detached by society, a symptom of existential crisis.

Another perspective of colonial and patriarchal resistance is depicted through the character of Hosna (Hussein, et.al. 2025). The marriage of Hosna to Wad Rayyes signifies the higher plane of disagreement and subjugation. Rayyes represents the patriarchal and authoritarian ideals that colonialism tends to bring into the local communities, especially in its exploitation of women. Her relationship with him is a cause of tension, power struggles, and emotional violence because he is both emotionally distant, controlling, and domineering, which reinforces the psychological control exercised by both colonialism and patriarchal systems. The disengagement of her feelings and her rebellion towards him may be regarded as a reaction to this oppression of overwhelming power, a reflection of her fight to establish her individuality and independence. However, similar to many postcolonial characters, Hosna is eventually caught up in the same system that is intended

to subjugate her and her tragic end highlights the devastating consequences of living under the weight of both colonial and patriarchal oppression.

The contrast between her relationships with Mustafa and Rayyes brings out the dissimilarity in how people internalize and act towards the trauma of colonization (Abbas, 1984). Although her relationship with Mustafa was an effort at emotional connection, albeit compromised, her marriage to Rayyes reveals the devastating effect of colonialism on personal relationships, leaving her in a state of desperation and violence in a bid to fight against the forces that seek to rule her life. Salih uses narrative techniques in these sentences that combine both self-reflection and cultural appropriation. The experience of Mustafa is an account of psychological manipulation, in which he employs colonial discourses to redefine his identity. His behaviour and thoughts are a kind of resistance and appropriation, as he turns out to be both the colonizer and the colonized simultaneously.

Multiple Perspectives: Fragmented Identity and Alienation in *Wide Sargasso Sea*

The novel is divided into three major sections: The first section is narrated by Antoinette who talks about her early life after the Emancipation Act of 1833, then after house fire at coulibri, she gets admission to a convent school near her aunt Cora's house. The second section is narrated by Mr. Rochester where he discloses about his strange miserable relationship with Antoinette and his confused lonely life which also brings Antoinette's tragic end. The third section, again narrated by Antoinette, unfolds her traumatic life of confinement at Rochester's house in England where he seldom visits and leaves her at the mercy of servants and compels her to live a crazy life of unconsciousness. The skilful use of various narrators, including Antoinette and Mr. Rochester, highlights the multidimensional exploration of cultural dominance, racism, identity, and the politics of colonization (Adjarian, 1995, p.206). This rotation between the various views enables Rhys to emphasize the conflict between the identities of these characters, their fragmented sense of self, and how they relate with one another within a post-colonial society. Switching between these perspectives, Rhys emphasizes the ambiguities of identity and the effects of colonial systems of power, especially their influence on the way the characters are aware of themselves and each other.

The viewpoint of Antoinette in the novel is driven by her profound sense of dislocation and alienation being predetermined by her hybridity as a Creole woman in postcolonial Jamaica (Paul, 2008). Trapped between two worlds, she finds it difficult to belong, neither the locals in Jamaica nor the British colonizers, accept her. The locals consider her as crazy a name that not only stigmatizes her but also links her to the mental degradation of her mother, which reinforces her othering. When one girl calls her, "Look the crazy girl, you crazy like your mother"(p.45), it is a way to show that Antoinette is socially ostracized, branded as unstable, and out of touch with the rest of society. The issue of her identity is further challenged when individuals comment on her eyes, contrasting her appearance to that of a zombie: "She have eyes like Zombie and you have eyes like Zombies" (p.45). Such comparison highlights her internal alienation, which presupposes her emotional absence or indifference towards herself, which is a consequence of cultural and emotional trauma caused by colonialism. Her experiences unveil how colonialism has influenced her, as she is now an outsider in not only the native Jamaican people but in the colonial English society. From this perspective, Antoinette's insights highlight the contradictions of being a colonial subject, constantly struggling two identities and cultures, neither of which fully embraces her.

In the second part of the novel, by using Rochester as a narrator, Rhys seems to question how colonialism enslaves people and lands and makes them objects that can be

manipulated and oppressed to suit the desires of the colonialists. The way Rochester relates to Antoinette and perceives Jamaica reflects on this process of dominance. His handling of Antoinette as a commercial exchange, as in his letter where he writes," The thirty thousand pounds have been paid to me without question or condition. No provision made for her. I have sold my soul---" (p.63) is the way the colonial powers commodify and objectify the colonized, turning them into property instead of people. Moreover, his attitude of indifference towards Antoinette, summarized in his statement, "Yes, but she'll have no lover, for I don't want her and she'll see no other" (p.150) reflects how colonizers deprive the colonized of agency and choice. His fear of the land, calling Jamaica a dangerous place "the dark forest always wins (p.151), shows how the colonizer views the land as something barbaric and which requires domestication. Through the story of Rochester, Rhys effectively challenges colonialism which operates by stealing not only land and resources but also the identities and lives of the conquered people and transform them to the colonizer's mentality of ownership and control **(**Amico,2013**).**

In the third part of the novel, Antoinette being a narrator is even more divided, and her view reveals the psychological impact of her cultural borrowing and the pain of being ripped out of her Jamaican heritage. In the house of Rochester, in England, she is locked up and finds it hard to have a sense of self or a sense of place. Her reality starts to crumble, showing how her identity is affected by colonial power and her alienation. At one moment, Antoinette says, "They tell me I am in England, but I don't believe them. We lost our way to England. When? Where? I don't remember, but we lost it" (p.162). This shows her profound confusion and alienation, not only with her environment, but with herself. Although she is physically in England, Antoinette experiences a sense that she has strayed, both literally and psychologically. Her failure to cope with her new surroundings is symbolic of how colonialism, in the form of displacement and cultural dominance, has deprived her of her sense of belonging and of understanding herself. Her native country, Jamaica, is far away and disconnected, and in its stead, she is compelled to enter a new environment where again she in unable to reconcile and feels trapped among the confusing worlds (Djaborebbi, & Guendouz, 2021, p.26).

As her mental fragmentation continues to intensify, Antoinette resorts to more practical elements of her life, such as a red dress that has a meaning to her: "Time has no meaning. But something you can touch and hold like my red dress that has a meaning" (p.166). In this non-linear form, abstract notions such as time become irrelevant, yet the material dress still has some worth to her, as representing her relation to a living world she can no longer understand entirely. The red dress acts as a material manifestation of her identity, yet it also displays the cultural superiority that has influenced her. The dress is also evidence of the European world that Rochester has enforced on her, further estranging her of her Jamaican identity. It is an emblem of the dislocation of her culture in which her own origins and individual identity are eclipsed by the overwhelming influence of the dominant and alien cultures that have displaced her. Thus, Rhys, by the third voice of Antoinette, exposes the manner in which cultural confusion generates a disrupted identity and the individuals seem to have been bound to dictatorial behaviours (Su, 2015, p.171). Through the use of these voices, the novel seems to have critiqued the destructive impact of cultural dominance, revealing how it has distorted and fragmented the identities in the novel.

Although *Jane Eyre* also employs a first-person narrative perspective, its narrative voice remains largely unified and stable, reflecting Jane's coherent sense of self and moral certainty. The story unfolds through a single, controlled viewpoint that guides readers towards a clear interpretation of events and characters, including Bertha Mason, who is presented only through the perceptions of others and remains voiceless. By comparison,

Wide Sargasso Sea employs multiple and varied points of view, mostly by Antoinette and Rochester, to reveal the unsteadiness of truth and identity in a colonial setting. The fragmented narration of Antoinette is a manifestation of psychological debilitation and cultural displacement, whereas Rochester's viewpoint is characterized by colonial authority and misconception. This technique subverts the static perspective of the canonical narrative like *Jane Eyre*, and allows the silenced Creole woman a voice by exposing the complexity of colonial power. Thus, the multiplicity of perspectives in *Wide Sargasso Sea* serves not merely as a narrative device but as a critical strategy to reinterpret and rewrite the canonical narrative.

Multiple Perspectives: Gender, identity and Cultural Resistance in *Unmarriageable*

The multiple perspectives used in the novel, especially by Alys, her students, Sherry, Darsee, Farhat Kaleen and some others, build up a dynamic narrative, offering diverse explanations of the issues of marriage, gender roles, and independence. This third-person storytelling provides the reader with the opportunity to perceive the clashes in different perspectives, unveiling the complexity of cultural and social transformation in modern Pakistan. Several views matter to a rewriting since rewriting the canon necessitates the redistribution of narrative authority (Gorak,1991). Rather than imitating the stable, centralized voice of the canonical model, the novel decentralizes truth and permits conflicting perspectives to coexist. This plurality questions the hierarchical order within the text and captures the social, ideological, and cultural intricacy of modern Pakistan.

At first, this study examines that the Western cultural domination and its consequent resistance by the colonized community can be seen in the conversation between Rose-Nama and Alys. Both have different views regarding a career woman and a housemaker. Rose-Nama's remark, "It's western conditioning to think independent women are better than homemakers" (p. 03), shows that women emancipation and their career-oriented thoughts are reflective of western conditioning. Alys disputes this approach by citing Hazrat Khadija (R.A)'s example, the wife of Prophet Muhammad (P.B.U.H), saying, "Being financially independent is not a western idea. The Prophet's wife, Hazrat Khadija (R.A) ran her own successful business back in the day and he was to begin with, her employee" (p. 03). Alys shifts the focus from the Western idea of independence to her Eastern culture by using the example of the greatest Islamic figure. She attempts to show that economic self-reliance is not limited to the Western culture, and is in fact, richly rooted in Eastern traditions (Tul-Razia, & Maan 2022). The dialogue portrays the opposing Western views and the multi-faceted understanding of the roles of women across cultures.

Another example of dealing with deviant perspectives can be seen in a discussion between Alys and Darcy on literature and its universality (Shams 2025). Darcy when he says," we have been forced to seek ourselves in the literature of others for too long" (p. 98), laments how Western literary traditions had dominated history in such a way that now the marginal cultures are feeling forced to find their identities in the literature of others. Alys responds by saying, "But reading widely can lead to an appreciation of the universalities across cultures" (p. 98) and points out the importance of reading a wide range of literatures to find out the universalities in human lives. However, Darcy further emphasizes, "But it should not just be a one-sided appreciation" (p. 98), cautioning against an approach that prioritizes universality at the cost of neglecting distinct cultural identities. Their dialogue shows that cultural appropriation is full of tension when it may seem that one doesn't know how deep and meaningful another culture is and may end up erasing and simplifying the story of that culture. The dialogue draws attention to the desire for a balanced literary dialogue where not only shared human experiences are celebrated but honour and respect is paid to the richness and complexity of individual cultural stories.

In the same way, the point where Wickham and Alys converse brings out some of the hidden trends in cultural criticism and resistance, especially within the theme of colonialism and how cultural perceptions are informed by historical forces (Naz, Yousaf, & Aman ,2023, p.69). Wickham's statement, "We Pakistanis have zero appreciation for anything except bargains and deals" (p. 103), reflects a dismissive stereotype of Pakistani culture, reducing it to shallow traits like a focus on transactions. This position is an attitude which constantly appears as a result of colonial or post-colonial biases, where one culture views another culture as inferior or substandard through the confined generalizations.

The remark made by Wickham can be regarded as a form of cultural dominance or distortion when the aspects of another culture are simplified and distorted, which may be based on the colonial prejudices that form the opinions about the Other. Alys's response, "Easier to commemorate history when you've been the coloniser and not the colonised" (p. 103), provides a sharp critique of Wickham's perspective, pointing out that those who have been colonizers often have the privilege of framing history through erecting monuments, statues, museums etc. that omit or minimize the experiences and struggles of the colonized. Alys refutes this reductionist view by noting that narratives of the past are not neutral, and that it is simple to romanticize and idolize that the dominant culture has neglected to take into consideration the pain and persecution of others (Mukhtar & Saeed, 2025). The reaction of Alys reminds us of the need to listen to the complexity of the past by giving voice to the oppressed, colonized, and marginalized. Her criticism emphasizes that to properly understand the past, one must acknowledge the lives and views of people who have been oppressed and marginalized. Thus, the conversation between Wickaam and Alys echoes the concept of how various perspectives can shed light on the complex cultural, historical, and social issues, such as colonialism, gender, and marriage.

Furthermore, Alys and Sherry attack and question the prevailing cultural discourse of relationships as well (Buck, 2025). The third point made by Alys, who believes that before we decide to get married, we need to get to know each other better (p. 57) challenges the traditional cultural norms according to which the societal expectations tend to be far more important than the personal insight and emotional incompatibility. This attitude makes relationships more liberal and individualistic, with understanding and compatibility coming before getting into a marriage. Conversely, the idealized and romanticized image of marriage is criticized through the reaction of Sherry who says, "Big waste of time, Trust me, everyone is on their best behaviour until the actual marriage and then claws appear" (p. 57). The opinions of Alys and Sherry are like a compromised identity of postcolonialism with the effects of both the colonial past and the home cultural background. Alys and her obsession with compatibility prior to marriage challenges the Western liberal principles of choice, and Sherry, with her cynicism of idealized marriage also questions both conventional and new doctrines. Instead of merely inheriting colonial behaviour, their perceptions indicate cultural hybridity, in which colonial texts are reconfigured to challenge patriarchal standards in Pakistani society. These views collectively work towards a cultural resistance by challenging and breaking down the simplistic societal attitudes towards marriage (Shams, 2025).

Similarly, the conversation between Bobia and Mrs. Binat illuminates different understandings of gender roles, particularly regarding marriage and the expectations of cooking. When Mrs. Looclus claims, "girls who cannot cook are destined to be divorced" (p.156), it shows the narrow view that a woman's ability to secure a marriage revolves on her cooking and domestic skills. Such an idea perpetuates the notion that it is a woman's responsibility to uphold her marriage and societal position. By contrast, Mrs. Binat uses irony to challenge this idea when she states, "Then—all the upper-class women should be divorced" (p.156). Such women, of course, do not perform cooking tasks, as the cooking is

done by hired help. In this way, Mrs. Binat highlights the flawed assumption that cooking is a necessary skill for all women, especially within lower-class expectations. She, by firmly challenging the idea that marriage stability and a woman's worth can be defined by her domestic abilities, displays cultural resistance to the gender norms of her society (Buck, 2025).

Thus, in the novel, the use of multiple perspectives by different characters not only makes the story richer but also makes us think deeper about these complex issues. The conflict between the characters demonstrates how cultural norms, colonial heritage, and the manner in which history is being formulated and recalled remain a contentious issue. Similarly, when it comes to such topics as gender and marriage, the characters who represent different backgrounds and possess different ideologies can provide a great insight into how the expectations of society were formed and how they were challenged. *Unmarriageable*, conversely, uses a series of multiple viewpoints as a critical device to question and challenge these traditional norms in a modern South Asian setting. The voices of characters like Mrs. Binat and Bobia do not merely demonstrate the existence of social differences but rather unveil contradictions as well in the norms of patriarchy and reveal the conflict between tradition and modernity. Thus, whereas the canonical version relies on different points of view primarily to create plot and character dynamics, the rewriting version relies on them to recreate and revisit cultural assumptions inherent in the original story.

Conclusion

The current study concludes how techniques such as multiple perspectives, fragmented narratives, and dialogic storytelling challenge the authority of Western canonical texts and amplify marginalized voices. These rewritings expose the ways in which colonial discourse has historically silenced indigenous experiences, imposing dominant cultural narratives that shaped literary traditions. By challenging the established norms, these texts provide powerful counter-narratives that contribute to the decolonization of literature and cultural discourse. By practicing what Said (1993) refers as contrapuntal reading, these rewritings reveal the biases in Western literature and provide alternative views based on the postcolonial realities. Such rewritings, in the end, do not merely reinterpret canonical texts: they re-write the literary canon, rediscover suppressed histories, and help decolonize literature and build a pluralistic interpretation of identity, culture, and power.

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