

**REPRESENTATIONAL POLITICS AND NATIONAL IDEOLOGICAL  
DISCOURSE: A DISCURSIVE ANALYSIS OF THE BRITISH,  
AMERICAN, AND INDIAN FICTIONAL NARRATIVES OF  
THE WARS OF INDEPENDENCE**



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**DEPARTMENT OF ENGLISH  
FACULTY OF LANGUAGES AND LITERATURE  
INTERNATIONAL ISLAMIC UNIVERSITY, ISLAMABAD  
2018**

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT  
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2018**

*Dedication*

To my parents  
To whom I owe my *being* and *becoming*  
Father, Muhammad Aslam Khan, my proudest affiliation  
Mother, my sweetest association

## Acceptance by the *Viva Voce* Committee

Title of the thesis: *Representational Politics and National Ideological Discourse: A Discursive Analysis of the British, American and Indian Fictional Narratives of the Wars of Independence*

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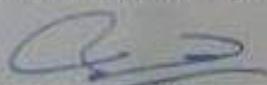
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## ABSTRACT

The present study is grounded in the polemical fictional narratives apropos the wars of independence waged against the British Empire, in India and America, with the aim to understand the literary dialogue between the colonial and postcolonial versions, discourse and counter-discourse. For analysis of the fictional matrix vis-à-vis the revolutions, four of the representative novels, two for each colonizer and colonized, have been selected. Louis Tracy's *The Red Year* (1907) and Bernard Cornwell's *The Fort* (2010) represent the English colonial discourse. For representation of the perspectives of the postcolonial nations, *The Sun behind the Cloud* (2001) by Basavaraj Naikar, the Indian anglophone novel, and *The Glorious Cause* (2002) by Jeff Shaara, the American one, have been taken. The selected bellicose novels have been approached from the postcolonial perspective coupled with the relevant new-historicist postulates. Although Postcolonialism and New Historicism include non-literary – history, journalism, politics, official archives and much more – alongside the literary, the researcher has eschewed the former and delimited focus on the latter. The study of the intriguing concatenation of fictional narratives has exposed how colonial fictional discourse has maneuvered to provide an epistemic rationale to its encroachments and how postcolonial fiction writers have recorded their remonstrance against the lopsided colonial discourse. The textual analysis has identified the unbridgeable breaches and unfathomable fissures between the factional visions and fictional versions of the colonizer and the colonized. The teleological trajectory ratifies that these fictional narratives are not honest histories, rather the apocryphal accounts, political prognostication, ideological inferences, racist reverberations, and fallacious fantasies. The study has uncovered the inherent parochialism under the guise of universalism, recalcitrance in the semblance of generosity, and heterogeneity under the discursive cocoon of historical homogeneity. The similarities and differences between the American and Indian postcolonialisms have also been identified by juxtaposing the representative fictional narratives of the wars. Despite the marginal differences, the literary representations of the revolutions have the fundamental nexus, that is, the anti-colonial aura. Furthermore, the discriminatory discontinuity in the British rhetoric has been brought to the limelight: the essentialist approach for the Indians and tolerance and ambivalent tentativeness accompanied by the expression of affiliation towards the Americans. However, the Native Americans not only share their name with the Indians but also the state of being discursively vilified by the British. The peripheral alternative literary voices of the dissidents, who remain the least heard raconteurs amidst the collective politicized buzz, have been ignored due to delimited ambit of the study. Summarily, the fetish fallacy of focusing fiction as a transcendental literary discourse encompassing humanity in totality and the monolithic metanarratives of universality of literary representations have been disrupted as their latent and manifest ideological, national, and political anchorages have been explored and exposed. Thus, the research is going to have an augmentative impact on understanding of the students and researchers in the field of historical fiction, war writings, postcolonialism, new historicism, and discourse studies.

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Saleem Akhtar Khan

## DECLARATION

I, Saleem Akhtar Khan s/o Muhammad Aslam Khan, Registration No. 71-FLL/PHDENG/S13, student of PhD English, do hereby declare that the matter printed in the thesis “**Representational Politics and National Ideological Discourse: A Discursive Analysis of the British, American, and Indian Fictional Narratives of the Wars of Independence**” submitted by me in partial fulfillment of PhD degree, is my original work and no part has been copied from any published source. I also solemnly declare that it shall not be submitted by me in future for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/ dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

This work was carried out and completed at International Islamic University, Islamabad, Pakistan.

Dated: December, 2018

\_\_\_\_\_  
Signature of candidate

SALEEM AKHTAR KHAN

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# CHAPTER 1

## INTRODUCTION: COMPETING VISIONS AND VERSIONS

That struggle is complex and interesting because it is not only about soldiers and cannons but also about ideas, about forms, about images and imaginings.

(Edward Said)<sup>1</sup>

The fictional narratives inspired by or representative of historical landmarks tend to incorporate the national and ideological discourses into their texture by (ab)using historiographical gimmicks to justify the parochial stances. The practice becomes more conspicuous with reference to narration of wars due to the contingent commotion. Consequently, narration becomes confrontation in the semblance of representation and involves discursive strategies. The discursive polemics consummates when reality is absorbed by textuality. This intriguing fusion demands the simultaneous scrutiny of “a *politics* and a *poetics* of culture” (Montrose in Newton, 1988, p. 245).

The present study aims at the discursive interpretation of the fictional works<sup>2</sup> about the Indian and American wars of independence. The British Empire *was*, despite the acknowledgment of its lingering aftermaths, the acme of colonial enterprise and an unparalleled imperialist project in the known human history. It faced numerous wars of independence all over the world, appropriately proportioned with its expansions, and its history is punctuated by revolutions. These revolutions varied in their geographical contexts, vehemence, strategies, and consequences. Two of the most prominent wars against the British colonial encroachments in the eighteenth and

nineteenth centuries were fought in two different regions of the world: America and India.

These revolutionary wars, the Indian and American, were fought by different nations and in different contexts against the same centre, Great Britain, on the same pretext. At the time of the Revolution, America was under the direct rule of the imperial centre and the triumph entailed actualization of the dream of liberty. But by the time Mutiny incepted, India was under the surrogate rule of the East India Company and the failure of endeavor was ensued by formal installation of the Raj. In the post-independence periods, the wars have been taken by both the former British colonies as the sublime signposts illuminating the historical trajectories of the respective countries. Moreover, despite having nexus of the anti-colonial commitment, these nations differ in their level of antagonism for the centre due to different nature of association with it, that is, the Americans are considerate to their affinity with the English for being the colonist residents of a settler colony and the Indians are categorical in their repudiation of the usurpers as they are resisting an alien race. Both the wars remain significant in definition and promotion of the nationalist consciousness of the respective countries.

These ferocious insurgences provide the pivot for the colonial and postcolonial textual responses that have been studied in this research. The researcher has analyzed the English, Indian, and American fictional versions, grouped as the colonial and counter discourses, of these wars to provide a critique of the conflicting renderings, contrasting rhetoric, combating ideologies, contesting nationalisms, and politicized representations found in these factional fictions. Thus, this is the study of the war of words and weltanschauungs between colonial, the English, and postcolonial, the Indian and Americans, writers in the literary arena of fiction.

## 1.1 Fictional Narrative of the Anti-Empire Wars

Both the revolutions have won wide reception by the writers of fiction in all the three countries concerned: Great Britain, India, and America. The attraction of the writers has been evinced by proliferation of the fictional corpus on these revolutionary movements. The fictional works selected for this study have been produced in these three countries. These literary renderings have been divided into two groups: the colonizer's works (English) and the postcolonial ones (Indian and American).

The English novels taken for the study are: *The Red Year: A Story of the Indian Mutiny* (1907) by Louis Tracy and *The Fort: A Novel of the Revolutionary War* (2010) by Bernard Cornwell. Tracy (1907) narrates, with reference to the Indian anti-British agitation, the bloody encounters with the mutineers at Meerut, Cawnpore, Lucknow, and Delhi from perspective of the British protagonist, Frank Malcolm. The novelist repeatedly attempts to endorse his accounts by referring to the historical sources (p. 21, 50, 76). The other representative of the stance of the centre regarding revolutions, Cornwell (2010), covers the Penobscot Expedition during the American revolutionary war. He relates the events of the battle of the Redcoats and the American militia alongside the naval combat between the Continental Navy and the Royal Navy. He too, like Tracy, refers to the historical sources to establish authenticity of his work (2010, p. 16, 73, 109, 239). Thus, both the novels narrate the events of the military challenges for the British Empire in the different milieus.

Representation of the Indian perspective on the revolution rests on Basavaraj Naikar's *Sun behind the Clouds* (2001). The novel revolves around Bhaskararao Bhave's resistance, during the Indian revolutionary upsurge, against the expansionist endeavours of the Raj in India. He is the majestic and benevolent king of Naragund, a

state in the southern India. When the East India Company encroaches to engulf the Indian region, he chooses to retaliate militarily and denies submitting to the English colonizers. His ill-starred struggle results in rout entailing the catastrophic collapse of his kingdom. The narrative records the heroic struggle of the natives against the unjust and cruel colonial clutch of the aliens, the English. Naikar claims to have written the narrative of the Indian revolutionary struggle on the plains of Naragund “in a realistic manner without resorting to sentimentalism” (2001, p. viii).

Jeff Shaara’s *The Glorious Cause* (2002) has been sampled to infer the American view of the anti-colonial revolution. It is narration of progression of the American revolutionary forces, under the undaunted command of General George Washington, from the retreat of New York to the victories at Trenton, Princeton, and Virginia. The novel narrates transformation of the meager militia into the Continental Army which has made the arrogant imperial forces to face fiasco and brought the tragic finale of the Empire in America. The narrative manages minute details of infantry combats, artillery exchanges, naval rampages, wild chases, prolonged sieges, and the diplomatic maneuvering during the interludes. In short, it encompasses the military encounters from 1776 to 1783 to retrieve aura of the revolutionary experience that endangered the British colonialism and engendered the American “independent nation” (p. 494).

These novels are focused on minute movements of the warring forces and directly plunge into the details of the armed combats which took place during the course of the wars. The policies have been outlined, threats charted, reasons explored, process explained, and the outcomes rationalized in these textual reproductions of the military confrontations. Precisely, these works record the reverberating revolutionary

responses to the British imperial systems in the American continent and the Indian subcontinent.

## **1.2 The Polemical Versions**

All the narratives are representatives of their respective political categories, colonizer and colonized countries, that embody the collective national stance and ideological preferences regarding the reasons, events, and results of the revolutionary wars. They not only justify their corresponding parochial stances but also counter the opponent's perspective with the dialectical disposition and determination. Resultantly, they instance the clever coalescing of the polemical practices into the fictional renderings.

The British writers have created the fictional world where colonization and its continuation are not only legitimized, rather, desirable. Expansion of the Empire has been equated with the descent of the munificence from the heavens for the primordial natives who want patronage. In other words, the British fiction attempts to prettify the visage of the Empire and consecrate it by structuring a resplendent halo around her colossal head. This proposal and persistence on indispensability and desirability of colonization provides the pivot for whole the textual constructions. Moreover, diversity of the colonial experiences has also been addressed by approaching the Indian and American colonies differently. Consequently, the obvious difference between the British stance about Indian War of Independence of 1857, a foreigners' fight, and the position about American Revolution, in-group retaliation, is to be found in these novels. Thus, the English novelists come equipped with propagandist propensity to defend and extol the imperialist adventures of the armed soldiers of the Crown.

The Indian fiction disparages, as enunciated in the selected novel, all the aspects of colonization: the reasons, process, and repercussions. In the Indian discourse, *mutiny* turns *the War of Independence* and the monstrous mutineers have been entitled freedom-fighters. It applauds the freedom fighters who have put the imperial centre to challenge through their untiring struggle and heroic resistance. From the Indian perspective, the colonization has involved inhuman atrocities like execution of the innocents, economic exploitation, and contempt of the Indian dignitaries and social sanctity. So, the revolution represents a legitimate, rather laudable, struggle of the Indian people against the unjustifiable imperialist oppression and exploitation of the natives. The iconic importance of the fierce fight, though a failure, has been emphasized for the proceeding efforts of the Indians to throw off the cruel colonial clutch of the English.

The fiction chosen to provide the American perspective vis-à-vis the revolutionary struggle embodies the nationalist spirit of craving for autonomy. It challenges the proclaimed privileges of the soi-disant proprietors of the American states and depicts them as the emissaries of a condescending monarch, King George. The raucous rebels of the English colonial discourse have received accolade as reverend revolutionaries for envisioning and actualizing the glorious cause of liberation. The detumescence of the *empire*, Shaara always prefers small 'e', has been as much celebrated as the emergence of the American nation to emphasize the dialectical impulse behind narration. So, the American fiction is awake to its reactionary nature rooted in the revolutionary fervour against the unjust colonization perpetuated by the English people and proffered by their literature.

Thus, these novels are obviously marked by the belligerent disposition associated with nationalism and ideology. The nationalist positions have been taken and ideological aspirations have been injected into the texture of the literary works. Likewise, the heroes have been hyped and the opponents have been ostracized by the respective groups. Argumentation, Othering, projections, and misrepresentations: all these polemical aspects are present in these novels to bespeak the politicized adhesion of the writers.

### **1.3 Discursive History**

All the discordant discursive manoeuvring implies that the fiction writers, like historians, tamper the historical details to draw the desired outlines to suit and serve their ulterior motifs and explicit aspirations. They colour details of the events with the wished conclusions adjusting the information to coincide with their ideological intonations. These historical discrepancies and discontinuities are all-pervasive and the monolithic version of the happenings of the past remains beyond the power of verbal representational system. The sifting of the historical narratives leaves behind politics, ideology, racism, parochialism, nationalism and so on except truth. Consequently, history becomes a cauldron for contradictory convictions and mosaic of ill-patterned patches.

Moreover, the fault line between history and fiction, also between historical fiction and fictional history, are fickle. Textual narration, whether fictional or historical, involves representational politics that impressionistically devises in the name of depiction, refutes in the name of representation, projects in the name of presentation, and distract in the name of direction. Resultantly, the textual hydra transforms divergent categories into coterminous currents making it daunting to the

limit of impossibility to scrutinize and find factuality under the coloured cocoon of textuality.

#### **1.4 Thesis Statement**

The fictional narratives vis-à-vis the prominent revolutionary movements against the British expansionist enterprise involve representational manipulation and infusion of the national ideologies through an artistic use of discursive strategies that entails the parochial self-euphemization and vilification of the *Other*. The novels produced by both the parties involved in the discursive politics, colonizer and colonized, have used narration and representation as legitimizing instruments of their national ideological discourses. These narratives are Janus-faced as they look backward to take historical information and forward to promulgate the political perspectives. Consequently, the fictional versions of the historical revolutions have been precipitated by the national visions, the poetics has been propelled by the politics, and the fictional recounting of the events has been regulated by the relegating rhetoric. So, all the three national discourses, the British, Indian and American, evince not only the historicity of texts but also, in Montrosian chiasmic idiom, ratify the textuality of history.

#### **1.5 Research Questions**

- I. How is the British fictional representation of the anticolonial wars in America and India propelled and regulated by the nationalist rhetoric and in what ways does it proffer varying versions of the national vision vis-à-vis the two *rebellions*?

- II. In what ways the Indian and American fictional versions are similar or otherwise in manifesting the nationalist ideologies apropos the wars of independence against the British colonialism?
- III. To what extent do the fictional narratives imbibe the colonial discursive elements or the counter-discursive ones?
- IV. To what extent do the findings of the discursive analysis conform to the New Historicist tenets of history, ideology, and narratives?

### **1.6 Delimitation of the Study**

Many wars of independence were fought against the British colonialism across the globe.<sup>3</sup> It is neither feasible nor desirable to cover all of them within the ambit of this study. So the focus has been delimited upon two of those wars of independence: Indian Mutiny (1857) and American War of Independence (1775). The rationale for the delimitation is that, firstly, these are the major challenges to the Empire. In Richard Allen words: “this insurrection [*the Indian*], which began on 10 May 1857 and ended officially on 8 July 1859, was the most major rebellion against British rule overseas since the North American colonies had inflicted the defeat on Britain and gained independence in 1783” (2000, p. 55). Secondly, Indian War of Independence (1857) is part of the researcher’s colonial past, a historical heritage, because at that point of history, Pakistani territory was in India. Thirdly, the choice of American War of Independence (1775) depends upon three reasons: (a) America is the most prominent state of the contemporary world, (b) it is interesting to explore how the contemporary leader of neo-colonial hegemonic powers, America, responded to colonialism being a victim, (c) and it, being an in-group rebellion, provides a contrast

to the Indian mutiny that marks the *Others*' revolt. These various reasons rationalize focus of the researcher with reference to choice of the revolutions for the study.

Furthermore, there is superabundance of fictional narratives apropos the selected wars of independence. So it is not possible to analyze and compare the entire fictional corpus. The researcher is compelled to confine his focus by making a rational delimitation in order to carry out the research. Few factors have been focused to make the choice a representative one. Firstly, the works which directly recount the war, instead of putting it in the periphery and depicting the pre-war propelling issues or post-war repercussions, have been selected. Secondly, the choice has been made out of the novels that claim to be grounded in the archival evidence or based on the actual happenings instead of being pure fictional fantasies. The claims are located either within the texts or in paratexts: foreword, notes, etc. Thirdly, the novels taken to represent the Indian and American responses belong to the post-independence epochs of both the nations, it cannot be otherwise in case of America, beyond the control of colonial apparatus. Lastly, the works produced during the 20<sup>th</sup> century and the first decade of 21<sup>st</sup> century have been chosen, it cannot be otherwise in case of India, to explore the teleological retrospective records of the past events from the vantage point of the times of the rise of intercultural communication/ clashes and socio-political discourses. In the light of these parameters, the following fictional narratives have been chosen from the plethora of fictional works, for a balanced account of respective discourses:

### **1.6.1 Colonial Fictional Narratives**

Two of the British novels have been chosen as the English are the colonizers in both the cases. These are further categorized into two groups:

### **1.6.1.1 British fictional narrative about the Indian Mutiny (1857)**

*The Red Year: A Story of the Indian Mutiny* (1907) by Louis Tracy

### **1.6.1.2 British fictional narrative about the American Revolution (1775)**

*The Fort: A Novel of the Revolutionary War* (2010) by Bernard Cornwell

## **1.6.2 Postcolonial Fictional Narratives**

For representation of the postcolonial nations, India and America, two novels, one for each, have been selected:

### **1.6.2.1 Indian Fictional Narrative about the War of Independence (1857)**

*The Sun behind the Cloud* (2001) by Basavaraj Naikar

### **1.6.2.2 American Fictional Narrative of the Revolution (1775)**

*The Glorious Cause: A Novel of the American Revolution* (2002) by Jeff Shaara

These novels meet the requirements set for the selection from an array of the literary works that would have suited the study. Basically, fiction about the revolutions, the genre of the primary sources for the research, remains comparatively lesser known due to the unjustified indifference of the academic critical tradition. Therefore, to substantiate the representational appropriateness of the selected works, references have been made to a few authentic historical works and fictional narratives in the beginning of the analysis chapters. The generic outlines help to ratify that the works are not idiosyncratic ones instead they conform to the collective responses.<sup>4</sup>

## **1.7 Conceptual Framework for the Study**

The conceptual framework adapted for analysis of the selected works is grounded primarily in the postcolonial theories of the colonial and counter discourses revolving around the politically charged issues of nationalism, history, representation, and ideology. The Saidian<sup>5</sup> orientalist estimations and Flynn's critique of the British

rhetoric about America have been used as benchmark to approach the English fictional works. The counter-discursive texts have been explicated in the light of propositions of the postcolonial theory. The perspectives used as the theoretical tools, the focal conceptual points, for the interpretation of the selected texts are: 1) the question of legitimacy, 2) politics of nomenclature, 3) stereotyping, 4) self-glorification, 5) derogation of the *Other*, 6) reciprocal susceptibility, 7) ambivalence, 8) imperial pride, 9) religious prejudice, 10) fallacious rhetoric, 11) narratological gimmicks, 12) silencing strategy, 13) spatial representation. These features, compositely, have catered for diverse ideological, representational, and national perspectives present in the selected colonial and postcolonial novels.

Finally, the conceptual framework imbibes few of the basic tenets of the New Historicist paradigm to locate the comparisons and conclusions drawn on the basis of the postcolonial standpoint. The following major New Historicist dimensions have been focused:

- i. The Archival Continuum
- ii. Textuality of History/ Discontinuous and Contradictory Histories
- iii. Historicity of Text
  - a) Literature and Colonial Policies
  - b) Relation of History and Ideology
  - c) Nation (Politics) and Novel (Poetics)

The rationale behind triangulation of multifarious theoretical approaches is that the selected novels are replete with diverse kind of thematic dimensions. This thematic multiplicity makes it indispensable to tackle the problem with an eclectic framework to cope with needs of the study.

## 1.8 Methodological Design

The study is a qualitative and archival one in its nature and remains descriptive. The methodological design, the *modus operandi*, has been structured in the light of the theoretical framework formulated. It is an eclectic and multilateral design in its procedural formation and aims to explicate and evaluate the selected texts. The method has been designed and used to cater for the marked multiplicity of the targeted texts, the chosen novels, and the complexity of the theoretical dimensions regulating the analysis.

JanMohamed's proposal for the study of the colonialist fiction has been taken as the guiding principal to contrive contours of the methodological design for the study. He has presented his methodological benchmark for the purpose in these words:

Finally, we must bear in mind that colonialist fiction and ideology do not exist in a vacuum. In order to appreciate them thoroughly, we must examine them in juxtaposition to domestic English fiction and the anglophone fiction of the Third World, which originates from British occupation and which, during the current, hegemonic phase of colonialism, is establishing a dialogic relation with colonialist fiction. ... This dialogue merits our serious attention... (Ashcroft *et al.* 1995, p. 23)

He has suggested studying colonialist fictional narratives and ideological perspectives vis-à-vis the fictional responses from the colonized world. The purpose of the study of the *dialogue* is to replace the lopsided versions by "ethnocentric canonizers in English" with "literary and cultural syncretism" promulgated by the colonized.

To create the fictional dialogue, the researcher has used Ramone's model of "postcolonial retelling" (2011, p.157). She has exemplified her model through the discursive study of Conrad's *Heart of Darkness* (1899) and Achebe's *Things Fall Apart* (1958). She has juxtaposed them as representatives of the colonial discourse and the counter-discourse respectively. The study explains the larger contrasts between the perspectives and differentiates between this combative retelling and the

“postcolonial rewritings” (2011, p.169) that aims at “revising a text so directly” (2011, p.32). Ramone (2011) is tolerant to the geographical or temporal differences between the discoursing texts (p.159) because her focus is the “opposition” (p.33) in representation.

Firstly, the colonizers’, the British, works have been analysed from the perspective of colonial discourse analysis. For the analysis of the texts, postcolonial discursive postulates, adapted through incorporation of relevant key features from the prominent critics, have been used to encompass the diverse textual dimensions. Especially, Said (1978) has been focused for the study of the English discourse about India and Flynn (2008) for representation of the Americans.

Secondly, the retaliatory responses of the colonized have been approached from the postcolonial counter-discursive perspective. The *written back* responses of the Indians and Americans have been scrutinized in the light of tenets outlined in different postcolonial theoretical works of Ashcroft, Griffiths, and Tiffin (1995; 2003; 2007), Ramone (2011), and Macleod (2000). The political, ideological, national, and representational resistance located in the fictional works has been brought to the surface.

Thirdly, comparative analysis of the selected texts has been prosecuted. The rationale for the comparative study is that while JanMohamed stresses the need of juxtaposing the colonial and postcolonial literatures, Ashcrof *et al* (2003) have proposed the comparison of the various postcolonial literatures for “forming bases for a genuine post-colonial discourse” (p. 18) and finding “thematic parallels” (p. 26). Said has also applied the method of “comparative literature of imperialism” (1994,

18). Thus, all the selected fictional narratives, produced by both the colonizers and colonized, have been compared and contrasted. The comparison is tripartite one:

- i. Colonizer's with Colonized's: To show the existent differences between the colonizer's and the colonized's versions.
- ii. Comparing counter-discourses: The Indian fictional narratives about the War of Independence (1857) have been compared with the American fictional works regarding the Revolutionary War (1775) to study the patterns of resistance present in the counter-discursive fiction across the globe.
- iii. English novels about India with those regarding America: To show the difference of stances taken by the Empire about India and America.

These multilateral comparisons and contrasts have been drawn to put a pattern upon the divergent discourses.

Lastly, the outcome of the discursive and comparative analysis of all the selected fictional narratives regarding revolutions has been further subjected to interpretation from the new historicist perspective. Pivotal new historicist propositions have been ratified through the discursive, textual, and comparative analysis of the selected novels.

So, the methodology remains confined to the textual analysis of the selected texts, the novels, in the light of the eclectic theoretical framework. All the selected fictional narratives have been analyzed/ compared based on the dichotomy of colonizer/ colonized and the analyses/ comparisons have been interpreted from the new historicist perspective.

## **1.9 Chapter Division**

### **Chapter 1: Introduction**

This chapter includes a brief background of the study, thesis statement, research questions, delimitation of the study, theoretical framework, methodological design, chapter division, and rationale and significance of the research.

### **Chapter 2: Literature Review**

The portion encompasses the critical corpus regarding war fiction, the Empire in history and fiction, the Wars of Independence against the Empire and their historical and fictional reception, Postcolonial literatures, History and historical (meta)fictional narratives, politics of representation, nationalist ideology and fiction, and critiques of the primary sources.

### **Chapter 3: Theoretical Scaffolding: Discursive Spin in the Colonial, Postcolonial, and New Historicist Con/Texts:**

In this section, the theoretical framework adopted and adapted for the study has been explained with reference to the key theorists of the relevant fields.

### **Chapter 4: The Literary Response of the English regarding Revolutions (Indian and American)**

This core chapter includes the study of the British fictional narratives about the Indian and American revolutions.

### **Chapter 5: The *Written-Back* Representation of the Wars of Independence**

The critical study of the Indian and American fictional narratives of the wars of independence is the theme of this central section.

## **Chapter 6: Panoramic View of the Visions and Versions of the Wars**

The chapter covers the comparisons and contrasts drawn on the basis of the textual analysis. It encompasses the trilateral comparative analysis of the selected works: colonial fiction versus postcolonial fiction, Indian fiction vis-à-vis American one, and the English novels about the Indian mutiny contrasted with those about the American revolutionary struggle.

## **Chapter 7: New Historicist Dimensions in the Textual Representations of the Revolutions**

The identification and explanation of the conformity between the analysis of the selected fictional works and the New Historicist propositions about the nature of representational textual artifacts form the main argument of this chapter .

## **CONCLUSION:**

The concluding portion of the research streamlines the analyses and comparisons of the foregoing chapters and synthesizes them to ratify the thesis statement and answer the research questions.

### **1.10 Rationale and Significance of the Study**

The fiction produced on the theme of anti-colonial revolutions merits critical reception, firstly, due to its ideologically and politically charged nature. The legacy of the British Empire continues to influence the political consciousness across the globe and exploration of its experiences remains relevant. Secondly, its scrutiny becomes desirable for the largeness and diversity of its corpus. Both, the imperial centre and the former colonies, have engendered rich and reverberating literary artifacts. Thirdly, the fictions, especially Indian Anglophone and American, apropos Wars of Independence have not received serious critical acclaim. This gap between profuse creative work and sparse critical acclaim demand bridging. Fourthly, there is a marked room for the simultaneous study of these literary yields for the enhanced understanding of the colonial and postcolonial epistemologies. These four are the primary and precipitating factors for initiation of the research.

Consequently, the study is a significant one from different literary and social perspectives. Firstly, the study provides a critique of the fictional narratives regarding the revolutionary wars written across the globe: England, India, and America. Through the exposition and comparison of versatile literary traditions, it helps to understand not only the emotional intensity behind narration but also the intellectual diversity. Secondly, it is supposed to add to the broadening the sphere of cognizance of readers by providing help in understanding of the complex coalescing of fiction, history, ideology, and politics through the explication of the discursive strategies that scaffold these chequered epistemic streams into a discourse. This exposition of the perplexingly interwoven textual layers is enabling for the readers to grasp the interdisciplinarity and intertextuality of the discursive phenomena during the heyday

of the hyper-real simulations. It leads towards the understanding of the fact that, twisting the Shakespearean aphorism, *all that written is not true*, even in English or english. Lastly, it is beneficial for the Pakistani readers as it enables them to approach their colonial past and try to understand it with reference to the British Empire, specially the great rebellion of 1857 and its fictional representations. The postcolonial awareness is supposed to make them elude succumbing to the supremacist discourses.

Moreover, there are further niches to be found in the field to conduct the critical studies to search out the propelling underpinnings, polychromatic textual debates, combatant discourses, and socio-political applications and implications. Especially, these texts come to the forefront with the boom of the post-postmodern/ meta-modern sentiment for the frenzied philosophies, fanatic ideologies, and frantic epistemologies. The reorientation, termed as Neo-sincerity, is being foregrounded, contrary to the postmodernist suspension of it, by the contemporary cultural and critical theorists and intelligentsia.

Summarily, the research is a significant study because of the multifarious reasons ranging from the literary to the social ones. The interdisciplinary nature of the critique is supposed to have an enabling impact upon the readers through the rigorous exploration of the reciprocity of apparently divergent domains. Thus, standing on the pivot of the literary, the critical and comparative analysis aspires to encompass and explicate the cultural debates.

## Notes

1. Said's statement about the discursive dimensions of records of the military encounters is found in his *Culture and Imperialism* (1995, p. 7).
2. Here, fiction is to be taken in its restricted literary sense denoting novels and short stories. This redaction needs explanation because "*fiction* is one of those loaded words" (Keller, 2002, 7) which have multiple connotative possibilities. Furthermore, ambit of the fictional works is confined only to the selected novels. As proliferation of the fiction about the issue would not allow the researcher to be all-inclusive.
3. The British Empire faced numerous wars: Irish wars, Scottish wars, New Zealand wars, and Mahdist war in Sudan. All these colonial wars have received prolific literary rendering in the involved countries.
4. The dissident writers have not been studied, despite acknowledgment of their importance, due to two reasons: (i) they are idiosyncratic without being representative of the collective consciousness, (ii) the limitation of time.
5. Edward Said has the credit of triggering awareness about the Eurocentric vanity-stricken rhetoric and misrepresentation of the imagined *Other*. The prevailing postcolonial consciousness is rooted in the Saidian "intellectual architecture" (Kerr, 2008, p. 223).

## **CHAPTER 2**

### **LITERATURE REVIEW**

This portion deals with the critical survey of the scholarly work already done with reference to the central issues of this research. The octagonal review encompasses: (1) War fiction, (2) the Empire in history and fiction, (3) The Wars of Independence against the Empire and their Historical and Fictional Reception, (4) postcolonial literatures, (5) History and Historical (meta)fictional Narratives, (6) Politics of Representation, (7) Nationalist ideology and fiction, and (8) Critiques of the Primary Sources. So, different critical and theoretical approaches regarding these key issues have been scrutinized in this portmanteau review to provide a sound foundation to the study.

The arrangement of the material is primarily conceptual one but the chronological sequence has also been considered, though not strictly adhered to, where it is possible without damaging the conceptual pattern. Thus, the conceptual considerations have been coupled with the chronological developments. The effort has been made to include the available works from the older ones to the latest to grasp the different developments and dimensions of the areas. However, focus remains on the current scholarship as it, besides providing the innovative approaches from “the current critical climate” (Macleod, 2010, 16), includes the older arguments, reorients them in contemporary contexts, and captures the developments. So, the chapter covers the conceptual orbit of the study by reviewing the critical literature regarding the key aspects.

## 2.1 War Fiction

War has put an unmistakable impact on writings, literary and non-literary, and critical consciousness throughout the world. The critical corpus about war fiction has explained that fictionalizing a war is a strategic endeavor as war itself: “‘all warfare is based on deception.’ So is fiction” (Bell, 2009, p. 41). War fiction, and also war literature encompassing all the genres, is a prolific field of production of narratives about the battles fought in the name of almost everything or anything ranging from the personal ego to the national economy. It is interwoven with the historical fiction, or may be considered the sub-genre of it, because wars mark the landmarks in human history. Beautifying battles, portraying protagonists, exaggerating the experiences, mollifying monstrosities, deifying the dead, hallucinating about the happenings, and bragging about bounties are glaring features of the extravagantly verbalized fictions of war. This sub-genre of literature abounds with iridescent works and needs further categorization into tertiary-genres like “the spy novel”.

Curtius counts the milestones inspired by the wars: “the protagonists of progress in historical understanding are always isolated individuals who are led by such historical convulsions as wars and revolutions to put new questions” (1979, pp. 3-4). Then he relates the enlightening ideas of the prominent war theorists to their exposure to wars. This historiographical detection of the roots of these landmarks in historical writing is an informing one. These confrontational encounters and bloody battles contrived the movement of history. They also provoked the intensified textual paroxysms which aimed to represent the pragmatic tremors and traumas. Wars have been the inspiration for the western canon in the field of history: Thucydides, Augustine, Machiavelli, Hegel, Taine, Nietzsche, and Spengler. These towering authorities on human history originated their interpretive insights in response of the

revolutions and wars. Thus, war is, rather has always been through the centuries and countries, the intersectional and inspirational space for the theorist of the historical evolution of mankind.

Limon (1994) studies, drawing on Clausewitz's postulations, the developmental stages of the American fictions about war from, in his words, realism to postmodernism. But instead of being specific, he draws broader critical outlines revolving around the war fiction and explains the historical evolution of the fictions and the critical reception of them. He has streamlined the intriguing critical and fictional spectrums to provide a rigorous critique. He oscillates from the civil to the world wars, modernist representations to the postmodernist reflections, and from the andro-texts to the gyno-texts. Despite the daunting demand of encompassing a large fictional corpus, he has meticulously managed the "epic circumnavigation" (p. 226), as dubbed by him.

The fictional representations of the anticipated wars have also received critical attention alongside the actual ones. Gannon's study (2003) falls in this field, the speculative fiction. He explores the "symbiotic relationships between certain subgenres of speculative fiction and military imagination" (p. 256). He has minutely studied the visualization of the destructive nature of the anticipated war with reference to the works of several British and American fiction writers: Wells, Le Queux, Miller and others. The essential similarity of their delineation of the apocalypses, with acknowledgment of minor differences between attitudes, has been expounded. So, the critique explicates various fictional attempts at envisaging the "possible histories" (p. 8).

McLaughlin (2009) is an inclusive compendium of critical writings about literature produced apropos different wars: civil, national, and world. It includes

critical responses to literary representations from many countries, from England to America, and various centuries, from the medieval to modern times. In his introduction to the compendium of the kaleidoscopic critiques, he claims culmination of appreciation for the critical practices approaching the war literature: “the study of war writing is a source of enhanced literary insight” (p.1). The study covers, and caters for, appropriately the multidimensional nature of the field. McLaughlin encapsulates his diachronic critique of the myriads of writings on war by declaring it “an ancient genre that continues to be of vital importance” (2009, p. i).

Lamberti and Fortunati (2009) have focused the analyses of the narratives about World Wars, I and II. They have observed the interpretive extensionism of the critics who go beyond the literary domain to resolve the pragmatic riddles: “scholars often move from literary sources to question broader issues...” (p. 10). The study covers not only the interpretations of the textual fictional representations instead it considers the visual texts, the Hollywood movies. Depiction of miscellaneous problems in these representations, from personal traumas to collective catastrophes, has been provided in the compilation. So, this is another of the inclusive critiques of the representation of various wars.

Hammond (2013) elucidates the unmistakable influence of “the Cold War on British fiction” (p. 1). He confines his focus on latter half of the twentieth century, i.e. from 1945 to 1989. He explores the political purposes, propagandist dimensions, and persuasive strategies embedded in the fictions to explain the relation between the national rifts and the textual rhetoric. Identical to Fukuyama’s political argument, he has explained the fictional shift “from Socialism to Postmodernism” (p.116). According to him, this progressive shift is heralded by the British fiction writers. Besides elucidating the presentation of the pivotal perspective of the Cold War, the

geopolitical tension and cultural conflicts, he pays attention to “the conflict between post- imperial and postcolonial literatures” (p. 187) in the wake of the new world order.

Coker (2014) outlines a holistic history of the fictional characters from the ancient to modern times. He has developed taxonomy of the constants to encompass the myriads of the personae: warriors, heroes, villains, survivors, and victims. He describes the destructive perspective, the *unkind* one in his words, of war and does not eulogize the valorous warriors enthusiastically. His is a humanist vision of war with “the inescapable message” stressing its deleterious impact on the fighters who are always “men” (p. 297). Coker shows men to be throwing themselves consistently, also being consumed constantly, by the fire of war “like moths to the fatal light of the flame” (p. 301). Thus, his is an awakening argument for the frenzied hordes of heroes.

Gorman (2015) studies “the role of literature in both shaping and critiquing” with reference to the conflicting “construction of post-9/11 identity” (p. 5). The critique is based on derivation of the liberal humanist notions of catholicity from the targeted fictional works of Judith Butler, Jonathan Lethem, Don DeLillo, Hari Kunzru, Kevin Powers, Mohsin Hamid, Nadeem Aslam, and Kamila Shamsie. The ambit of his critique covers the writers from various countries. By locating these fictions into the contemporary social discourses, he aims to explain the possibility of the remedial role of literature in breaking “the reductive ‘us and them’ binaries” (p.175) found in the conceptual schemas structured in the fictional discursive corpus about 9/11. So, O’Gorman identifies the voices for the need of redemption in the anarchic age of actual and textual confrontations.

Goodman (2016) takes up an upbeat genre, the spy fiction or espionage novel, for his critique. He carries a simultaneous study of the fictional works of Greene, Carré,

Deighton, and Fleming to explain the representations of the events. He explains the “disjunctions and paradoxes” (p. 301) present in the narratives. The intersection of the cultural realities, national anxieties, and narrative strategies has also been discussed. He attributes the problematic representation to the pragmatic contextual anxieties that have been current as the consequences of decolonization. So, he has focused scrupulously the contextualization of several works of spy fiction and identified the social disagreements to be at the heart of them.

The critics’ inclination towards war literature is directly proportional with the creative writers’ fascination for the delineation of wars since the inception of the literary writing. War was, rather has always been, the primary instigators for the literary writers. Bennett and Royal (2016) have succinctly summarized the proclivity of the western literary tradition towards war and the worst passions, in the contemporary idiom, in few terms: “Literature begins with war” (p.271). They further make their argument encompassing by referring to the classical and modern English literature. The gist of the interpretation may be condensed into the expression that war has worked as the inspiring muse for writers. Limon has also traced, in his *Writing After War*, the origin of literature in the womb of war: “the history of literature began with war” (1994, p. 03). So, it is, originally, the spontaneous or contrived overflow of reflections regarding war. He has specified the war which served as the primal subject for literary writings regarding war in the West: “the Akhaian expedition” (1994, p. 03). Literature, being an exaggerated and intensified verbal expression, has had its roots in the intensified manifestation of activism, war. It is evinced from superabundance of the poeticized and dramatized Persian, Greek, and Roman mythologies. So, in McLaughlin’s words, “the prevalence of war” (2009, p. 71) in the

literary representations is a floating phenomenon since the ancient times. The examples can be multiplied to ratify the role of war in initiation of literature.

Literary historians and critics have used wars as dividing lines to differentiate between the literary eras. So, war not only punctuates history but also the literary epochs. This is visible from the recurrent use of the term, rather a buzz-word in critical idiom of the second half of the twentieth century, “post-war” (Bloom, 2005, p. 271). The European literature is divided into pre-war and post-war works with reference to the World Wars. Furthermore, it has been one of the prime predilections and cherished theme for the writers of caliber in all the genres. There is proliferation of poetry, dramas, novels, and short stories revolving around war and warring across the world. For example, Solomon says, with reference to works of the English poets, that they have contributed to embody “a golden age of battle poetry” (1969, p. 852). The review of the literary works revisiting the wars is crucial for the proper perception of the “troubled [signifying qualitative vehemence] and incessant [connoting quantitative frequency] conjunction of literature and war” (Bennett and Royle, 2016, p. 278).

The criticism of war writings is more inclined towards novel which is the latest genre in comparison to poetry and drama but not even the least indifferent to the question of war. Due to the broader canvass to encompass the complex social phenomena into its texture, novel has managed a firm hold of everything with its textual pseudopodia as Hinduism, supposedly, engulfs the confronting religious forms within its nebulous and absorptive contours. It has hailed the horrifying wars and turned them into versatile verbal artifacts. The genre has found “the most daring war writers” (Limon, 1994, p. 6), like legendary figure of Tolstoy, to establish itself from England to Russia. The modern and postmodern fictional corpus is replete with the

narratives of wars: world, national, civil, ethnic, religious, and so on. English novels about war provide a prototype where nothing is left because of its meticulous tackling of almost all the confrontational actualities and also the possibilities. It has fostered subgenres like “the fictions of empire” (Parry, 2004, p. 107), “the naval novel and the military novel” (McLaughlin, 2009, p. 137), and the “mutiny narrative” (McLaughlin, 2009, p. 140).

The American war fictions have been acclaimed and interpreted by many literary critics. Larkin (in McLaughlin, 2009) studies the fictions about the revolutionary war, Will Kaufman (in McLaughlin, 2009) critiques the novels of the civil war, and Gorman (2015) pays attention to the novels about the contemporaneous cataclysmic adventure named War on Terror. Even the lost war in Vietnam has received rich reception. As Carpenter (2003) explains how the literary works proliferated with reference to the fictional representations of the war in Vietnam. The proliferation was not without profundity as he describes it as “better literature” (p. 30). The loss in Vietnam did not hinder the production of novels attempting to envisage the happenings and envision the learning of the misadventure. Keeping the American novelists’ obsession with the war fictions, Limon (1994) observes, though hyperbolically: “for an American novelist to miss war is to miss, apparently, America” (p. 7). He has exemplified the essentiality of the American fiction about wars in construction of the American vision, a sloganized rhetoric taken as the foundation of ideological identity of the country. So, these fictions have been used as lines of demarcation dividing literary trends of the country: revolutionary, civil, Vietnam, and war on terror.

The sub-continental literatures are also awake to the prevalent prospects of the war fictions. Their literary taxonomy uses wars as separating lines with identifiers like

pre-mutiny and post-mutiny or pre-partition<sup>1</sup> (Rahman, 2015, p. 17) and post-partition literatures. The god of war has made a thundering avatar in the Indian, Pakistani, and Bangladeshi fictional worlds. For example, Zaman and Farrukhi have compiled short fictional works, under the title *Fault Lines stories of 1971*, produced in both the countries, Pakistan and Bangladesh. Zaman has prefaced the book with the expression of the informative purpose of the anthology to enlighten the “younger generation” (2008, p. ix) across the boundaries about the turbulent experience of 1971 through the short fictional reflections. This repository of the fictional retrospections of the war which resulted in the secession of Bangladesh contains the narratives of the event written by many writers across the border. These fictional renderings of different conflicts and ongoing critical combats around the narratives are symptomatic of the responsiveness of the sub-continental canon towards the theme of war.

The cursory look at the kaleidoscopic critical dimensions shows that war writings have been the repositories of the hagiographic histories. The eulogizing fictional discourse has been prevalent which glamorizes the visions of war: “consecrating war as the key to all mythologies” (Amour, 2010, p. 94). Its “beautiful and brilliant aspects” (Limon, 1994, p. 227) have been focalized eschewing the dreadful ones. The discourse transforms savage shambles into romantic arena for triggering heroism. In short, what Greenblatt says about the commemorative architecture is aptly applicable for these commemorative fictions: “it partakes of a cultural dream” (1983, p. 1). Thus, commemorations are the reflection of hero-worship and reverence for the martyrs of the battles. Every nation has had its Achilles to personify the collective utopian idealism and jingoism. A detective circumnavigation of the war literature from Homer to the Victorian times is corroborative of the chauvinist projections of the literary writing about wars. Bennett and Royle’s estimation of Tennyson’s “The Charge of the

Light Brigade” (1854) is applicable to the collective attitude of the western literary consciousness. They have identified in it an unconditional celebration of unwise “warfare, heroism, and perhaps above all an unthinking and unquestioning adherence...” (2016, p. 270).

The twentieth century, *The Century of Total War*<sup>2</sup> in Aron’s words, has witnessed a turn in the attitude towards war and writing about it. World War, I and II, have engendered and inspired an avalanche of the fictional<sup>3</sup> works, rather outbursts. They are entrenched in the idea of the devastating disposition of war and termed as the “anti-war novels” (Scheingold, 2010, p. 27). War has been deprived of its position as an emblem of glory and being received as a catastrophic event. There are modernist and postmodernist horrifying dystopias in which rhetoric of demystification prevails and gloom looms large. Lamberti and Fortunati explain the sense of disillusionment disseminated by the twentieth century anti-war fictional works which “voice to the absurdity and nonsense of that world massacre [World War I]” (2009, p. 8). These novels are symptomatic of the realization of the futility of the unbridled aspirations associated with wars. Now, any reference to the word war “summons up both fear of nuclear apocalypse and the painful reminder of the two great wars” (Poirier in Chaliand, 1994, 3). The reminders of the (mis)adventures are not relishing but agonizing for human consciousness: “their image today is too terrifying” (Chaliand, 1994, 1063). The contemporary anti-war sentiment portrays them with pathetic elegiac touch, for the victims, and denunciation of the demagogues who precipitated the pulverizing operations. This transition from considering war as an enactment of human heroic potentialities to approaching it as massacring monster is resultant of the astonishing collective anagnorisis, in Aristotelian expression. Thus, the post-World-

Wars fictions mark the “war against war” (Solomon, 1969, p. 866) like Joseph Heller's *nonhero*.

The critical oeuvre about war literature, especially fiction, evinces obsession of the literary writers with war and its paraphernalia: “the history of Western literature is a history of warfare and belligerence” (Bennett and Royle, 2016, p. 278). All the aspects of the issue have been appropriated into the literary discourse: pre-war apprehensions and aspirations, during war configuration and confrontations, and post-war exaltations and disillusionments. All the genres of literature, with the immanent theme of war, are replete with the combats and killing. So, the critics are alive to the genre where literature coalesces into history, and vice versa, exhibiting hyperbolic expressions of the cataclysmic happenings.

## **2.2 The Empire in History and Fiction**

The British Empire epitomizes the colonial expansionist tradition of the militarily powerful nations. It captured countries in the different continents of the world: America, India, New Zealand, South Africa and many more. As Levine describes its astonishingly vast ambit by calculating magnitude of the land and the population under the imperial hold: “10 million square miles and 400 million people” (2007, p.82). The description precisely envisages the colonial encroachment of the Britons who expanded their domain across the globe like the omnipotent avatars descending from firmament and engulfing the world with their wands and wings. Due to its phenomenal stature and unprecedented administrative control, the British Empire remains a cherished theme for the historians and fiction writers. Though Said prefers the term “ideological fictions” (1995, p. 321) to cover the confluence of history and fiction in the imperial archive, the researcher accepts the disciplinary division for functional ease.

### 2.2.1 The Empire in History

The historians, especially the British ones, have produced myriads of studies on the British Empire. Its origin, development, and collapse have been inviting phenomena for the writers. The writing about the Empire continues alongside its ramifications. Scholars in different domains are awake to importance of the study of it: history, anthropology, sociology, postcolonial studies, literature, linguistics, multiculturalism and so on.

Kiernan's (1969/ 2015) reading and rendering of imperial archives, with special focus on the British Empire, remains a seminal summa of the field. He has covered a large canvass, both in space and time, to expose the imperial ideological assertions and administrative atrocities. The history of tri-continental expansion – in Asia, Africa, and America – of Europe, *the* continent, has been studied and shown to be stained with blood and studded with loot. He explores different dimensions of the encounter: racial, religious, ideological and so on. He encapsulates his estimate of the European exploitations and misadventures by juxtaposing their disparate modes of administrations at home and in colonies: liberating at home and exhibiting “opposite spirit” (p. 225) abroad. His is a relentlessly stricture of the hypocritical, stability for self and sabotage for Other, European social structure. He predicts the collapse of *the* continent and the awakening of the triad that cannot be deterred even by “all the drowsy syrups of the world” (p.230). Thus, a friend to Faiz and forming influence on Said, has explicitly exhibited his emancipatory modality in recording of the dialectic revolving around European and non-Europeans.

Not only the rise, but also the demise of the great empire has attracted the historians. Beloff (1969) produces an elegiac narrative of the collapse “the liberal empire” (p. 180), the British one. He develops, in an oversimplified manner, a

brighter image of the British Empire and traces the reasons of its fall in the unfavourable circumstances: economic pressure, changing political scenario throughout the world, and military demands of the expanded territories. The Empire did struggle, though with straggling, to cope with the internal demands and “the burdens of maintaining” (p.177) the colonies, but it failed and faced “the final liquidation” (p. 361). Without having any substantial argument to show the liberal facet of the Empire, the study is entangled between the economic questions and imperial exertions.

MacIntyre (1998) explains the diplomatic dynamics during almost fifty years of the British decolonization. He attempts to answer, and claims to have resolved, the key questions regarding decolonization: “when” (p.11), “why” (p. 79), and “how did the British Empire fall?” (p. 101). Falling apart is found to start in “1947-48” (p. 129) and hurry in “1967-8” (p. 129). While the *why* has three answers:

First, the impact of colonial nationalism, secondly, a structure of international relations which precluded old style colonialism and, thirdly, a realization in Britain that Empire was more a liability than an asset. (p. 130)

These bad *when* and *why* have been followed by a good *how* for the empire because, unlike other colonizer countries, “Britain was not ejected from its colonies by war” (p. 131). The peaceful withdrawal from the different colonies is a distinction reserved only for the British Empire. MacIntyre concludes his analysis of the decolonization by pointing out the ambivalent legacy: termination of the political control and continuation of the cultural one.

Ferguson (2002) recounts the upswing and decline in the British political control over almost quarter or more of the surface, and also the seas, of the earth. He narrates the tale of the towering Empire with a glaringly felt nostalgic touch. He has covered

the intricate trajectory of the empire from unprecedented extension to the detumescence, again, into an archipelago with a few remnants of the glorious realm. However, he ignores the brutalities inflicted upon the peoples of colonies and honours the empire for the dissemination of the cognizance of liberalism, institutionalism, and democracy around the world. He also juxtaposes the empires agenda with the alternative communist regimes and denounces these alternates for imposition of “incalculable misery” (p. 247) and uncontrolled atrocities upon their colonial subjects.

Judd (2004) approaches the progression and regression of empire in India to be narrated. His anecdotal narrative makes an exciting precise “history of British Raj” (Ahmed, 2009, p. 24) in India. He makes a chronological survey of the orientation, climax, and collapse of the Raj and realizes the possibility of “sharply different ways of seeing the experience” (p. 191). He tries to tackle the “big and complex questions” (p. 191) regarding “350 years” (p. 200) of reign. He aspires to resolve, in an oversimplified manner, the riddle of Raj and accompanying “dilemmas, and contradictions” (p. 192). But exhibiting the prototypical colonialist attitude, he assuages the exploitation as “interaction” and claims the impossibility of knowing about its being “better or worse” (p. 200). For him, the colonial history, with all its atrocities and exploitative extremities, is a notable epoch to be remembered or rejoiced.

Ferro’s (2005) is a wide-ranging and impressive history of the colonial enterprises across the globe that contributed to shape the geography of the modern world. With an attempt to avoid succumbing to the Eurocentric view of history (p. vi), he approaches the Portuguese, Spanish, French, Dutch, English, Russian, Japanese, Arab, and Turkish imperial polices and adventures. The seminal work covers, inter alia, evolution of the British expansionist policies from the Elizabethan “maritime

imperialism” (p. 45), more inclined towards “plunder and privateering” (p.46), to the establishment of the official colonial systems in the occupied territories like India. While explaining the imperial machinations and its ramifications, Ferro evoke crucial economic, cultural, religious, and racial debates to expose the self-conceited “torch-bearers” (p. 19) of the so-called civilization mission. Having addressed multifarious perspectives apropos the history of colonization, he ends his critical circumnavigation of the complex web of colonial experiences with realization of the avatar of another vicious snare—“neo-colonialism” or “multinational imperialism” (p. 340).

Levine (2007) provides an interesting read as it is one of the fewest, if not only, English historian who has taken an Indian, Nehru, as the model to reread the British history. Leaning “in Nehru’s direction” (p. ix), she approach the imperial history, ignored crimes, to accomplish her analysis of the English history, projected myths. Alongside exposing the exploitative demeanour and disrupting the civilizational cocoon of the British imperialism, she also takes up the issue of internal colonialism. In concluding remark, she affirms the argument of the “*some*” (p. 209) who maintains that the former colonizers continue to control the previously colonized countries through institutional pressure. She has succinctly put the multifarious manacles being used to sustain the dominance in the contemporary world: capitalist monopoly, epistemic violence, neo-colonial agencies, and cultural imperialism. So, she belongs to the dissident intelligentsia who speaks in subjunctive mood, in Raymond Williams words, to suggest the best in the when the worst is in vogue.

Brendon (2008) is a study in the Gibbonian style as he relates the decline and fall of the British Empire by acknowledging echoing Gibbon and apologizing for imitating him. Brendon scholarly surveys the history of empire from the Atlantic expansions to Asian and African colonies. Referring to the grandeur of the empire, he

quotes Curtis that it is “the kingdom of God on earth” (p. 245). But time has turned the tremendously titanic regime into a historical monument. Thus, in the later part of the century of decolonization, the twentieth century, the symbol of expansionist chauvinism is found to finding rescue plans to get rid of “burdensome dependencies” (p. 459). All the political and economic factors, responsible for causing the collapse, have found push during the World Wars, the First initiated and the second consummated the detestable, for the English, decline.

Hyam (2010) feels baffled by the controversies and proliferation regarding the Empire and calls the perplexing debates the “minefield of difficult and contested interpretation” (p.16). He studies the geographic, religious, administrative, historiographical and other generic dimensions of the empire in conformity with the established notions. But his attention to sexuality in affairs of the empire is startlingly original. He stresses the sexual side of expansionist savagery and “imperious confidence” that had been “also a matter of copulation and concubinage” (p. 364). In short, he aims to give a holistic introduction to the Empire which is unrivalled for its complexity and spatial expansion.

Swingen (2015) takes up the First Empire, the early British colonization in Atlantic regions, to explore “the ideological origins of the English empire and its connections to unfree labor systems” (p. 2). He has challenged the mercantilist interpretation of the colonization and claims to have traced “the ideological foundations” (p. 197) of it. He deduces the ideological impetus behind expansionism by rethinking contrasting interpretations of the issues like economic policies, African slave trade, labour policy, and social agendas. In this way, Swingen prefers to find the prime push behind the expansionism in abstract epistemologies instead of the concrete

economies. Thus, the political ideology is the foundational factor, he proposes, for the structuring of the political economy.

Tharoor's (2017) is a downright denunciation and an outright indictment of the imperial exploitation of India by the English *inglorious Empire*. He tackles the pro-imperialist discursive delusions and disrupts them through deconstructionist approach of exposing their dislocations. He exposes the proposed political, legal, and social contribution of the English rule and takes them for rhetorical falsifications. His anti-imperial argument is rooted in the issue of the economic exploitation of India that triggered the tragic deterioration. He has substantiated his stance through empirical data and archival evidences. His declaration about the nature of the malpractices is unequivocal:

The economic exploitation of India was integral to the colonial enterprise. And the vast sums of Indian revenues and loot flowing to England, even if they were somewhat less than the billions of pounds Digby estimated, provided the capital for British industry and made possible the financing of the Industrial Revolution. (2017, p. 56)

He has developed a rigorous critique of the systematic loot of the Indian resources by imperial centre and its deliberate derelictions to let the Indian economy regress. The nexus, the imposed inverse proportion, between the Indian and English industries has been brought to surface to show the master's machination to cause financial drain of the colony. Thus, he unmasks how the British achievements are rooted in the pillage of the indigenous people. So, Tharoor explores the exploitative practices of the empire to establish his thesis of its being ruinous for Indian society.

Thus, history keeps on infatuating with the Empire even after its demise, a sign of sincerity. Ranging from extoling and exalting retrospective records by the supporters to the denouncing and degrading documentations by the opponents, the Empire's presence is unmistakable in the historical discourses around the world. Description of

its achievements and devastations constitute a major portion of textual productions. In short, the unprecedented Empire from the expansionist perspective is also unrivalled in its penetration into the textual reception.

### **2.2.2 The Empire in Fiction**

The British Empire has been one of the paramount themes for literary writers, especially the novelists. It has been presented from the positive perspective through panegyrics by the British writers, the bards of empire. Contrariwise, the portrayal of it being a monster that massacres, enslaves, and robs beyond limits has also been a favourite furore among the anti-colonial peoples. The English fiction writers have produced a myriad of narratives, during and after the colonial period, about the grandeur of unprecedented empire. The fictional corpus is categorized, due to its largeness, as an independent sub-genre of the English novel, “the fictions of empire”<sup>4</sup> (Parry, 2004, p. 107) or in “allegory of empire” (Suleri in Ashcroft *et al.*, 1995, 111).

Ridley (1983) provides an encompassing critique of the English, French, and German post-renaissance colonial fiction. His study traces the fictional responses of the European masters, through the centuries, to the colonized countries. Ridley records the fictionalized versions of the colonization and exploitation of colonies. However, its tilt is more towards the cultural questions, of influence and confluence, than being focused on the military expansionism or economic exploitation. Thus, it makes a balanced and informing read due to its coverage of the diachronic development of the colonial writings through centuries and intersectional structuring of three different European fictional traditions.

While representing the empire, the English fiction does go astray under the spell of imperial hangover. The novelist positions himself upon the Olympian heights, the imperial apex, to look telescopically the almost invisible Indians. Naik (1991) has

exposed the willed ignorance of the “British novelists writing on India” (p. 75). In his article, Naik has identified the imperial pride, which he puts as “the notorious British insularity” (p.89). He has zeroed in on the English indifference, shown in fictional works, to the Indian cultural, religious, and linguistic sensibilities with the aim to explain their inherent ignorance.

Sullivan (1993) has studied the depiction of the empire in Kipling’s oeuvre, especially in his *Kim*. Being based on Kipling’s creative works, the study is limited to the imperial wings in the Indian land. She “counters” (p. 9) the conventional critiographical reduction of Kipling to be a “bard of empire” (p. 9) and finds an intriguing ambivalence in his fiction that constitutes, in her terms, “the alternative fictions of empire” (p. 10). Her resolution of the riddle of Kipling’s position in the colonial discursive paradigm is that “the poet of empire is also the Indian child” (p. 179). So, Kipling’s divided self, simultaneously demythologizing and mimicking the colonial ideology, has been located into Bhabha’s postcolonial postulates.

Richards’ study (1993) has approached the presence of empire in literary world by focusing the fictions of Kipling<sup>5</sup>, Stoker, and Wells. It explicates the archival repositories about the empire and tries to trace the influence of this *Imperial Archive* upon literary consciousness and reproductions. It is “an illuminating and often challenging book” (MacLeod, 2010, 65). All the epistemological domains, according to him, have been used as tools, though in the guise of logic and reason, to perpetuate the imperial projections. The summa of his argument is that “an empire is partly a fiction” (p. 1).

Said (1994) studies the intriguing interfacing of imperial projections and cultural manifestations through discussion of different colonial experiences. For the development of his argument, he emphasizes England and the English novel. His

rationale for the predilection towards England is its “unquestionably dominant” (p. 71) status. His choice of the English novel rests on the premise that England has “produced and sustained a novelistic institution with no real European competitor or equivalent” (p. 71). Said assigns an important role to novel: “it also as participating in England's overseas empire” (p. 72). The use of the words *institution* and *participating* displays the serious designation of fiction in operationalizing and legitimizing the imperial agendas in the colonies.

Sorenson (2000) develops a theory, by focusing on the eighteenth century literature produced in England and Scotland, of the role of the Empire in establishment of the Standard English, a sociolinguistic aspect, and how does language plays the instrumental role in prosecution of the imperial agenda. For the demonstration of the postulates, she analyses the works of Jane Austen, Samuel Johnson, Tobias Smollett, Adam Smith, Alexander MacDonal, and Hugh Blair. She sums up her juxtaposition of the works of the writers by pointing out “the frank Englishness of Austen” (p. 197) and mortified Scottishness of the others. So, she has streamlined the linguistic theories, imperial ideologies, and fictional representations as “‘imperial grammar’ and ‘cultural nationalist’ models” (p. 16).

The imperial undercurrents of the apparently indifferent fictions have been exposed by critics through the contrapuntal readings. The most famous case, rather the model one, is of Said's tracing the relation between “Jane Austen and Empire” (1994, p. 80). Henry (2002) also studies novels produced by George Eliot who is considered an apolitical writer having “no imperialist agenda” (p. 3). But Henry explains the imperial burden on her texts: “Running through Eliot's fiction is a subtext of her intimate involvement with the empire” (p. 149). She asserts that careful examination of her investments in the colonial enterprise is crucial for understanding

of the dynamics of the world, the Victorian one, to which she belonged and by which she persuaded. The imperial contexts condition, though unconsciously, the apolitical novels of Eliot. So, the ulterior imperial immanence is to be minutely observed for the proper location of the thematic structures of apparently apolitical novelist, apolitical in the sense of indifferent to the colonization, like Jane Austen and George Eliot.

Safeer (2007) provides an alternative reading of the colonial fiction with reference to Kipling's magnum opus *Kim*. He has challenged the critical reduction and critiographical concoction of Kipling as stereotypical emissary of the English Empire. He assuages Kipling's "human enough" (p.282) *occasional conformity* to the imperialist idiom by incriminating the socio-political environs and envisages "the real Kipling" (p. 282). His Kipling is beyond parochialism: "Kipling– and his creative work – belongs to history" (p. 283). Through his scholarly spark and subtle suggestions, Safeer equips Kipling with the waxen wings to transcend the Raj. But the wings are destined to melt, like those of Icarus, when near to the scorching rays of sun, the imperial affiliations.

Bolton (2007) studies Southey's poems, especially his epics, which have been recurrently termed as "fiction" (p. 62, 175, 248). Bolton identifies the firm nexus of "Romantic writing to the politics of empire" (p. 3) through extension of Southey's sample to represent all the romantic poets. He has observed the romantic poet has created "a fictional discourse whereby Britons could define their imperialist ideology" (p. 164). He has associated Southey's imperial desires to Bentham's idea of Panopticon with its fullest ambitiousness of maintaining 'permanent visibility' by restricting them under the governmental gaze. He observes in this regard Southey cherished strong "ambition for greater governmental control at home and abroad, particularly in his 'Anglicist' agenda for India. (p. 250). He wishes, in his *The Curse*

of *Kehama* (1809), the English to have the capacity and position to put the Indians under the incessant surveillance and control. This axis of the positioning the English and Indian into constable-criminal shows the assumed *white man's burden*<sup>6</sup> upon the former and the moral incrimination of the latter. Thus, Bolton has explained adroitly the imperial imprints on the supposed spontaneity of the romantics, especially on Southey's epic poems.

Flynn (2008) has taken a *Saidian step* by aiming to identify the conceptual and fictional constants present in the English literature with reference to American people and territory. He has noticed "the emergence of a new English discourse about America that dominated popular fiction..." (p. 17). He outlines the diachronic developments in the English fictional reflections upon the nature and curvature, for being curvy instead of exhibiting simple linearity, of the Anglo-American association. He identifies an overarching system that regulates and "controls the fictions..." (p. 10). His detailed critique of the fictional narratives, also of the ethnographical *fictions* and poetic representations, exposes the imperial unjust relegation of the American nationalist sentiment and culture qualities.

Kerr (2008) relies upon the ideas of Macaulay and O'Hanlon to study the English, the Victorian and Modern, fictional representations of the East. He explores Forster, Kipling, Conrad, Orwell, John Masters, and Anthony Burgess's novels to explain the epistemological and experiential dialectic dimensions of the encounters of the rulers and ruled. Conceptually rooted in the orientalist modality, he addresses the Western curiosity about knowing the Eastern inferior peoples and topographies "that besets Western writing about the experience of the Orient" (p. 238). He authenticates the Western point of view about the East, a degenerate yet haunting place. Alongside recapitulating the colonial rhetoric, he keeps on, meta-critically, deconstruction the

“controversial” (p. 223) postulates of Said. So, the study exonerates the colonial fiction from the Saidian *allegation* of being prejudiced and parochial by declaring them, in a glaringly oversimplified manner, realistic representations.

The studies show the extent of the critical reception of the fictional rendering of the British Empire and its kaleidoscopic associations. These critical discourses can broadly be categorized into two groups: pro-empire and anti-empire. Both the groups have designed their superstructure, in the Marxist idiom, on the base of the colonial fictional works. The one, pro-empire, extols these fictions for being informed and the other, anti-empire, deprecates these narrative for being aligned unwarrantedly. Thus, these fictions of empire are central to the critical inquiry into the larger imperial projections.

### **2.3 The Wars of Independence against the Empire and their Historical and Fictional Reception**

The wars of independence fought against the British Empire mark a significant chapter in the history of the world. These wars for independence, in different countries, have been the *raison d'être* for detumescence of the Empire, the unrivalled imperial apogee, across the globe. Ashcroft *et al.* assert the significance of these coups, the “active violent opposition by the colonized” (2007, p. 43), in causing the process of decolonization from the colonial clutch and declare them to be the key factor behind detumescence of the colonial control. This is an apt interpretation of the roots of the dismantling of the British control over colonies that explains the vital role of the armed rebellions in defeating and deflating the English. They have referred to the Indian and African upsurges against the English and other European nations to exemplify their argument. These colonies “had to engage in a long and frequently bloody process of dissent, protest and rebellion to secure their independence” (2007, p. 44).

This view of the wars of independence, or rebellions in the colonial idiom, promotes the postcolonial exaltation of resistance to the colonizer. It is in sharp contrast to “one of the great myths of recent British colonial history” (2007, p. 43) that takes the phenomenal decolonization as a benevolent British policy of “the granting of independence” (2007, p. 43) to the colonies. Same is true in the context of the American Revolution that proves to be the “profound shock” (McLaughlin, 2009, p. 114) for the British rule in the Atlantic. These combats have shaken the British control that remained unshaken by any conscientious ideological realization or enlightened moral endeavour. Summarily, in the British imperial history, to appropriate Aziz’s succinct description of the outcome of Hindu agitation against the Empire regarding partition of Bengal in 1905, “bombs alone led to boons” (2009, 32).

### **2.3.1 Historical Renderings of the Wars of Independence against the Empire**

The revolutionary wars, in India and America, against the British colonial control have been the sites of myriads of historical works exhibiting national affiliations, insightful interpretations of the reasons, analyses of the outcomes, historiographical redaction and extensions, and so on. The researcher reviews, with a deliberate delimited focus, few works to provide background to the study. The detailed appraisal of the historical critiques is neither desirable, due to the literary tilt of the research, nor possible, due to the bulk of the yield in the field.

Latham (1977) represents the English sentiment towards the Indian mutiny by inscribing it in the clichéd expression of “the Devil’s wind” (p. 3). This purposive preference for the pejorative names is ingrained in the Englishmen sensibilities who avoid the use of word *revolution* with the Indian or any other rebellion against the Empire. Further, an archetypal argument to legitimize the British savagery as revenge has been found, “massacre” (p. 26) at Cawnpore. Through narration of the devilish

initiations of the rebels, epitomized in the character of Nana Sahib, and brave retaliations of the British, represented through the heroic Havelock, he asserts the military and the moral superiority of the English during the testing times of the mutiny.

Middlekauff (1982) glorifies the American Revolution, its causes, and the participants in an enthusiastic manner. He renders the reasons, events, and results in a structural simplified linear narrative. Studying from the seed of the surge in “The Act Crisis” (p. 60) to its consummation in the form of “Independence” (p. 251), he recounts the events with emotional fervour, and often falling prey to melodramatic sensationalism. The gist of his argument is present in extolling the struggle as “the beginnings of an organizational revolution to America” that would turn the miserable colony into “a thriving nation” (p. 246). Middlekauff has unambiguously argued, representing the American ideals, that the nation is the fruition of revolution. Thus, for him, revolution is not a disruptive metaphor for the English nationalism instead a metonymic manifestation of an autonomous American identity.

Chandra *et al* (1987) take the War of Independence, “an unsuccessful but heroic effort to eliminate foreign rule” (p. 1) as the first step towards freedom. They have idealized the heroic rebels, like Rani of Jhansi, and incriminated the English for coercing the Indians into a militant resistance through suppressive colonial clutch and epistemic violence like “secret designs to promote conversions to Christianity” (p. 4). The “formidable challenge” (p. 12) to the colonial rule remained an inspiration for the freedom-fighters till liberation, in 1947, and it contuse to be revisited as the glorious milestone by the nation. In short, Chandra et al undermine the actual loss and foreground the symbolic significance of the revolution that paved the way, in many ways, for the ensuing struggle.

Hibbert's study (1990) is an English perspective on the happening and hallucinations of the American rebellion. He attempts to expose the lacunae in the revolutionary rhetoric that had been used to instigate the people to manage the desired shuffle from loyalty to betrayal. He begins by clarifying the myth regarding exploitative taxation: "an American paid no more than sixpence a year against the average English taxpayer's twenty-five shillings" (p. xviii). He also disparages the soi-disant "Sons of Liberty" who were known among masses as "Sons of Violence" (p. 9). His is an inclusive and scrupulous description of the development of the situation during the war ranging from the local to international. Finally, he attributes the rebels' victory not solely to their struggle but stresses the support provided by "the enemies in Europe" (p. 344): France, Spain, Netherland, Denmark, Russia, and Sweden. Thus, he demystifies the American ideals regarding the rebellion and establishes the English version of it.

Ward (1999) studies the social dimensions of the American Revolution and claims to have swerved, in accordance with the contemporary historiographical trends, "from the celebratory tones" with the aim of fathoming the complex "competing and conflicting forces that lay below the surface" (p. ix). His tilt is towards Loyalist as he portrays them with sympathetic touch in the chapter "Loyal Americans" (p. 35). In a contrastive way, the revolutionaries have received the pejorative title "banditti" (p. 65) and have shown to be "degenerated into wanton pillage" (p. 65). But despite being convinced of the malpractices of the revolutionaries, his final judgment about the productivity of the war is not an averse one. He concludes his argument, after meticulous review of the pros and cons, unequivocally: "the war opened vistas for new opportunity" (p. 244). Thus, demeanour of the warriors may be questioned but the legitimacy of the war itself is beyond doubt.

Ferling (2007) proudly presents the case of the American triumphant resistance to English during revolution as miraculous one. Considering it the trigger for the ensuing emancipatory endeavours across the globe, he enthusiastically entitles it to be “a world war” (p. xii). He minutely follows the archival details to establish the British to be advantaged-cum-cursed in all respects and the American to be disadvantaged-but-blessed. After juxtaposing the ground realities and heavenly help, he concludes that the victory of the American revolutionaries against the well-equipped red coats stands as “almost a miracle” (p. 573). Thus, Ferling’s is a flaunting narrative of the foundering of English colonialism and the American victory wrought with feeling of felicity.

Barnes (2007) gives way to a typical colonialist cry by decrying the mutiny, the famous term with the English to denote the revolution, through decreeing it as the event marked with “exceptional brutality” (p. 7). But creating an impression of justice, he does criticize the “atavistic” (p. 74) attitude of the English in response of “the rebels' wholesale massacre of European civilians” (p.74). Though he dilutes the ferocity of the English by assuaging it through discursive reduction of it as revenge, implying that they retaliated to what Indians’ initiated. He also recounts the ironical results of the “the greatest threat to British rule in India” (p. 81), that is, it helped to understand the social, religious, and political dynamics of India. So, post-bellum Raj resorted to this repository of experiential awareness to bring reforms for the smoother sustenance in the region.

Ali (2014) finds the seeds of the Indian War of Independence in the British exploitative practices: economic, religious, social, and military. He enlists the heroes of the war to suggest the upsurge to be a collective endeavour of Hindus, Muslims, and Sikhs. The roster includes names of all the major religious segments of the Indian

society: Nana Sahib (Hindu), Kunwar Singh (Sikh), and Azimullah Khan (Muslim). This shows the struggle for freedom to be a unified effort of the different religious groups among the Indians. He also points out the villainy of the English during post-mutiny prosecution who dealt the natives “cruelly” and “brutally” (p. 65). Further, the epistemic coercion enforced by denying the Indians to write about the event leaving the discursive domain of history open for the English to describe, rather devise, the details to suit their purposes.

Reddy (2017) has studied three significant revolutionary wars against the British Empire fought in the nineteenth century: Indian (1857), Jamaican (1865), Irish (1867). Despite being spatially scattered, these uprisings are relevant for being contemporaneous. All of these rebellions were quelled successfully by the imperial forces. The study is a comprehensive one covering various historical sources, colonial and postcolonial literary works, and certain visual representations of these revolutions. Reddy has outlined the parallels between the various means of resistance alongside clarification of the totalizing reductionism of the Empire about different colonial subjects. She has made it clear that in spite of the failure, those rebellions triggered turns in the imperial policy with lasting impacts.

The passing review of the historical work of the three concerned countries – England, India, and America – and two involved groups – the colonizer and colonized – provides a generic impression of the historical importance and historiographical rendering of the wars. For the English colonizers, these are the despised rebellions due to their deleterious impact of the Empire. Contrariwise, for the colonized, they stand as the desired revolutions because of the foundational, for the American, and the symbolic, for the Indians, role in conception and formation of the nationalism.

### 2.3.2 Fictional Reception of the Wars of Independence against the Empire

The anti-Empire rebellions have vehemently attracted the writers of fiction who found cherishing themes in the narratives of these zealous upheaval. As Flynn puts it, with reference to the Anglo-American fiction, that the sentimental attachment with the chauvinistic literature about “the American Revolution spawned a host of novels” (2008, p. 10). These themes range from romance to rivalry, agitation to protection, submission to subversion, and so on. All the three respective nations have produced prolific and profound fictional corpus with reference to the revolutions.

Heilman (1937) synchronizes English fictional discourse produced during and after the revolution in America, from 1760 to 1800. His argument is that the English fiction, especially the post-revolution popular novels, apropos the American revolutionary struggle revolves around the familial metaphor. The discourse is entrenched in the rhetoric of body politic and takes, using the corporeal trope, the secession of America from the Empire as losing a limb. So, instead of being haughtily vindictive, it the novels of the time embody, in a sentimental way, the collective sense of loss and represent the tragedy with elegiac touch.

Allen (1982), in his repository of the loyalist legacy, reviews the famous fictional works, from the loyalists’ perspectives, about the American Revolution. He suggests the literary readership to focus the Royalist fictional version of the war to have information, and additionally, entertainment: “for those who wish to pursue their interests in a more leisurely and fanciful bent, are adding of various historical novels on Loyalists provides both entertainment and information” (p. 25). He proposes the authenticity of the various novels for their being rooted in the archival evidences researches. In his categorization of the narratives, Kenneth Roberts’ *Oliver Wiswell* (1940) is “the classic Loyalist novel” (p. 25). Allen, in his approach towards the

representations of the revolution, remains partisan with his explicit affiliation with pro-imperial agenda.

Brantlinger (1990) has provided an inclusive critique of the Victorian and early-modern novels about the Indian Mutiny, besides the non-literary records. To establish the importance of the sub-genre, he quotes Hilda Gregg's estimation of the influence of it: "of all great events of this century, as they are reflected in fiction, the Indian mutiny has taken the firmest hold on the popular imagination" (p. 199). Brantlinger has taken the anti-imperialist stance and exposed the supremacist ideologies of the writers who blame the Indians for being engaged in an unwanted conflict with the innocent English. So, his is a revisionary reading of the English rendering of the revolution.

Paxton (1992) analyses the use of the trope of rape in the English colonial discourse vis-à-vis mutiny in 1857 as resounding metaphor performing "double duty" (p. 6) of, firstly, neutralizing the colonial excesses and, secondly, perpetuating the patriarchal patterns by presenting the English females as feeble victims. Through this sensational association of rape with the Indian males, the English masses have been made obsessed with the raping rancour and oblivion to the questions of colonial injustices and the rapists at home, in England. She describes the currency of the narration of rapes in the post-mutiny English and Anglo-Indian fictional works: "dozens of British and Anglo-Indian novelists began to write and rewrite narratives about the Mutiny which hinged on the rape of English women by Indian men (p. 6). These novels depict, and keep on reiterating the representation, the Indians as the monstrous rapists who defile the impeccable English ladies. She observes that the pre-mutiny English discourse sympathizes with the indigenous women for being deflowered by the colonizer-rapist. But the post-mutiny fiction reverses the relation

by turning the Indians from the object of sexual assaults to the subjects of savage sexual scourge. Her identification of the peripheral difference, despite the central affinity, between the English discourses produced in “the metropolis” and “the colonial ‘contact zone’” (p. 9) is an informed one that clarifies the chasm between essentialist orientalist articulations and the tolerant tackling of the colonized in the colonial discourse.

Allen and Trivedi (2000) provide critical reflections on the mutiny fiction. Allen approaches Dickens “A Tale of Two Cities [1859] in the context of the ‘mutiny’ of 1857” (p. 58) and try to establish a link between the novel and the rebellion through Dickens’ biographical details, critique of him, and comparison with other works about the same event. Furthermore, a full chapter has been devoted to the study of the mutiny fiction, “Literature, Nation, and Revolution” (p. 226). In the chapter, the fictional narratives of the mutiny have been discussed in detail to clarify the reciprocity of nationalist sentiments of the British writer and the literary representations produced by them.

The most inclusive and informed critique of the English novels about the Indian mutiny is to be found in Chakravarty’s study (2004) which locates them into the historical and political consciousness of the Empire. He pays attention to “the literary yield of the rebellion” (p.1) of 1857 produced by the Britons, “seventy” (p. 3) in number in his calculation, during the period from 1857 to 1947 with an indifferent glance at the few post-independence novels. Additionally to the criticism of the fiction, he provides, with a meta-critical awareness, a comprehensive overview of the critical material about it. He has deliberately ignored, and announced the indifference to, the Indian novels and focused “the network of plots, redactions, myths, politics and cultures that contributed to and sustained the British view of the events

between 1857 and 1859” (p. 181). So, the erudite Chakravarty exposes the psychological paranoia, political palpitation, and historiographical gimmicks of the heralds of the English colonial literature.

Lakshmi (2007) discusses Meadow Taylor and Flora Steel’s novels to prove that the post-mutiny English novels, the mutiny fiction, marks “the dissolution of a romantic and picturesque India” and its transformation into “a land that is feminised, determined and bound to its colonial masters” (p. 1746). Previously, the India used to be taken, in the English colonial fiction, as stage to enact adventurist endeavours of the Englishmen. Now, no more distancing is to be found instead domestication creates affinity, though on the condition of inferiority. She envisages the new avenue fantasized by the English with the aim “of obliteration of the revolutionary historical potential of the Mutiny” and desire for “a ‘new’ post- 1858 space” (p. 1751). The creation of the historical and cultural tabula rasa, “a blank slate of India” (p. 1752) like Locke’s epistemological one, initiates a new era in which resistance is unheard of and submission is naturalized to become the inherent characteristic of the Indian civilization. Thus, the complex colonial clutch is turned into familial bond with patriarchal structure in which the English masculinity is found to control the Indian femininity.

Sen (2007) studies the mutiny novels, the genre “hugely popular” and having “strategic importance” (p. 1754), by delimiting her focus the construction of the image of Rani of Jhansi, Lakshmibai, in the imperial fictional discourse. She presents the varying versions of Rani in the colonial literary discourse through the review of four novels: *Seeta* (1872) by Philip Taylor, *The Rane: A Legend of the Indian Mutiny* (1887) by Gillean (Col J N H Maclean), *The Queen's Desire* (1893) by Hume Nisbet, *Lachmi Bai, Rani of Jhansi: The Jeanne D'Arc of India* (1901) by Michael White.

While Gillean and Nisbet pursue the typical colonial/ orientalist rhetoric and “cast the rani of Jhansi as cruel and licentious, situating her role in the Rebellion within contemporary colonial stereotype” (p. 1754), Taylor and White, alternatively, refer to her as the “warrior-woman” (p. 1761). Thus, by juxtaposing the contrasting renderings of Rani, Sen demonstrates that her character has been “etched diversely” and portrayed “variously” (p. 1761).

Joshi (2007) studies Charles Dickens’s *A Tale of Two Cities* (1859), “a novel”, in her words, “that instead appears to suppress colonial questions altogether” (p.48). She tries to interpret Dickens’ apparent indifference to the looming shades, shambles, and shouts of mutiny as deviation from the pivotal concern that precipitated the conception of the novel. She ponders over the conceptual disturbance created by the absence of the colonial dealing in it and stresses that “this elision [is] puzzling” (p. 48-9). She develops her argument through simultaneous reading, in a new historicist way, of his fictional and personal letters. The pragmatic clues, “Dickens’s choice of subject matter and timing” (p. 51) have also been scrutinized to draw the conclusion. According to her deduction, the narrative of the French Revolution allegorically connotes the Indian Mutiny and attempts to sooth the reader by strengthening their belief in nationalist ideology of invincibility: “If something as terrifying as the French Revolution created better Britons, Dickens promises his readers, then so would 1857” (p. 86). So, the study is a reading beyond the lines, in the Saidian style, to relate the divergent issues through the explication of shared broader perspectives.

Crane (2007), in his study of the American novels produced during the nineteenth century, discusses in detail the novels in which the revolution works as the background or foreground. He scrutinizes the works to identify the various attitudes towards the events. There are “seduction tales” (p. 6), those skeptical of autonomy, in

the initial time after the event, showing perplexity. Later, the consciousness developed and the writers of romances found idealizing the revolution. In their hands, the “weary” troops turn the symbols of “glory” (p. 33). This shows the imbibing of the political ideals by the novelists to strengthen the nationalist fervour. The idea of the gradual realization of the autonomy and separation from the English imperialism has also been endorsed in these romances. Crane has covered an array of the fictional representations of the events and ideals revolving around the revolution. Thus, he has envisaged the verisimilitude and development of the American novels about the revolutionary struggle and its aftermaths in the context of the nineteenth century.

Flynn (2008) has developed the critique of the British literary representations of Americans and specifically studies the English fictions about the revolution. He points out the obsession of the English with the theme of the American Revolution who produced prolifically on the issue in all the available genres of the “cultural productions” (p.11). The proliferation of representational works in various genres, even semiotic systems, is suggestive of the discursive inclination of the colonizers towards the agitation. Flynn takes Pratt’s *Emma Corbett* (1780), “the first English novel about the American Revolution” (p. 12) as case study and expands his argument to cover the host novels produced on the issue. His analysis of the fictional works evolves into the criticism of colonial nightmares and nationalist dreams. The relation between the fictional stance and national stand regarding the Americans and their revolution has been unraveled through close textual explication.

Herbert (2008), in his narration of the venomous war of 1857, discusses the novels which “proliferated to the point of becoming a major subcategory of the British novel” (p. 273). He has stressed the cheapness of most of the fictions as they were produced for the instant reception with any aspiration for the lingering impact. These

fictions are merely “indices of popular consciousness at the time” (p. 273). Unlike most of the Victorian novels, which remain the monuments of the creative excellence in the literary field, these were the slave to temporal confines and spatial demands. Thus, Herbert dilutes the importance of these fictional records of the revolution, an “event of epochal importance” (p. 1), and claims their confinement to the sensibilities of the immediate readership.

Larkin (in McLaughlin, 2009) studies war writings regarding the American Revolution, both historical and fictional. Describing the predilection of the American fiction, he says: “much of the fiction of the early United States addressed itself to the Revolution and its legacy” (p. 131). He surveys the works of several novelists: Crèvecoeur, Hannah Foster, Susanna Rowson, Charles Brockden, William Brown, Tabitha Tenney, William Dunlap, Washington Irving, Lydia Maria, James Cooper, and Sedgwick. With reference to these works, he identifies three categories among them: the Loyalists (p. 131), “confused allegiances” (p. 128), “the patriots” (p. 132), and “the disenfranchised” (p. 133) women, Afro-Americans, and Native Americans who lament the loss of ideals of equality. The critique enhances the understanding of the reader by envisaging the broader outlines to be found in the fictional corpus produced by American on the revolutionary struggle and its slogans.

Tarling (2010) studies the English representations, in the genre of novel, of the American Revolution in the last two decades of the eighteenth century, 1780’s and 1790’s. At the outset, she states the English skeptical attitude towards the usage of the term *Revolution* for the American resistance and secession. To produce an inclusive critique, she studies a plethora of the novels starting from Pratt’s Emma Corbett (1780), “the first extended representation” (p.45) of the rebellion, and encompassing a host of fictions. There are different responses towards the event ranging for the

explicit denunciation and enthusiastic appreciation to the reluctant approval and oblique rejection. The nationalists reject the rebellion but the romantic idealists approve it as Smith's *The Old Manor House* (1793) is the "veiled critique" (p. 261) not of the rebellion but of the English control. Tarling sums up her argument by showing the diversity of opinions found in fiction: "novelists and their readers engaged with the American war and its aftermath in a multiplicity of ways and from a variety of political perspectives" (p.340). The study provides a meticulous description of the wayward oscillation of the English fiction in their immediate responses to the American Revolution.

However, there is a startling paucity of Indian Muslim fiction in English regarding the Rebellion 1857 and most of the work is produced in Urdu. Furthermore, almost all the narratives, whether in English or Urdu, do not delineate the events of 1857 directly; instead they place the event in the backdrop and either look towards it retrospectively or depict its repercussions. The most prominent elegiac response, in form of short stories, comes from Nizami (1928/ 2011). Sajjad explains the reasons, conjectured ones, behind the dearth of the works. He argues, by referring to Ehtesham (2007), "many literary productions could not have been published" and some others "which could not survive even after being published" (in Jalil, 2011, p. 122). Rahman has also observed the "less response to history" (2015, p. 278) in the Pakistani anglophone literature.

Sajjad (in Jalil, 2011) observes the visible absence of the desired and detailed narration of the revolution in Qurratulain Hyder's fictional oeuvre: "it is surprising that a fiction writer like Qurratulain Hyder has not given as many details of the movement of 1857 as expected" (p. 119). He mentions the production of "several novels on 1857 in the nineteenth century" (p. 122) by the English writers which have

been found oscillating between imperial jingoism and tolerance towards the colonized. He tries to manifest the implications behind the Raj's fictional responses to the mutiny which "remain the 'voice of victors'" (p. 122). In sharp contrast with the readiness of the English writers, Qurratulain Hyder, the doyen of historical fiction in Urdu language, makes fractional fictional references to the catastrophe.

Alam (2015) has surveyed the oeuvres of eminent Urdu novelists – Nazir Ahmed, Aziz Ahmed, Abdul Halim, Intizar Hussein, and many others – to trace the element of the historical consciousness in their texts. She has discussed the significance of the revolutionary war of 1857, the "*sang.e.meel*" (p. 59), in the novels of these representative fiction writers of Urdu language. Her critique shows that in spite of the centrality of the momentous movement of 1857 for these historically sensitive minds, they have remained unresponsive to the happenings of the war. They have taken the war as a dividing blink, without having process, between the glorious past and the Raj. Although the nostalgic gasps for the bygone glory and lament upon the resultant cultural chaos have rippled through these novelists, there is absence of narration of the bloody encounters between the English soldiers and Indian revolutionaries.

So, these novels remained acclaimed among both the combatant, previously physically and presently intellectually, nations. The literary richness and diversity of the post-revolution era has also been evinced: "literary productions in this period of upheaval and transformation were rich in cultural representations and far more diverse than they had been during the relatively culturally homogeneous antebellum years" (Lamb & Thompson, 2005, p. 4). Summarily, there is superabundance of fictional narrative regarding the Indian and American revolutionary wars against the British colonialism. All the three nations have used the events of wars to transform them into representative narratives.

## 2.4 Postcolonial Literatures

The twentieth century witnessed the climax and the anti-climax of the western colonization across the globe. Western colonizers faced the most vehement resistance not only in the pragmatic social world but also in the epistemic sphere that resulted in large-scale decolonization. This was the time of multifarious clashes: nationalistic, ethnic, epistemological, economic, cultural, lingual and so on. Appropriation of Huntington's hypothesis as *the Clash of literatures* would aptly encapsulate these bewildering literary confrontations.

Tiffin (1987) discusses the pivot on which whole the literary structure of postcolonialism is erected: their "counter-discursive" nature. This implies an irresolvable paradox of trying to estrange itself from the western epistemological paradigm and defining its essence in terms of that denied discourse which it encounters. First she describes the perspective of anti-colonial resistance present in postcolonial literature by saying that "the processes of artistic and literary decolonization have involved a radical dis/mantling of European codes" (p. 17). Then she foregrounds the desire of the postcolonial peoples to restore pre-colonial purity, "wholly recovered 'reality', free of all colonial taint" (p. 17). This is an impossible and improbable yearning, in her opinion, that creates nothing more than a mere current of the nostalgic sensation. She rejects the feasibility of the fantasy and "inevitably hybridized, involving a dialectical relationship" (p. 17). In this way, she proposes the centrality and indispensability of the colonial literature against, rather upon, which the postcolonial literature is to rise. So, she establishes that these literary responses are not "*essentially* national or regional" (p. 18) instead precipitated by the colonial discourses. Finally, she reads the rewritings of the English fictional canon by appropriating Terdiman's theory of counter-discourse to explicate the complicated

narrative strategies employed by the postcolonial writers to carry the ideological burden and political banners. Acknowledging the multifarious versions of rewriting, she focuses the “*canonical counter-discourse*” (p. 22) which has been exemplified through Jean Rhys’s novel. Thus, Tiffin shows the interrelation, though antagonistic in tenor and subversive in method, between the colonial literature and postcolonial literatures.

Parker and Starkey (1995) present a constellation of critical reflections upon the canonical African, Indian, and West Indian postcolonial writers: Chinua Achebe, Ngugi wa Thiong’o, Anita Desai, and Derek Walcott. They have tried to read the impact of and resistance to the European literary/ theoretical/ cultural notions and narrations in these postcolonial nations which have always had “older aesthetics” (p.1) encoded in the mythological anecdotes, folkloric ballads, rituals, and rich repositories of oral literatures. The critiques, from the postcolonial vantage points, of the various, and also representative, novels of these prominently postcolonial doyens in the domain of fiction writings have been included in this anthology. Parker and Starkey encapsulate the crux of these critical readings of the postcolonial fictions succinctly: “this is the literature of dispossessed repossessing fragmented realities” (p. 23)

Thieme’s selection (1996) of the postcolonial literary texts, creative works, bespeaks the bewildering variety of the visions and versions in the field. He includes the anglophone<sup>8</sup> writings from the regions entitled to be postcolonial: African countries, Asian countries, New Zealand, Australia, the Caribbean, and Canada. This panorama of the primary postcolonial texts, “sensibly organized and sensitive to cultural specifics” (Macleod, 2010, 263), aptly establishes the versatility of the

literatures. This variety adds not only to the importance of these literatures but also to complexity.

Thieme (2001) identifies the shared aim, though with dissimilar methods, of the postcolonial literatures, that is, dismantling the epistemological web woven by the English colonial literature. He studies the different counter-renderings of the classics – by Conrad, Defoe, Brontes, Dickens, and Shakespeare – in the postcolonial conscious recreations and exposition of their inherent lacunae in critical interrogations. He initiates his study of the conflictual nature of the postcolonial literary works by explaining how do these postcolonial works, “Writing back’, ‘counter-discourse’, ‘oppositional literature’, ‘con-texts” (p.1), contest the canonicity of the English text. All these terms are appropriately revealing for the communication of the pivotal practice of postcolonial literature. He realizes and expresses the diversity of “the counter-discursive strategies” that are “so numerous and varied” (p. 170) with least possibility of oversimplified generalizations. Thieme has explained, through the practical criticism of the some English *urtexts*, multiple subversive strategies adopted by postcolonial literary writes to expose the malleability of the supposedly transcendental colonial works.

Madsen (2003) has edited a collection of critical essays addressing the “recurring post-colonial themes” (p. 1) with special tilt towards the aspects related to the debates of multiculturalism, i.e. diaspora, and hybridity. The ambit of the survey is expanded to the American ethnic literatures produced in the peripheries by the minorities, migrants, and victims: Native Americans, Chicana, Afro-Americans, Asian Americans, Chinese expatriates, Hawaiians, Puerto Ricans, Haitians, Latin-Caribbean, Canadians, and Vietnamese. This lingering list show the inclusive nature of the anthology which addresses the fragmentations found in the American culture. The

identification of these problematic cultural/conceptual/existential segments deconstructs the myth of the American melting path which has shown to be failed to thaw the crude inequalities existent in the contemporary American society. Madsen suggests comparing these current contentious cries with “the ‘classic’ postcolonial situations of Africa, India, and the Caribbean” (p. 25).

The postcolonial literatures are the product of the experiences of divergent colonial enterprises. Macleod (2010) begins his *Beginning* by tracing the development of these literary influxes “from ‘Commonwealth’ to ‘postcolonial’” (p. 6). Initially, he observes, these works were named Commonwealth literature because of their origination in the ex-colonies, over the contemporary victims of “neo-colonialism” (p. 246). But later on, they “re-christened” (p. 25), leaving “the imperious overtones of the ‘Commonwealth literature’” (p. 25) behind, as postcolonial literatures. Despite the problematic and “problematizing” (p. 239) perplexities entrenched in the over-arching taxonomy of these literary trends and questioned affiliations, the significance of it is undiminished.

Bill Ashcroft *et al.* (2003), in their pioneering project of synthesizing, though in an oversimplified manner the *written back* literatures, declare America to be “the model for all later post-colonial writing” (p. 15). They observe with reference to the temporal precedence of the American literature: “the first post-colonial society to develop a ‘national’ literature was the USA” (p. 15). Various postcolonial perspective – spatial anchorage, national courage, and relation to the norms of the centre – were addressed by the newly emerged paradigm of literature. The establishment of the American anglophone literature proved impetus for the other literatures in English. For example, it provided the Indians with “analogy for the introduction of indigenous

Indian english texts to the tertiary curricula” (p. 239). Thus, America is the herald among the postcolonial, in the contemporary reception of the term, nations.

Jain and Singh (2004) cover the double contest in which postcolonial literatures have entangled themselves: the contest with the imperial centre and contestation among variant versions of postcolonialism. The field has a chequered history: “the history of postcolonial literatures does not reflect any linear development” (p. 9). The anthology constitutes an exclusive register of the Indian criticism of the colonial, African and Indian fictions. Thus, by and large, the critical focus is on the fictions of Raja Rao, Arun Kolatkar, Chinua Achebe, and Wole Soyinka. But the meta-critical approaches are also found with reference to the critical stance of Said, Spivak, and Ashis Nandy. Compositely, the collection is marked with the dissatisfaction of the Indian critical intelligentsia with the claimed, but not achieved, goals of the postcolonialism.

Ahmed’s study (2009) revolves around the postcolonial anglophone Pakistani novels. Looking through the fictional mirror, giving the blurred images due to the ideological haze and prejudiced gaze, he approaches the chequered Pakistani history, hystericcity, and hypocrisy. Camouflaged as a postcolonial approach to Pakistan fiction and frictions, it inclines towards, if not conforms to, the colonial rhetoric which relegates the “precarious existence” facing “perpetual national tragedy” (p.250). The choice of the partially Pakistani novelists – Ahmed Ali, Zulfikar Ghose, Mohsin Hamid, and Bapsi Sidhwa – further problematizes the question of the representational validity. However, the study gives the gripping account of the grappling of Pakistan with the socio-political problems and their fictional representation in Pakistani anglophone literature.

Chew and Richards (2010) studies the presence of interdisciplinary undercurrents in postcolonial literary works. They investigate the points of intersection between postcolonial literature and ten conceptual issues and problematic practices: “the formation of new identities” (p. 26), “the distinction between ‘literature’ and ‘orature’” (p. 29), “rewriting” (p.56), “translation” (p. 78), “nation” (p. 97), “feminism and womanism” (p. 120), “cartography” (p. 141), “marginality” (p. 162), “anthropology” (p. 182), and “book history” (p. 204). The interrogation between these different dimensions and postcolonial literatures enables the latter to tackle the inherent complexity of colonial experiences and its aftermaths. Thus, the literary artifacts are the coalescing pots for various fields.

Ramone (2011) studies postcolonial literary texts by locating them into the critical categories and the theoretical perspectives in the postcolonial critical paradigm. She locates *God Dies by the Nile* (1985) Nawal El Saadawi, an Egyptian novelist, and *The white Tiger* (2008) by Aravind Adiga, an Indian, into the Spivak’s idea of subaltern. The trends of broader “retelling” (p. 157) and close rewriting, “counter-text” (p. 169), in postcolonial literature are also exemplified, that is, he categorizes Achebe’s *Things Fall Apart* (1958) into the former and Aime Cesaire’s *A Tempest* (1969) into the latter. The dimensions of expatriate literature, an area proliferated with productions, have also been explored with reference to *an Indian* and the Caribbean, Jamaica Kincaid, expatriate fiction writers. Finally, she comes to the contemporary locations of writing and *writing back* and places the primacy in the digital domain, “online writing” (p. 205). Thus, she reviews retrospectively and predicts prospective productions making her critique indicative-cum-subjunctive.

Krishnan (2014) develops a critique of the contemporary anglophone African literature. Her is not a traditional celebratory survey of the literary achievement of the

established writers instead she discerns the presence of problematic issue of ambivalence in the literary representation. The African writers, in her perception, are struggling to adhere to the local and appease the global (the western) readership, simultaneously. She stresses the centrality of “polyvocality” (p. 96) to the contemporary literary yield being produced in Africa. The struggle between the desire for the retention of tradition and aspiration of experimentation coupled with the rift regarding globalization through westernization and glorification of the indigenization is smoking the literary scene. This ambivalence is generating the sense of uncertainty about “the landscape of African literature and its future trajectories” (p. 164). She makes a revealing statement about the contemporary literary trends: “globally-authorized form of African literature is not the sole arbiter of value in the trafficking of Africa’s image and, indeed, myriad other forms of African literatures continue to exist” (p. 171). So, her stance is that the African literature is not to be perceived in the contexts of the cultures in which it is being acclaimed and consumed but in the culture in which it is being conceived and produced.

Cheah (2016) proposes an audacious idea of reading postcolonial literature, with it heterogeneous generality and inclusiveness, as world literature. He begins his argument by explaining the paradox of temporality of the cartography, the strictly spatial signifier, and extends it, as a synecdoche, to imply Eurocentric colonial control, that is, the centralization of the temporal order through Greenwich entails material tethering of *the rest* with it. He considers this temporalization as “the pioneering move “in reenvisioning world literature vocation” (p. 191) and rejects the reduction of the world to globe. Having summarized the different definitions of the world, like spatio-geographical and temporal, he claims qualification of the postcolonial literature for the position of the world literature because of its generative

capacity of “reworlding of the world” (p. 194). The postcolonial proposition that the universal is “not confined to the West” (p. 310) and demand for the right of equal representation for all is recuperative for world literature. The collapse of Eurocentric literary models is resulting in evacuation of room for the emergence of the true universal representative literary paradigm. Thus, he has assigned the role of herald for universality to postcolonial literature.

Besides, there are numerous studies approaching the postcolonial literature from the relatively overlooked regions. Boehmer (1995) and David Lloyd (1993) study Irish literature as a postcolonial one. Barker, Hulme, and Iversen (1996) read literatures of Peru, Brazil, Mexico, and Martinique as postcolonial. Edward Said has read Yeats as the representative of the nationalist “visions of a people [Irish] suffering under the dominion of an offshore power” (in Seamus Deane, 1990, 69). Deborah Madsen (1999) puts the label of postcolonialism upon Chicano and Hispanic. Gardiner, Macdonald, and O’Gallagher (2011) locate the Scottish literary writings into the postcolonial literary paradigm. Nathanael O’Reilly (2010) explores postcolonial issues in Australian literature. The examples about the pervasiveness of postcolonialism in various countries can be multiplied.

The crux of postcolonial literature is to be found in counter-discourse located in the combative narratives. The proliferation of the postcolonial literatures in the post-decolonization period has been further buttressed by the prevalence of “the sense of balked energy” (Eagleton, 2005, p. 220) among the dismayed English writers. Terry Eagleton has juxtaposed the avalanche of the chauvinistic postcolonial fictions with declining imperial voices:

By the 1960s and 1970s ... the postimperial were flexing their literary muscles and, in an agreeable act of reversal, threatening to overshadow the culture of English natives in their range, depth and technical

sophistication. What helped to enervate metropolis also helped to revitalize the peripheries. (2005, p. 220)

This inversely proportional recession of the English novelists resulted in discontinuity of the *great tradition*. Eagleton concludes his critical survey of the English canon in the genre of novel by declaring the absence of excellence in the world of fiction: “the contemporary English novel is doing dismally little...” (2005, p. 223).

Shortly, the time of transition and political dislocations has engendered a new version of literature, the postcolonial literature, which has always had heterogeneity and startling diversity as its defining and distinctive features. The umbrella term postcolonial literature covers numerous different, even contradictory, literary traditions which may differ, or contradict, on the basis of nation, language, colonial legacy, culture etc. But the chauvinistic attempt at “unsettling the empire” (Slemon in Ashcroft *et al.*, 1995, p. 104) is the centripetal factor that unites them. Thus, postcolonial literatures are the consummate versions of what Reed has termed “politerature” (1992, p. 142).

## **2.5 History and Historical meta/fictional Narratives**

The reciprocal relation of the fictional and historical narratives has always been an intriguing one as history often steps into the domain of fiction, if they were to be assumed separate fields, and vice versa. In extreme cases it is enigmatic to draw a line of demarcation between history and fiction. This perplexity, rather clarity about the ambiguity, is manifest in the critical approaches to these issues, that is, one group claims fiction to be facticity in disguise while the other assert history to be fictionality masquerading as factuality.

Chappell (1970) equates literature and history on the basis of their ontological similarity, “documentary form” (p. 514). Believing in the metaphorical congruity of

the fields, he asserts, though in the form of an understatement, the authenticity of historical fiction: “this is not to deny the validity of historical fiction” (p. 515). Both the fields, in his view, are sharing their *revisionary* nature, tendency to record the past, and differing in *visionary* priorities, interpretive extensions. Primarily, Chappell categorizes both of the subjects to be mimetic in nature and furthers his argument to differentiate them on secondary, rather tertiary, level where literature takes departure from exactness of reproduction with its microscopic zooming or telescopic reduction. His paradoxical encapsulation of the historical and literary textual trajectories is revealing one that they are “same in a different way” (p. 514).

Gossman’s (1990) is an informed and informing read of the dialectical relation of the literary and historical narratives. He explains the intersection, collaboration and confrontation of these two fields under the tripartite taxonomy: literature of history, history of literature, and history and literature. Acknowledging at the outset that “neither history nor literature offers a terra firma from which the other can be securely surveyed” (p. 3), he refracts history, with focus on the historiographical postulates of Romantic and liberal paradigms, through the highly charged theoretical prism. His arguments are punctuated with the critiques by and of Georg Lukacs, Roland Barthes, Raymond Williams, Hayden White, and Jean Paul Sartre. The work is a condense capturing of the institutionalization of literature and literariness of historical narrative from a Marxist perspective, with gestures of departure from rigid adherence to it.

Young (1990/ 2004) has presented a meta-historical deconstructive critique of so-called *world history* by locating it into the postmodernist disillusionment apropos meta-narratives. Unequivocal in his assertion, he has disrupted the westerners’ assumption regarding authenticity, also centrality, of their historical narratives by dubbing them mythologies, in the title, with explicit denotation of fictionality. He

moves the perilous postcolonial path by questioning the western epistemology. For example, the Eurocentric lopsidedness in Hegelian dialecticism and Marx's emancipatory rhetoric, the traditionally typified tropes of transcendence, has been exposed. His extirpation of western historiography becomes sharper when coupled with his generous vindication of the dissident voices. He extols Said's critique of "the hierarchical dualism of 'West' and 'East'" (p. 181), Homi Bhabha "brilliant theoretical insight" (p. 186), and Spivak's "extraordinary intellectual ambition" (p. 199). Thus, Young has corroborated the postcolonial challenge to the Eurocentric historiography in which West manifests itself as protagonist of the progressive human trajectory.

In another of his seminal works, *Colonial Desire: Hybridity in Theory, Culture and Race* (1995), Young has critiqued continuous attempts of the English writings, literary and non-literary, for the discursive construction of *Englishness* as the cultural constant that "is often represented in terms of fixity, of certainty, centredness, [and] homogeneity" (p. 2). He forays into the proclaimed textual monolith of *Englishness* to show its fissured and porous configuration. His bracing deconstructionist reading of the overarching narrative is facilitated by seminal ideas of "the Holy Trinity of colonial-discourse analysis" (p. 154): Edward Said, Homi. K. Bhabha, and Gayatri Chakravorty Spivak. To render the crux of his argument regarding the promiscuous formation of the English cultural identity, Eagleton's phraseology for description of plural lexical possibilities can be appropriated, that is, *Englishness* has been "released from the straitjacket of a single identity into an ecstatically diffused self" (2005, p.122).

Aziz (1993) announces, in a typical poststructuralist manner, the demise of history. But he speaks on the presumed pretext that the *murder* is committed within

the Pakistani premises. His critique of the historical narratives presented in the Pakistani textbooks reads:

But Pakistanis seem to believe in covering their past with fumes of falsehood and make-believe which no wind of reality can blow away. Their view of history is made up of principle forgetfulness, willed oblivion and purposeful silence. (p. 247)

If the word *Pakistanis* is to be replaced with *humans*, his estimation would appropriately hit the heart of facticity. But concentrating the cancerous concoctions into *Pakistaniat* is re-orientalist reduction that hits the heart of, appropriating Conrad's phrase, darkness. Historical hooliganism is shared property of all, as White's argument on western meta-history proposes. So, his exposition of the falsification of history is an apt one, though to towline it only with Pakistan is grave injustice.

Tharu and Poduval (1998) observe the "erosion of disciplinary boundaries" (p. 1508) between literary studies and historiography in the later part of the twentieth century. The article records the arguments of various cultural critics – Ravinder Kumar, Susie Tharu, Rekha Pappu, Shivarama Padikkal, , K Satyanarayan and others – who presented at a national seminar conducted to reflect upon the issues regarding interdisciplinary nature of historical and literary corpses with the focus on the Indian contexts. The review provides insightful options for the examination of the perplexing social problems by framing them into different *posts*: postmodernism, post-enlightenment, and postcolonialism.

Keller (2002) takes history, in the American national context, as an instigating fictional read. She claims the historian to be the producer of fictions: "historians are great fabricators of fictions" (p. 8). But her perception of the word *fiction* transcends traditional connotation of being unrealistically fantastic and seems to coincide with

the Foucauldian concept of discourse. As she gives self-devised definition of the term: “here fictions refer to imperatives—rules—governing societies” (p. 21). She demonstrates the role of fiction in careers of individuals, through the example of “Eleanor Roosevelt” (p. 105), societies, by discussing “patriarchy” (p. 21) as fiction, and nations, through reflecting upon “the sequel to the Civil War—the ReConstruction of the nation” (p. 48). Her belief in, or obsession with, the omnipresence of and omnipotence of fictions is unmistakable as she takes them as the “compelling forces” with the ability to “metamorphosize” (p.7). Through explanation of the significance of these fictions, in the sense of discourses, in human life she declares them to be “powerful, driving”, and “vital” (p. 154). Initially, human agents generate fiction controlled by their proclivities but, ultimately, these fictions turn agents controlling human actions and dictating desired practices. So, she has shown, through different illustrations the all-pervasive nature of fictions in American consciousness.

Heer, Manoschek, Pollak, and Vodak (2008) revisit and revise the “three fold lie” (p. 9) of the German official discourse, in attempt to “depoliticize, de-ideologize and de-criminalize the Wehrmacht in memory” (Manoschek, 1999, p. 90), and also the Austrian evasive rhetoric. The authors claim to have evaluated the available archives empirically and interviewed the witnesses of the World War II to establish their thesis of the ruinous role of the Wehrmacht. They have dismantled the official “myth of a supposedly apolitical” (p. 53) and “untainted Wehrmacht” (p. 132) constructed by “commemorative discourse” (p. 142) which imply exoneration of it from the war crime. They generalize these official constructions of the happenings and define history accordingly: “history as a retrospectively composed and meaning-endowed narrative is always construction and fictionalization” (p.1). Interestingly, their

definition of history, for which they claim “general consensus” (p.1), is appropriately suitable for the description of historical fiction. Their argument about discursivity of history has been articulated succinctly: “history is not a finished account” (p. x). Thus, they expose the construction of history, with discursive strategies, through the case study of the German and Austrian narratives of the Wehrmacht.

Thomas and Beliveau (2009) propose teaching of history to the American students through fictional works because the fictions are, according to them, entrenched in historical realities. They use Peterson’s description of fictions as “unofficial histories” (p. 107). They have demonstrated the historicity of the American literature by analyzing Morrison’s *Beloved*, an acclaimed text from Afro-American novels. The study recommends the new historicist study, reading fictional works by placing them within the historical continuum, for the proper perception of the semantic layers of literature.

Barker and Gill (2010) has compiled an anthology of critical essays to pay tribute to Peter Widdowson whose works contribute to the canon in study of reciprocity of literature and history. The title comes from Widdoson’s book (1976) on Forster’s fiction in which he has studied the novel as historical artifact located in cultural realities and temporal confines. His framework for approaching literature has been called the “historicized metacritical analysis” that tries to explore “the historical and political matrices out of which critical attitudes emerge” (p. 21). The study constitutes a “cross-disciplinary and multivocal” (p. 1) constellation of critiques addressing Widdowson’s extreme position, “literature as history” (2010, p. 98). The question of how a fictional work can “fictionalize” (2010, p. 98) reality and history has also been aimed to be resolved with reference to his stance. In short, Barker and Gill have arranged opalescent critical responses revolving around the pivotal postulate

presented by Peter, as they prefer to call him, the reading literary works as historical archives.

Shaw, Kelly, and Semler's study (2013) is an anthology of critiques outlining different critical and creative approaches to the art of storytelling. The second part of the collection, "Fictional History and Historical Fiction" (p. 83-156), is devoted to the investigation of the interface between history and fiction. It includes the articles by Meaghan Morris, Peter Goodall, Julia Petzl-Berney, Irini Savvides, and Sarah Patricia Hill about the different historical events in Australia, Cyprus, Channel Islands, and New Zealand. So, the anthology is a critical constellation that throws light upon the historical landmarks through the lens of fiction.

In short, the contradictory claims of historicity of fictions and fictionality of history are found in critical domain. The critics oscillate between the poles, that is, some take history as veiled fiction and other consider fiction as veiled history. Another debate emerges when the association/association of facticity to both of them or to one of them or to none of them is sought. Thus, more appropriate alternatives, the threshold and liminal categories, are being proposed to resolve the riddle of boundaries of the domains: historical fiction and fictional history. So, the representational and historical truths wander, as victim of *inbetweenness*, in the limbo of textuality

## **2.6 Politics of Representation**

Representation is another profusely recurrent and equally problematic perspective in postcolonial critical and literary discourses. It is one of the "most fraught and contentious term" (Neil Lazarus, 2011, p. 114). The linguistic representations are rooted in ideological, socio-political, and historical preferences of the competing groups (Holquist, 1983). This practice of verbal competitions and linguistic

constructions is denominated as politics of representation (Shapiro, 1988). The contemporary critical discourse analysts, Fairclough (1992) and Wodak (2001), have offered identical claims with reference to the nature of the practice of representation.

Said's *Orientalism* (1978/ 1995) is the classic and consummate critique in the field of politics of representation and problem of misrepresentation. He has put, to borrow Eagleton's expression about Bhabha, skids under the western claim of realistic, rather naturalistic, representations of the Orient by emphasizing these "representations as *representations*" (p. 21) without being referential. In his jargon the word representation is antonym for truth, as is obvious from his description of the colonial discourse to be "not 'truth' but representations" (p. 21). He has explored, explained, and exposed the role of politics behind orientalist representations:

The Orient that appears in *Orientalism*, then, is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire. (p. 202-3)

After streamlining different ethnographic, literary, archival, and philosophical western responses to the eastern ontology, he gives them the rubric of "ideological fictions" (p. 321) implying their being fantasies. These fictions or representations are not, in syntactical metaphor, indicative instead undesirably subjunctive. The mimetic mask is flayed to show the impressionistic and hallucinatory delineations. So, Said has explicated aptly and exposed energetically the misrepresentation of the oriental peoples, spaces, and civilizations in the discursive womb and web of the western colonial discourse.

White seminal works (1973; 1978; 1987) on the discursive and fictional nature of history and politics of historiography remain the foundational for the proceeding theorists pursuing the tortuous path of archives. In his *Metahistory* (1973), is

concerned with study of the historical consciousness, preserved in the texts, of nineteenth century. He outlines the contours of the Hegelian historical consciousness, identifies Nineteenth century versions of historical realism, and contemplates Nietzsche's notation of the "fictional" and "mythic" (p. 278) of human knowledge. His inference from the study of the spectrum of approaches is that the intriguing "historiographical game" (p. 277) is riddled with the multiplicity of "interpretations" (p. 277) and plurality of possibilities.

In his *Tropics of Discourse* (1978), White shows the tropical, discursive and linguistically structured, nature of the historical narratives and deconstructs their pretensions of being realistically produced. He goes to the extent of considering "the historical text as literary artifact" (p. 81). He observes that the historians and fiction writers are found sharing their discursive strategies without sharing the object of representation. Their techniques are "substantially the same" (p. 121). The thematic difference, limitation of history to be retrospective and freedom of literature to visualize both the past and prospects, is acknowledged but the discursive affinity is stressed. Thus, both are the tropical subjects having their ontological presence only in textual form.

White furthers his basic argument of the textuality of the historical representations in *The Content of the Form* (1987). He stresses the ideological and political pushes behind the representational rhetoric and narrative discourses of history. Here he reiterates his claims about the vicariousness of history: "what we see [in the historical narrative] is the reflection, not the thing reflected" (p. 209). All the semiological fallacies taking linguistic representations as "indexical, iconic, or symbolic" merely serve to "create the illusion" (p. 209) of referentiality. So, the White's basic thesis

revolves around the notion of textuality, implying autonomy from facticity, of the verbal representational systems and narratives, both historical and fictional.

Bonati (1980) approaches the meta-fictional works, the fictional representational of “the fictitious entities themselves” (p. 19). So, in Platonic argument, this is a study which traces the relation of *the twice-removed* from reality with the thrice-removed from reality. He takes Emma Bovary from “Flaubert's novel” (p. 21) as case study to prove his proposition that “the understanding of the nature of the representation of individuals opens the way to a clarification of the phenomenon of fiction” (p. 33). He cunningly infers, at the end of analysis, the absurdity of narratological ideas – ellipses, fable, sujet – if the relation of representation with represented is denied: “if the fictional image had no object, it could not possibly have blank” (p. 32). So, his meta-fictional critique recoils itself towards mimetic conclusions.

Rigney (1990) analyses and evaluates various historical narratives vis-à-vis the French Revolution to unfold the rhetorical strategies employed in these representations. He explains the subjectivity of the historical representations through a structural metaphor by taking the textual field as the “empty frame or narrative grid” (p. 46) where all the writers come to locate their personal projections, national associations, and intellectual affiliations. The finite set, in syntactical terms, of narrative structure can be wielded to adjust the infinite linguistic and figurative productions. Instead of envisaging the actual happenings, these narratives of revolution put realities under the smokescreen of discourses and rhetoric. He sums up his thesis about the nature of the narratives of the historical landmark in following cogent words: The narrative configuration of the Revolution for a latter-day public is inseparable from defining and symbolically conjoining the different actorial figures...” (p. 172). This is gist of his explication of the narrative, configurational,

discursive representation of the events and the actors involved in the events. All is impressionistic ranging from selection or deletion of events to the glorification or denunciation of the actors. So, the historical representation of the revolution, its events and actors, has been found to founder in the labyrinths of personal preferences, whimsical choices, emotional gratifications, nationalist projections, and rhetorical obfuscations.

Chen (1995), methodologically conforming and thematically confronting Said's Orientalist thought, synchronizes "Chinese Occidentalism" (p. 5) found in political discourse and literature of the post-Mao epoch. He covers the deliberate distortion and abrogation of the western cultural, theoretical, and theatrical conventions in the Chinese official occidentalist endeavour. He comes to the conclusion of the need for the simultaneous study of the western and Chinese literatures to find some bridging humanist foundation between confrontational paradigms of Orientalism and Occidentalism. He explains his point by referring to Maxine Hong Kingston's *The Woman Warrior* (p. 99) where confluence of the antagonistic approaches is found. Her postscript explicates the intricacies behind the reception of Zhou Li's "racist" (p. 159) fiction among Chinese masses. Thus, he offers the rejection of the official purveyors of Occidentalism: "Chinese producers of culture [who] choose Occidentalist discourse for their own utopian ends" (p. 167).

Hall (1997) provides various approaches, discursive and semiotic, with reference to the act of representation. He recognizes the occurrence of the "discursive turn" in the epistemological paradigm and declares it to be "one of the most significant shifts" (p. 6). He has studied scrupulously the perspectives influencing the verbal representations of the social phenomena: cultural, linguistic, and communal. Through explication of "the *reflective*, the *intentional* and the *constructionist* approaches" (p.

15), Hall has exhibited the kaleidoscopic nature of the apparently simple activity of representation. The study is clear in its enunciations of the complexity of the representations and forceful in communication of these intriguing verbal matrixes.

Eagleton (2005) has interrogated, with his characteristic deconstructive playfulness, the English novels claiming to be realist representations implying the reality of their content. His identification of the façade of objectivity to cocoon surging subjectivity has found bold expression: “we know for fact that these images [novels] are subjectively shaped” (p. 10). He mocks Richardson’s claims for simultaneity of happening and writing, to maintain representational authenticity, by fancying: “a Richardson character who was giving birth would most certainly have a pen and notebook in her hand” (p. 10). In this way, he puts “the supreme arbitrator, in the sphere of cultural representations” (p. 13) upon the slippery theoretical floor and enjoys it hobbling slide. His skeptical attitude to the narrative of authenticity apropos the novels of so-called English realist tradition is strongly held and lightly expressed in his study of fictional works.

Subrahmanyam (2017) reviews the large amount of works produced about India in different European countries during the early modern times, from the fifteenth century to the eighteenth. He draws broader parallels as well as identifies the idiosyncratic responses precipitated by the national peculiarities of the various countries. He also traces the developments in the European consciousness vis-à-vis India during these three centuries. In addition to the exploration of the representation of India, he also attempts to contextualize the discourses into the concrete realities influences the textual records. The study provides an inclusive survey and critique of the polymorphous orientalist discourse about Indian identity.

Authenticity is questioned, rather rejected in extreme cases, within the representational debates. For instance, Roland Barthes, the doyen in the field of narratology, observes that “the real is not representable...” (1979, p. 36). The overarching claims for realist or referential nature of all the systems of verbal representation have been put to meticulous deconstruction to expose the existent anomalies. Lamberti and Fortunati have succinctly expressed the crux of the problematic plurality:

... the questioning of the ideas of objectivity and subjectivity in the historiographic rendering, as well as in literature, have taught us all to be prudent observers and use the plural instead than the singular: no longer a unique memory, but many memories. (Lamberti and Fortunati, 2009, p. 1)

The skeptical and pluralistic approach is in sharp contrast with the traditional credulity with reference to the representational works. The textual representational works, whether historical or fictional, have been shown to be estranged from the actual and factual.

In short, the issue of mis/representation is closely relevant to this debate of relation among ideology, nationality, history and literature because fiction writers are often found constructing events, under the ideological or nationalist inspirations, in the name of reflecting them. Thus, history, historiography, politics, linguistics, and fiction and historiographical meta-fiction coalesce on the conjuncture of representational plane.

## **2.7 Nationalist Ideology and Fiction**

Nationalism, the sense of belonging to the “imagined community” (Anderson 1983, 15), has been a powerful impetus behind the writers to produce chauvinistic works. As Ashcroft *et al.* observe that rise of nationalism parallels, and also precipitates to some extent, the boom of the up-beat European literary genre “of the

novel” (1995, p. 152). Likewise, fiction is an important tool to record, reconstruct, and sometimes construct the national identity and ideology. It accomplishes its job with consummate mastery of myth-making and captivating forces. With reference to the English tradition of novel writing, Said has used the word “institution” (1994, p. 71) for the genre of fiction. Thus, there is reciprocity between nationalist ideology and nationalist fiction.

Fanon finds niche among the virtuosi of critical practice revolving around nation and nationalism. His *The Wretched of the Earth* (1968/ 2007) has been acclaimed as the magnum opus among the myriad of critiques on the issue. He has deliberated on the different dimensions of the nature of nationalism and provided a balanced interpretation of the problematic phenomena and contentious debates around it. In his theorization of nationalism, he pays attention to the relation of nation and its representative literature and says: “it [literature] calls on the whole people to fight for their existence as a nation. (p. 173). He is stressing the violent and instigating predilection of the nationalist version of literature. He explains the purposive selection and propagation of *useful* and meaningful deletion and rejection of the *useless* is determined by the nationalist discursive and ideological apparatus. So, Fanon has found all genres of the nationalist literature – poetry, drama, novels, and many more – , with their imaginative possibilities and programmed fantasies, to be revitalizing factors for the sensibilities of a nation.

Bhabha’s *Nation and Narration* (1990) is a seminal work studying the reciprocity of nationalist notions and narrative notations. The anthology is inspired by a seminar, “*Novel and Nation*” (p. ix), at Sussex University, UK. In his idiosyncratic esoteric cliché, Bhabha has prefaced the critiques construing the conjuncture of “political thought and literary language” (p. 1) and asserted the primary postulate of all the

analyses to be realizing relation between the ambivalent national cultures, amidst multicultural cauldron, and their impact upon the narrative monoliths which aspire to construct progressive trajectories. The critical constellation of the influential ideas includes, besides others, Doris Sommer's study of "the foundational fictions of Latin America" (p. 71), John Barrell's envisaging of "Englishness of the English art" (p. 154), James Snead's scrutiny of "nationality, narrative, and communality" (p. 231) in European and African perspectives, and Bhabha's mind-boggling obfuscatory sesquipedalianism to capture the national margins and conceptual anomalies, "DissemiNation" (p. 291). Another interesting read in the anthology is that by Timothy Brennan who considers "the fictional uses of 'nation' and 'nationalism'" (p. 46). In short, the work presents an indispensable read for grasping the perplexing nature of the relation of narrativity and nationality entangled in the duality of the conflicting demands of localism and globalism.

Allen and Trivedi's (2000) identify and exemplify the nexus between literature and nation, with reference to Anglo-Indian contexts. The study explores the literary output, especially the fictional writings, of both the countries to find the nationalist convictions present, overtly or covertly in the texts. Allen reviews the English versions and Trivedi presents the Indian ones to create an intriguing fictional dialogue that is revolving around the nationalist aspirations. Thus, *kiplings* clash with *Raos* in the theoretical plains of comparative approach and "post-colonial theory" (p. 107), equipped with the ideological visions, and manifest the adherence to nationalism.

Culler and Cheah (2003) approach the works of the indispensable resort for the theorist in the field of nationalism and comparative studies, Benedict Anderson. His theoretical propositions, their origin in South Asian Studies, and the modus operandi broached by him to tackle the fluctuating features of the ideas have been discussed to

give the critical colour to the widely, and also casually, cited scholar. A passage in the third chapter of the book, *Anderson and the Novel* (p. 29), reads:

Anderson's deft analysis of novels as a force for imagining the communities that are nations is doubtless one reason for the great appeal of his work for people in literary and cultural studies, who have a stake in the cultural and political significance of the literary objects they study. (p. 32)

The excerpt informs about the Anderson's awareness to the firm tethering of nation and novel. Culler and Cheah have also expressed the wonderment over the unawareness or indifference of the critics to his awareness of the fictional precipitation behind the nationalist projections. This eschewing of novel is in sharp contrast with the exhibition of obsession with nation. In short, the study is a revealing meta-critique of Anderson's critique of the concept of nationalism and possibilities in the field of comparative cultural and literary studies.

Najita (2006) studies, in the context of New Zealand, how "'Pakeha' national identity" (p. 158) is being established by making nationalist movies by, in most of the cases, adapting fictions. She has meticulously analyzed the issue of the resurrection of the indigenous identities in the post-decolonization contexts. Her focus is on the role of visual text, cinematographic representations, in construction of the national consciousness in the problematic predicament of the settler colony, "contemporary postcolonial New Zealand/Aotearoa" (p. 156). But she moves with a "'side-glancing historical eye,' a mode of reading that attended to the intertextuality of literature and its engagement with other discourses" (p. 181). The outcome of the analyses of various visual and verbal texts, with informed intertextual juxtapositions, is: "storytelling, genealogy, and the *fāgogo* work to legitimate the postcolonial nation through genealogical grafting" (p. 182). Thus, the study takes up the complex

question of nationalism within a decolonized society facing mutual fissures as aftermath of colonization and settlements.

Parrinder's (2008) explores the nationalist fervour in the English novel from pre-Defoe unacknowledged novel-like writings to the fictional works of the twenty first century. He, manifesting the nationalistic propensity of the English novel, says: "English novels—like French, Russian, and American novels—are read all over the world, and the fact that they express and help to define a particular nationality is part of their appeal. (2006, p. 1). He further asserts that many among the prominent novelists have been found to be "polemicists and historians concerned with English identity and English history (2006, p. 6). Looking retrospectively makes him observe the untiring nationalist surge and he concludes by hinting at the prospect of continuity of the tradition: "twenty-first-century novelists will continue to participate in the making and remaking of English identity" (p. 314). This shows the extent to which the discourse of the nationalist ideology and identity has been incorporated into the texture of fiction.

Guttman (2007) delimits her focus on the contemporary Indian literature to study the depiction of the idea and aspects of the nation in it. The critique opens, in a typical orientalist manner, by imposing the impression of a chaotic mass without the possibility of systemization upon the Indian nation. On this premise of India as the mosaic monument, she develops her argument of the futility of fictional endeavours, by the Indian novelists, to give coherence to it. Ridiculing the nativist renderings as mere slogans and eulogizing self-deprecating westernized indigenous expressions as wiser voices, the study has an obvious tilt towards "Parodying Nehru" (p. 59) or presenting India as "dystopia" (p. 135). The most naïve among the conclusions of Guttman is her recuperation of the obsolete idea of western corrective universal

responsibility as she demands, in the wake of contemporary War on Terror, the “increased scrutiny of South Asia by the West” (p. 182). Thus, the study relies upon archaic orientalist ideas and the productions by comprador intelligentsia<sup>9</sup> to reduce Indian image from a liberal nation to a coterie of parochial people.

Aziz studies the evolution of the nationalist ideology among the sub-continental Muslims which ultimately engendered the *great divide*, Hudson’s phrase for partition of India. After tracing various historical, political, religious, cultural, and psychological factors stimulating separatism, he concludes: “nationalism thrives on opposition... It is stronger when it is holding an enemy at bay” (2009, p. 209). Thus, nationalist ideology, according to Aziz, is confrontation sentiment that is nurtured through fostering of oppositions and conflicts. This combative drive is essential, rather indispensable, for the sustenance of nationalist identity and ideological solidarity.

Gopal (2009) approaches the Indian anglophone novels to find the interfacing of nation and, in fashion of Bhabha, narration. He discusses its origin, indebtedness to the English fiction, entrenchment in political rhetoric, and cultural codes. Taking Rao’s *Kanthapura* as prototypical manifestation of articulation of the Indian national sensibility in the English language, Gopal states: “Rendering Hindu legend into mildly archaic English gives it biblical resonances...” (p. 46). Gandhi is found as the recurrent metaphor, motif, for national ideals in Indian literature. As he observes the conspicuously present “Gandhi’s influence on literature generally and the anglophone novel more particularly...” (p. 44). The book reviews the multifarious dimensions of the novel – historical, cultural, sexual, intertextual, multilingual, and multicultural – and comes to the conclusion that “the ‘idea of India’ is also integral to the novel” (p.177). This entitling of the national spirit as the perennial property of the fictional

works that links the literary offshoots is revealing one for the study of the Indian novels in English.

Superle (2011) engages with the Indian children literature in English to observe the inculcation of nationalist ideological agenda into the perceptual schema of the students. She, scrutinize various novels included in different syllabi of the schools to synchronize the divergent debates revolving around indigenusness, diversity, unity, nationality, and so on. Her judgment of the programmed manipulation of the content is as follows: “considering the nationalist aspirations of these novels, the sense of “Indianness” they portray is a crucial component... (p. 104). There are unmistakable culture markers, nationalist ideals, and ideological investments to form the texture of the fictional texts being taught to the children with the insinuating aim of purveying the political agendas of the state. Thus, the study is a deconstructive in nature that unveils the national ethos present in the apparently innocent narratives containing humanist morals.

Even the bridging perspectives like Comparative Literature have surrendered to the surmounting of nationalism and ideology. Comparative Literature is a problematic area that was founded on the notion of “universality” (Bassnet, 1998, p. 1). As Behdad and Thomas put it: “Many scholars of Comparative Literature locate the genesis of the discipline in Goethe’ s coining of the term *Weltliteratur*” (2001, p. 2). But, ironically, it is having its “last gasp” (Spivak, 2003, p. XII) in the arms of cruel colonial discourse and unbridled nationalism. There are projections in the name of comparisons in the Western literary studies and, contrary to the spirit of universality of Comparative Literature, there are “nationalist” (Bassnet, 198, p. 21) versions of it. Thus, even the universalist utopian thinking of the liberal humanists to take literature

as a universal touchstone and panacea for parochialism has been gorged by nationalist priorities and ideological preferences.

The studies ratify the role of nationalist ideologies in controlling the literary productions. The nationalist aspirations to accomplish the ideological agendas are rampant among the writers of literary work, especially novels. Thus, the notion of nation and ideological precipitations are crucial for the fictional notations and critical considerations. As Ashcroft *et al.* (1995) put it “the story of the nation and the narrative form of the modern novel inform each other in a complex, reflexive way” (p. 152). Contemporary creative works and the “flurry of theoretical activity has made the nation and nationalism one of the most debated topics of contemporary theory” (p. 152).

## **2.8 Critiques of the Primary Sources**

The study takes Louis Tracy, Bernard Cornwell, Basavaraj Naikar, Jeff Shaara’s novels as the primary texts to analyze and evaluate the existent discursive, counter-discursive, nationalist, representational, and ideological perspectives. These four works include two of the English novels to represent the colonizers stance: Tracy’s *The Red Year* (1907) and Cornwell’s *The Fort* (2010). The other two represent the colonized’s view, the Indian and American: Naikar’s *The Sun behind the Cloud* (2001) and Shaara’s *The Glorious Cause* (2002).

Tracy’s novel has been considered in the critical circumnavigation of the English fictional continuum about the Indian mutiny. Brantlinger (1988) describes how Tracy, alongside with Charles Pearce, legitimize the English callous activities, “red revenge”, by considering them as appropriate retaliation of the mutinous atrocities of Indian in 1857, “red year” (p. 201). Chakravarty refers to his work while mentioning the mutiny novels produced “in the first decade of the twentieth century” (2004, p. 8).

His *Red Year* has been referred to also in Shailendra Singh in his study (1973, p. 128) on English novels about the mutiny. Tracy is not the sole subject of the cursory critical review instead almost all the mutiny fictions share the perfunctory reception. The reason is obvious, that is, they are read in the larger colonial discursive structure to which they remain the constituent elements. The totalizing envisaging of the colonial literary world is considered to be equally applicable to all the units. So, the critical oeuvre on the issue has been found to have fountain at the Olympian heights which is sprinkling, not pouring. The result is absence of scrupulous studies concentrating on separate novels. Thus, critics approach towards the mutiny fiction, including produced by Tracy, is strictly holistic, inclusive, without being atomistic, exclusive.

Cornwell remains away, may be for being temporally near, from the sight of critics. No substantial critical work, neither in print nor online, available to the researcher except some superficial material. Baker, in his *The Readers' Advisory Guide to Historical Fiction* (2015), suggests reading of *The Fort* which presents war "in true Cornwellian style" (p. 43). Adkin's (1998) is comprehensive guide to the Sharpe novels, a series of numerous fictional works narrating the adventures of the eponymous English hero during Napoleonic Wars. It equips readers with the necessary information regarding the historical contexts and military affairs to enable him to decipher the situations in the texts. Lennard has eulogized Cornwell's Sharpe as "the most important current Georgian fighting hero" (2008, p. 14). Besides these marginal mentions, there are few journalistic, not critical, reviews in *The Times* and *The New York Times*.

Naikar's novel and oeuvre is, like all the Indian anglophone fictions on the War of Independence, are the victim of unjust critical indifference. However, few critical

introductions, by less-known researchers, to his works are available. Jeyaraju (2006) is more a laudatory article, instead of being critical, on Naikar's "commendable" (p. 278) contribution of reviving the memory of the national hero, Bhaskararao Bhave, the king of Naragund. He extols Naikar for relying upon the original, oral, and indigenous sources of historical information for fictional rendering. The credit of "spinning a credible tale painting a consistent portrait" (p. 281) has been generously bestowed upon the writer. Though the article is helpful in deciphering the cultural codes and historical allusions of the texts, its critical cadence is marred by the hyperbolic praise, claiming that by writing the novel "Naikar has rendered a great service to Indian history and Indian heritage" (p. 286), and sentimental lampoon of the English. Besides this, Singha's (2006) and two studies by Sarangi (2008; 2009) make the liberal humanist readings of his works. Moreover, Chandra & Prasad (2010) have compiled a compendium of critical articles on his works which focuses the universalization of civilization of Karnataka in his works. Latest review among these is Misra's (2016) which is a reflection on Naikar's play *A Dreamer of Freedom* (2010) that is dramatization of *The Sun behind the Cloud*. He considers the play to be "an innovative step" (p. 196) through which "Naikar has restored the truth claims of the historical substance of 1857 Indian war resisting the distortion and misrepresentations that pervade our perception of the past" (p. 200). But, beside some perfunctory critical comment, the article provides a brief summary of a bulky book.

Shaara's *The Glorious Cause* (2010) is suggested, in Barker's *The Readers' Advisory Guide to Historical Fiction* (2015), as "a good companion book to [Cornwell's] *The Fort*" and its thematic "contrast" (p. 118). Moreover, Jussila (2015) has produced thesis on historical novels of the *Shaaras*, Jeff Shaara and his father Michael Shaara, depicting the American Civil War. He has acknowledged the archival

awareness of Jeff Shaara: “the younger Shaara conducted extensive research on the Civil War” (p. 7). He also draws parallel between the narrative style of the father and son: “staying true to his father's style, Jeff too tells the story of the war through the eyes and mouths of the most influential commanders who served on both sides of the conflict” (p. 8). Since it is merely a master-level thesis, it lacks critical depth and theoretical penetration.

In short, the writers have won generic critical commendation and popular reception but, surprisingly, there is a visible critical indifference to the novels from the authentic critical circles. Paucity of the exclusive critical material vis-à-vis the individual works is in diametric opposition to their affiliations with the established and acclaimed domains of fiction as these novels fall, with their spectral stretches, into the academically acclaimed and publically popular categories of war fiction, colonial fiction, postcolonial fiction, and historical fiction.

To sum up, the critical review of all the relevant key issues facilitates the researcher to locate the argument and clarify the existing niche. It makes obvious that there is superabundance of the fictional narratives about the revolutions fought against the Empire produced in the three corresponding countries – England, India, and America – but there is scarcity, in some case, or absence of critical material on these fictional narratives. It also shows that no significant work has been done with reference to the simultaneous study of the fictional polemics, combatant discourses, and verbally warring novels revolving around the revolutions. Furthermore, the review of literature helps to accomplish and prosecute the research rigorously through theoretical scaffolding of the study into the already existing critical material. It regulates and guides the researcher to be appropriately focused and aptly equipped.

## Notes

1. The partition is to be considered a war, “the bloody drama” (Hasan in Manto, 1991, p. ix), in which factional fights consumed thousands of people. Furthermore, the partition is twofold: of India, the secession of Pakistan, and of Pakistan, the secession of Bangladesh.
2. Raymond Aron (1965) has envisaged the terrible times of the twentieth century with the red colour and entitled his book *The Century of Total War* to imply the unprecedented carnage of the World Wars.
3. The researcher is deliberately delimiting focus on fiction to control the contours of the study. However, it is being vociferously acknowledged that all the literary genres have aptly appropriated ramifications of the unprecedented eruption of the World Wars. Modern literary repository is wide-awake to the repercussion of war and representative works like Shaw’s *Arms and the Men* keep on reiterating reversion of the Virgilian chauvinism.
4. The sub-genre includes fictions from the Victorian era, the richest repository of the English novel, the modern epoch, the most informed articulation, and even the postmodern time of tolerance. Cornwell’s novel, *The Fort* (2010), belongs to the contemporary scenarios when another cultural paradigm, post-postmodernism or neo-sincerity, is emerging, rather have prevailed the world with, reinvigorated frantic reverberations and resurrection of confrontation.
5. Kipling’s is an intriguing case in the colonial writings and fictional representations. His reception remains chequered: prototypical proponent of the “monstrous chain of command” (Said, 1995, 46), liminal soul speaking loud from the threshold exhibiting “indeterminacy and ambivalence”(Zohreh,

1993, p. 3), and “a threshold figure” and, in addition, representing the “humane ideology of the Empire” (Safeer, 2007, p. 275).

6. The paradigm of Post-postmodernism is the latest avatar in the vast and vibrant array of *isms*. It has pervaded the world with, besides the other idiosyncrasies, “swing towards fanaticism” (Velmeulen and Akker, 2010, p. 6).
- 6). Pheng Cheah’s savvy sifting of the predicament is revealing: “The millennium’s end is marked (and marred) by an endless catalogue of fanaticist intolerance, ethnic violence, and even genocidal destruction, which are widely regarded as extreme expressions of nationalism... (2003, p. 1).
7. “The White Man’s Burden” is originally the title of Kipling’s poem (1899) that has turned, with the passage of time, into the motto of the Empire and has always “provided a slogan for annexation” (Beloff, 1987, 45).
8. Absence of literatures in the indigenous languages from the list of the *received* and *acknowledged* Postcolonial literatures is an alarming and informing aspect that has helped the anti-postcolonial scholar to disrupt the cover of another camouflaged colonial discourse, its being “new ghetto” (Macleod, p. 246) on the periphery of imperial metropolis. However, the postcolonial resolutions of the riddle of “Englisization” (Kachru in Ashcroft et al, 1995, p. 295), convincing or unconvincing, continue to counter the objection through explanations: “relexification” (Zabus in Ashcroft et al, 1995, p. 295), “nativizing” (Kachru in Ashcroft et al, 1995, p. 294), “abrogation” (Ashcroft et al, 2003, p. 37), and many more.
9. Kwame Anthony Appiah defines the comprador intelligentsia as “Western-style, Western-trained, group of writers and thinkers, who mediate the trade in

cultural commodities of world capitalism at the periphery” (in Ashcroft *et al*, 1995, p. 119).

## CHAPTER 3

### THEORETICAL SCAFFOLDING: DISCOURSIIVE SPIN IN THE COLONIAL, POSTCOLONIAL, AND NEWHISTORIST CON/TEXTS

Is all this really so?  
Or is it the web spun by our spider called imagination?  
And if it is true, what can be done?  
And if it is not true, what can be done?

(Faiz Ahmed Faiz)<sup>1</sup>

This chapter deals with elaboration of the theoretical and critical perspectives adopted and adapted for the conceptual scaffolding of the research. Primarily, the researcher has relied upon the postcolonial theoretical framework to draw comparisons and conclusions. A few new historicist notions have also been invoked to strengthen the critique developed on the basis of postcolonial postulates. The approach —grounding the argument in postcolonial theory and engaging new historicism to substantiate the interpretation— makes the framework an eclectic one. Thus, the theoretical vantage point is marked with multiplicity of perspectives streamlined through the centripetal factor of politics<sup>2</sup>, that is, all the theories are essentially concerned with the exposition of the ideological, social, and political anchorage of texts. These theories aim at unmasking of the aesthetic cover put upon by the literary writings and also expose the latent pragmatic and political programmes.

The concept of discourse is the theoretical pivot on which whole the conceptual superstructure has been constructed. The concept is a complex, “slippery, elusive” (Henry and Tator, 2002, p.25), and suspicious of any precise definition.

Philologically, the word discourse has faced the several transformations from denoting conversation to connoting the “stretch of language larger than a sentence” (Cuddon, 2012, p.228), “the way in which language is used” (Henry and Tator, 2002, p.25), and “the shape in which language-in-society comes to us” (Blommaert, 2005, p.16). In the wake of the postmodern theoretical developments, the term has imbibed broader, rather bewildering, connotations beyond the spectrum of normative usage. It has developed into “a particular way of representing the world” (Jorgensen and Phillips, 2002, p.143). Especially, Michel Foucault has triggered realization of the all-pervasive nature of discourses and their generative power. As Ashcroft *et al.* (2007) elaborate the Foucauldian perspective of it:

For Foucault, a discourse is a strongly bounded area of social knowledge, a system of statements within which the world can be known. The key feature of this is that the world is not simply ‘there’ to be talked about, rather, it is through discourse itself that the world is brought into being. (p. 45)

The statement shows the constructive powers and delusive disposition of a discourse. The apogee of discursivity is achieved where *word* replaces *world* in accordance with the subjective aspiration of the manipulator. Thus, in the name of realistic recording, impressionistic impositions and concoctions are recurrent in the social sphere everywhere in the world.

### **3.1 Discourse in the Colonial Context**

Discourse is a fundamental concept in the colonial and postcolonial epistemological paradigms. The discursive debates have been appropriated into the study of the colonial textual corpus by Edward Said. As Hulme credits Said by saying that he was the one who “first marked out” the “conceptual area” (in Ashcroft *et al.*, 2007, p. 45). Consequently, the understanding of discursive practices has become indispensable to decipher the colonialist project and postcolonial patterns:

Although it is generated within the society and cultures of the colonizers, it becomes that discourse within which the colonized may also come to see themselves. At the very least, it creates a deep conflict in the consciousness of the colonized because of its clash with other knowledges (and kinds of knowledge) about the world. (Ashcroft *et al*, 2007, p. 37)

The colonial discourse turns the somatic clashes into the epistemological ones. Resultantly, the military seizure is ensued by epistemic supremacy through colonizer's claim for the superiority, the creation of the mesmerizing "master-myth" (Suleri in Ashcroft et al, 1999, 112). Thus, the cultural coercion, linguistic imposition, and degrading inculcation follow the political subjugation of the colonized. The adherence to the imperial touchstone is not only recommended but also enforced for the assumed betterment of them. Young (2001) encapsulates the matter by declaring imperial enterprise as "epistemic as well as physical violence" (p. 383). Subsequently, the colonized nations find themselves in the "dialectical relationship" (Ashcroft et al, 1999, p. 95) with the imperial centre.

Said (1935-2003) is the doyen of the critics of the colonial discursive practices. His seminal work, *Orientalism* (1978) aims to construe the complex colonial web woven with words. He acknowledges that the source of his intellectual inspiration is to be found in Foucault's pioneering and seminal contemplations about the nature and working of discourses. He explains the rationale of choosing the expression *discourse* at the outset:

My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. (1978, p. 03)

In this way, concentrating Foucauldian notion to the imperial rhetoric, Said has studied rigorously the "fat archive" (1978, p. 16) produced by the western scholars

working on, rather fantasizing about, the Orient. He has identified the orientalist archetypes presented as the perennial patterns in the Eastern wilderness or void. After mapping meticulously the morbid marginalization, through malevolent descriptions, of the Orientals in the western discourse, Said sabotages the spurious rhetoric for being:

A coercive framework, by which a modern "colored" man is chained irrevocably to the general truths formulated about his prototypical linguistic, anthropological, and doctrinal forebears by a white European scholar... (1978, p. 237)

He concludes clearly that the resolution of the riddle of degenerate Orient in the western discourse is not to be found in the backwardness of the Orientals instead in the prejudice of the whites. Young extols him for his informed theoretical contribution to understanding of the colonial encounters by bringing “the analysis of colonialism and the struggles against it to the question of discourse” (2001, p. 383). His daring disclosure of the distorted depiction of the desired *Other* remains a seminal contribution to the contemporary consciousness.<sup>3</sup>

But the phenomenon of colonization, with its impetus and aftermaths, is a complex one to be described through overarching uniform explanation. This complexity pervades the discursive mesh around it and makes it full of conceptual convolutions. So, Said’s ideas are enlightening but not all-inclusive to encompass the divergent and discordant divulgences in the domain. Macleod explains the “complex and variable” nature of colonial discursive constructions to be concentrated solely under “Said’s model of Orientalism” because they “go beyond it” (2010, p. 39). Since the Saidian model is not appropriate to approach the British fiction about America, because of its focus on the representation of the Orient, Flynn’s (2008) model<sup>4</sup> has been used to approach Bernard Cornwell’s novel, the British fictional work about

America. He has diagnosed the discursive and apocryphal trends in the British writings about America.

Nomenclature plays a vital role in impositions of the impressionistic identities upon the colonized natives. The names attributed to the persons and places imply, an ulterior but pervasive subtext, derogation of the *Other*. For example, use of the title of “the rest” (Said, 1994, p. 51) for the non-western countries. Said traces the politics behind the naming of the Indian revolution of 1857 as “Mutiny” (1994, p. 51). The terming of the event as *mutiny* while recording details of the issue is, according to Said, conforming to “the ideologically British designation...” (1994, p. 51). The inference is obvious that the name is not merely for the signification of the idea instead it is ingrained in ideology. Flynn has also zeroed in on the transferal of the name American from the natives to the English colonists with a question: “did this change in name signal a shift in ontological content?” (2008, p. 11). Ashcroft et al explain the problematic nature of naming system in the colonial context with reference to the Americans:

In the Americas, the term ‘aborigines’ gained currency as a generic term for indigenous peoples as it did in Australia. Terms such as ‘Indian’ and later ‘Amerindian’, which, like Aboriginal in Australia, accrued derogatory connotations, were employed by settler-invaders (and their descendants). (2007, p.3)

The degrading implications of the signifying tags are maneuvered scrupulously before coinage. These inadequacies of the naming system, promoted deliberately by the colonizers, transform the natives into aliens, having nebulous identities, in their homelands. So, the unempirical *science* of signification controls the colonial articulations about the colonized peoples.

A textual touch with the discursive representations of the imperial aspirations and adventures makes it conspicuous that they have proclivity towards narcissistic self-glorification. The West, the discursive one, appears as “rational, developed, humane, [and] superior” (Said, 1995, p. 275) side of the Manichean binary of West/East. It assumes the authenticity of the lopsided rhetoric of “Eurocentric universalism” (Barry, 2002, p. 193) with its self-supposed conviction of Westerners’ supremacy in comparison with the non-westerners. The sense of religious righteousness and civilizational supremacy are “key elements” (Bolton, 2007, p. 94) of the expansionist agenda of the English people. The sense of racial superiority, exhibited through the element of chromatism, is also prevalent in the colonial discursive corpus. The term implies the racial differences and is in vogue to designate “the essentialist distinction” (2007, p. 33) made on the pretext of belief in superiority of one colour, of skin, over the other. Thus, all-encompassing metanarrative, rather the “imperial mythology” (Sullivan, 1993, p. 21), attributes grandeur to the West and the Westerners, also sprinkling a bit of splendor on the westernized. This ill-conceived aggrandizing of the West is based on different dimensions: race, culture, geography, language, religion, and so on. Same is the observation of Flynn about the English discourse regarding the Americans which oscillates between “condemnation of an American” and “elevation of a comparative European” (2008, p. 130). In short, if the orientalist are “Eurocentric” (Said, 1995, p. 321), the English writers devising a discursive America are “Anglo-centric” (2008, p. 47).

Derogatory *Othering* of the opponents provides foils to the colonial centre to tower against. For this reason, “the desired yet despised” (Ramone, 2011, p. 79) opponent is created through the impressionistic approach. So, its formation is not the actual one instead “epistemic event” (Flynn, 2008, p. 3). This discursive brush has

been used extensively to paint Arabs, Indians, Chinese, African, Americans, and Australians. For the exposition of the misrepresentations, Said focuses the western stereotyping of “the Oriental” (1995, p. 19) and Flynn explicates the English envisaging of “the American Other” (Flynn, 2008, p. 4). The East and the natives of the eastern lands have been reduced to be “degenerate” (Said, 1995, p. 62), “lifeless, timeless,” (Said, 1995, p. 220), and “undeveloped, inferior” (Said, 1995, p. 275). They are the perverts who believe in practicing “licentious sex” (Said, 1995, p. 179). The English writers have also described the Americans as the embodiments of impoverishment: “insensible” (Flynn, 2008, p. 113), “mercenary” (Flynn, 2008, p. 138), and the symbols of “Savagery” (Flynn, p.81). However, “citizens of the new United States were not clearly ‘other’ the way Native Americans” (Flynn, 2008, p. 2) because “they spoke English [and] practiced Christianity” (Flynn, 2008, p. 2). The discriminatory division in the description, rather devising, of the American is rooted in, as Flynn points out, linguistic and religious affinity and animosity.

The ubiquitous misrepresentation attacks all the aspects of the targeted social fabric. Sullivan (1993) identifies another gimmick of the discourse about *Other*, the colonized. With reference to Kipling’s view of the Indian natives, she quotes him:

"When you write 'native' who do you mean? “The Mahommedan who hates the Hindu; the Hindu who hates the Mahommedan; the Sikh who loathes both; or the semi-anglicized product of our Indian colleges who is hated and despised by Sikh, Hindu and Mahommedan... There is no such thing as the natives of India...” (p. 93-94)

The reflection, encoded in emphatic statements and rhetorical questions, focuses the fissures among the apparent unified Indian nation. Kipling is exposing, in emotionally charged and colloquially articulated expressions, the existent conflicts among the different strata of the civilization: religious rivalries, ethnic antagonisms, linguistic

disparities, and economic divisions. This exposition of the factional, religious, linguistic, and ethnic conflicts and rivalries buttresses the colonial claim of bringing stability to the fissured or anarchic social fabric.

The description of susceptibility and vulnerability of the supposed pure nature of the colonizers, during their encounter with perverse natives, is a recurrent motif in the colonial discourse. This issue of *Going Native* is an important feature of the colonialist agenda of legitimizing even the evils of the colonizers. During colonial encounters, the colonizers remain afraid “of contamination” (2007, p. 106) through undesired exposure to the native culture. This fear and practice of adopting colonized degenerate demeanour is called *Going Native*. In addition, this perverse practice of “going native” remains the source of unfortunate “lapses from [the] European behavior” (2007, p. 106). Flynn explains how the English narratives delineate “North America as a place where one can lose one’s civility when exposed to savagery” (2008, p. 86). Through this conceptual construct, the colonizers excuse themselves from the devastating delinquencies and moral perversities. All the evils are not to be taken inherent instead imbibed during the inauspicious, though generous on the part of the colonizers, encounters.

The oppressive deportment of the colonial representation becomes obvious from the fact that it unjustly “silences the *Other*” (Said, 1994, p. 166). Said has chosen Marx’s view as an epigraph for his work: “they cannot represent themselves; they must be represented” (Said, 1995, p. xii). This shows the hegemonic side of the hidebound orientalist who is claimed to be the apostle of the emancipatory struggle and rhetoric. This silencing strategy empties the civilizational arena for the colonizers and let them free to speak. Conrad’s *Heart of Darkness* (1899) is considered to be the prototypical example of the coercive silencing of the colonized in the African context

in which “the lack of an African voice” (Ramone, 2011, p. 160) is ostensible. This silencing is the culmination of the epistemic violence to which weakened colonized is subjected in an absolute unjust way. So, the silenced subalterns have only one vindictive window ajar to the world of identity and representation, that is, in Griffiths’ words, “oppressive discourses of reportage” (1995, p. 237).

The malleability of reality in the hands of textuality is obvious from the fact that even the purely concrete spatial dimensions have been distortedly represented to reinforce the negative image of the inhabitants. The “exotic spatial configurations” (Said, 1995, p. 167) of the Oriental *Other* are integral part of the representational rhetoric of the West. Gikandi (1991) has criticized parochial propensity in Conrad’s representation whose depiction of Africa presents it as the insignificantly “blank space”, without any mark of civilization, or the inhumanly “monstrous presence” (p. 26). On the other hand, Flynn describes the English prejudiced impression about the American geographic stretches as “a savage space” (2008, p. 81). This sense of spatial inferiority of the American is ingrained in the assumed nexus between the surrounding and civilization: “a rude people living in a savage wilderness” (Flynn, 2008, p. 143). Jose Rabasa explicates the relation between Eurocentrism and an apparently innocent atlas by Mercator which outlines the world where the West is situated as the “privileged” place providing pivot to the spatial marks of identification to “the rest of the world” (1995, p. 358). He exposes the existent and the possible “erasures and over-writings” (1995, p. 237) to show the plurality of prospects. The misrepresentation of the uncouth ecological dimensions, unlike the bewitching European landscape and the British beaches, is rooted in their being parochial purblind. Thus, the European discursive brush, tinged with the colour of malevolent marginalization and misrepresentation, paints the Eastern, African, and American

geography and spatial stretches to be in ideal conformity with savagery of the degenerate denizens.

The political factor precedes any other indicators for the schizophrenic colonial discourse. Bill Ashcraft *et al* have encompassed the issue of the Empire devouring its own parts with the discursive teeth to tether the subject animals, colonials:

Thus the negative construction of self was as important a feature of self-representation for settler colonies as for colonies of occupation where race and the idea of an alien or decayed civilization were a feature of colonial discrimination. (2007, p. 41)

The quotation avows unequivocally that the Empire's primary focus is on the political sustenance and expansionist encroachment. The residents of the settler colonies have not been exempted from the discursive reduction, depicting as degenerate, despite their undeniable affiliation with the centre. All the racial, linguistic, and cultural constructions are to buttress the imperialist power structure. When the political goals are hazarded, all the other categories collapse to rescue the prime purpose, power.

Misrepresentation and derogation of the inferior *Other* have been used as a fallacious argument to legitimize the colonization as the "benevolent mastery" (Ramone, 2001, p. 8). As Bhabha (1994) explains that the pretext of the colonial discursive construction of the colonized as debased beings is "to justify conquest" (p. 70). Said explains role of the colonial discourse in propelling the British colonial exploitation of the foreign territories across the globe. He exposes the political side of it:

Much of the information and knowledge about Islam and the Orient that was used by the colonial powers to justify their colonialism derived from Orientalist scholarship: a recent study by many contributors, *Orientalism and the Postcolonial Predicament*, demonstrates with copious documentation how Orientalist knowledge was used in the colonial administration of South Asia. (1995, pp. 344-45)

These textual manipulations have been the culpable crutches for the expansionism of the Empire into the Muslim and oriental countries. South Asia, India, is the prototypical example of the sustenance of the subjugation in the name of patronizing the progression of civilization in the area. The misrepresentation includes both the religious and regional stereotyping of the *Other*. The British literature does share the colonial discursivity with the historical and ethnographic orientalist texts. There is a separate sub-genre of English novel, “the fictions of empire” (Parry, 2004, p. 107), which records and devise the details of the overseas clashes of the English in colonies. In short, all these representational textual stretches work “to justify the propriety of Western colonial rule” (MacLeod, 2010, p. 43). They claim for the perennial prerogative of the West to control the world to accomplish the cosmic design of social stability and cultural sophistication through projection of the enlightenment aspirations.

Thus, the colonial discourse is marked with the pursuit of legitimacy, politics of nomenclature, stereotyping, self-glorification, derogation of the *Other*, claims for the susceptibility of the innocent colonizer, imperial pride, religious prejudice, fallacious rhetoric, narratological gimmicks, silencing strategy, spatial misrepresentation, and craving to continue the colonial course. The complex and clever discursive construction, “mythological baggage” (Sullivan, 1993, p. 21), has been one of the major tools in the colonizer’s hand to authenticate and prosecute the coercive colonial policies. The willed vainglories have been purported by the imperial centers, especially the English one, in the beguiling guise of the actual achievements. This discursive politics has been the soul for the body of the British colonial and imperial expansions across the globe beyond the geographic, racial, linguistic, cultural, and national boundaries.

### 3.2 The Postcolonial Counter-Discourse

The postcolonial counter-discursive paradigm, the critical discourse and theory located in the creative works, disrupts the colonial discursive archetypes like “the dogmas of Orientalism” (Said, 1995, p. 220). It is “counter-epistemic” (Dabashi, 2009, p. 220), “oppositional criticism” (Gandhi, 1998, p. 52), and “a vital act of exorcism that dispels the Gothic dust of English literature” (Thieme, 2001, p. 171). Said deconstructs the western presumption of superiority and discursive delusion. He aims to puncture it that is manifest from his relentless disruption of Bernard Lewis’s overarching claim which is representative of “a tremendously limited, almost hysterically antagonistic view of the rest of the world” (1994, p.37). So, postcolonial discourse is a combative and retaliatory one aiming at countering the colonizers’ claims.

In the postmodern world, Postcolonial consciousness has almost enveloped the globe with it ever-expanding, just like the all-engulfing colonization of the previous centuries, acclaim throughout the world: Indian, America, Australia, New Zealand, Africa, and the Islamic countries. Due to the bewildering variety of cultural, geographical, linguistic, literary, and even religious backgrounds, post-colonial discourse has emerged as “one of the most diverse and contentious fields” (Ashcroft *et al.* 2003, p. 193) in academia. This “oppositional subject” (Ashcroft *et al.* 1995, 11) is “polysemic” and “plural” (Jain & Singh, 2004, 12) with reference to its basis and nature. The versatility is due to the different colonial exposures, spatio-temporal variances, religious incongruities, and the cultural anomalies among the various postcolonial individuals and nations. But all the divergent and centrifugal critical perspectives are centralized in the centripetal, though broader, “arenas” of “representation and resistance” (Ashcroft *et al.* 1995, p. 85). So, the postcolonial

discourse presents a complex conceptual matrix where iridescent ideas converge at the point of anti-colonial, also anti-colonialist, sensibility.

However, the study focuses only the aspects appropriate to locate the counter-discourses produced in the Indian and American contexts, eschewing the richest resistance of the Africans, though the indifference is an *unwilled choice* due to the astonishing originality of their epistemic opposition. India and America are, due to the geographic magnitude and political caliber, the richest repositories of the colonial experiences, mythologies, resistance, and aftermaths. The one, Indian postcoloniality, is a front-line oppositional epistemology with its gurus like Bhabha and Spivak. The other has the credit of being the avant-garde in the field. As Ashcroft *et al.* have declared America to be “the first post-colonial society to develop a ‘national’ literature” (2003, p.15). The peculiarities of these sub-genres of postcolonialism, along with the broader and shared ideological constants, have been streamlined to theorize the conceptual components.

The primary focus of the postcolonial discourse is at questioning the faulty fantasy of legitimacy of the colonial enterprises. It rereads the orientalist texts, “the system of ideological fictions” (Said, 1995, 294), to dismantle and rebut the ratifying rhetoric about process, rather plunder, of colonization. It has developed the “method of ‘writing back’ to the centre of empire” (Ashcroft *et al.*, 2003, p.169). This counter-discourse employs various narrative strategies: re-reads “contrapuntally” (Macleod, 2010, p.145), produces “re-writings” (Macleod, 2010, p.160) by rearranging the colonial plots through close textual conformity, and enunciates the “new representation” (Ramone, 2011, p.165) and “retelling” (Ramone, 2011, p.157) by challenging the broader conceptual categories. It challenges the colonial representations of the *self* and *Other*, making the question of representation as the

central one which is, in Neil Lazarus' words, "the single most fraught and contentious term within postcolonial studies" (2011, p. 114). These ideologically informed strategies are "directly contradicting colonial representations" (Ramone, 2011, p.163) and counter "the literary text in such a way that the latter may itself be seen as the rewriting or restructuration of a prior historical or ideological subtext" (Jameson 1981, p. 81). In this way, all the imperial fallacies find themselves founder in the postcolonial vision: racial, cultural, linguistic, historical, and so on.

Postcolonialism exposes adroitly the epistemic and economic exploitation inherent in the Empire's adventures across the world through retelling and rewriting of the ideologically mythologized versions. It aims at "deconstructing and displacing the eurocentric premises of a discursive apparatus which constructed the Third World..." (Parry, 2004, 37). The abstractions upon which the material artifacts of empires are structured have been questioned and countered. The economic plunder of colonies has always been the hallmark of colonization in Africa, India, and America. For example, Tharoor's study (2017) of the ruinous role of the wretched rule of English in India details "the treasures looted from India" (p. 252) by the British during the colonial era. These committed critiques "of 'imperialism' tend to foreground its impact upon the economy, culture, and politics of formerly imperialized nations" (Ghandhi, 1998, p. 115). Thus, postcolonial counter-narrative is holistic and all-inclusive one that covers, rather uncovers, and quells the criminality of the colonial commitments and commissions.

The natives appear as the articulate entities in the postcolonial counter-discourses which provide alternative visions of the world. Postcolonial thinkers, pursuing the suggestion of JanMohammed, have appropriated Jameson's proposition of the relation of narration and national predilection: "Jameson's account is useful to post-colonial

discussion of the role of narrative fictions in simultaneously articulating and deconstructing the ‘Manichean aesthetic’ of post-colonial societies” (in Ashcroft *et al.*, 2003, p.169). Postcolonial articulations are embedded in the deconstructionist discourse apropos of the colonial misrepresentations and reductions. So, postcolonial critical discourse is Janus-faced “it concentrates either on the representation of the non-European in Western canonic literature or on writing from non-European cultural traditions...” (Newton, 1997, p. 283). Thus, it is a double-edged discourse, a metaphoric sword of words, which prosecute the dual function simultaneously.

The issue of the naming peoples and place has also been revisited and revised by the postcolonial nations. Again, prosecution of the revision and reversion of the naming politics has been processed through twofold procedure: recognition of the inappropriateness and provision of the alternatives. Ashcroft *et al* observe: “In the twentieth century, terms generated by indigenous peoples themselves, such as ‘First Nations’, ‘Native Americans’ have replaced the older settler-invader nomenclatures” (2007, p.3). This sense of being insulted instigates the indigenous inhabitants to devise alternative terminologies to introduce themselves in a decorous way. Another aspect of naming is that the colonizers are always suspicious of the pertinence of the indigenous system of it. Paul Carter, a postcolonial critic, has critiqued Barron Field’s dissatisfaction with the Australian nomenclature and declared it as merely a “splenetic outburst” (1995, p. 404).

In short, postcoloniality marks the “conflictual intellectual phase” (Jain, 2004, p. 22) and the postcolonial counter-discursive critique is a retaliatory epistemic eruption aiming at the disruption of the distortions of the non-western nations by the European purveyors of parochialism. The Eagleton’s compliment for Bhabha’s work in *The Guardian* is applicable to epitomize the rhetoric of postcolonialism: “Bhabha’s

[postcolonialism's] aim is to put the skids under every cherished doctrine of Western Enlightenment" (in Fay & Haydon, 2017, 31). Thus, postcolonialism counters the western whimsical weltanschauung and proposes the alternative ontological and epistemological perspectives to approach the complex cultural conflicts.

### **3.3 New Historicism and Discourse**

The New Historicist paradigm is one of the poststructuralist approaches about the instability of meaning in textual artifacts. It is, in Hamilton's words, the latest version, "a lively renewal", (2003, p. 2) of Historicism. The New Historicist rhetoric of the evaluation and interpretation of the discursive phenomena is based on the theoretical propositions and critical tenets proposed by Stephen Greenblatt, Louis Montrose, Catherine Gallagher and Hayden White. This theorization of historiographical discourse has been renamed as "Poetics of Culture" (Greenblatt in Veaser, 1989: ix) by Greenblatt or "Cultural Poetics" (Brannigan, 1998, p. 203).

New Historicism exhibits pluralistic and anti-totalising proclivity in delineation of historical events as it is "determinedly suspicious of unified, monolithic depictions of cultures or historical periods" (Payne, 2005, p. 3). According to this stance, the monolithic metanarratives are mere fantasies and the textual renderings contain "only discontinuous and contradictory 'histories'" (Selden *et al*, 2007, p. 191). Hayden White has conceptualized the textual nature of history in his theory of *Metahistory*. He points out the Achilles heel of the historical discourses: "historiography has remained prey to the creation of mutually exclusive, though equally legitimate, interpretations of the same set of historical events or the same segment of the historical process" (1973: 442). The concession of *equal legitimacy* for all the narratives is disruptive for the concept of authenticity and realism in historical writings. His critique of the historical works and exposition of presence of the

pluralistic versions of the presumed oneness of the content has been canonized in the historiographical field. Said has mentioned White's notion of the variant narratives, contradictory representations, of same event as an indispensable point of reference for the historical understanding:

We cannot speak of history today without, for instance, making room in our statements about it for Hayden White's theses in *Metahistory*, that all historical writing' is writing and delivers figural language and representational tropes... (1994, p. 304)

The autonomous linguistic structures and representational discourses are non-referential as far as their relation with reality, actual happenings, is concerned. But, this autonomy surrenders to the ideological and parochial positions. Thus, the myth of realistic representation is no more believable and plurality of textual records of events is obvious. Bennett and Royle have extended the belief in interpretive nature of the historical material, or the disbelief in their being referential, to the earlier philosophical canon:

New historicists argue that any 'knowledge' of the past is necessarily mediated by texts or, to put it differently, that history is in many respects textual. In this, at least, they are in agreement with Jacques Derrida... (2016, p. 115)

This theory conceptualizes, and also operationalizes, the scattered propositions of the predecessors about the presence and possibility of multiplicity of the interpretive options and reportages. On this point, new historicism shares a defining dictum with deconstructionism: "the bases for historical knowledge are not empirical facts but written texts, even if these masquerade in the guise of wars or revolutions" (De Man, 1983, 165).

One of the key arguments of New Historicism is its rejection of the distinction between the literary works and non-literary ones. They claim the disbelief in the

distinction to be ancient but ignored: “disciplinary boundary [between history and fiction] proved fragile from the start” (Hamilton, 2003, p. 6). The difference is, according to them, a misunderstood and clichéd conceptual formation that has got currency among critical circles. So, “just as literary texts need to be read, so do the ‘facts’ of history” (Bennett & Royle, 2016, 116). The new historicists present a model in which “literary and non-literary texts are given equal weight” (Barry, 2002, 172). Summarily, new historicism exposes the reciprocal relation of “national formation and the novel [literature]” (Veese, 1989, p. 207) and “a *politics* and a *poetics* of culture” (Montrose in Newton, 1988, p. 245).

Greenblatt describes the literary texts to be an ongoing negotiation which is “a jostling of competing representations” (1988, 7). On the other hand, the new historicists take Greenblatt’s stance about the inability “to escape from ideology” (Hamilton, 2003, p. 137) while recording history as a central proposition of the theory. In this way, both literature and history are the repositories of the *negotiating*, the Greenblattian term for confrontation of the textual impositions and readers’ active responses, ideologies. Hayden White explains the issue very succinctly:

Narrative is not merely a neutral discursive form that may or may not be used to represent real events in their aspect as developmental processes but rather entails ontological and epistemic choices with distinct ideological and even specifically political implications.” (1987: ix)

The understanding and explication of the propelling politicized ideologies behind the stories are necessary for the proper perception of the *narrated* of the narratives. The ideological base, in a Marxist vein, scaffolds the narratives superstructures in historical and literary representations.

In *Practicing New Historicism*, Greenblatt and Gallagher have applied their theoretical postulation to the versatile literary texts. Among the kaleidoscopic textual

material, anecdotes of the Empire about Ireland (2000, p. 117) and Morocco (2000, p. 29) have also been explicated to draw conclusions with reference to the texts of colonial contexts. Greenblatt has traced meticulously the desire for justification and promotion of the “missionary colonialism” (Payne, 2005, p. 130) in the Elizabethan texts. Thus, besides analyses of other textual interpellations, the new historicists also focus “on the process of colonization, with its accompanying ‘mind-set’” (Barry, 2002, p. 179). Barry (2002) credits Greenblatt with the initiation of studying the Elizabethan dramatic paradigm vis-à-vis the colonial rhetoric: “Greenblatt’s innovation is the juxtaposition of plays and colonialist policies” (2002, p. 173).

Shortly, new historicism proposes, with its Derridian deconstructionist tilt, decentralization of the textual corpus and, with Foucauldian impetus, the structuring of a discursive domain between the crude historicism and displaced formalism. The theorization of the liminal ideas about textualities is the summa of the field. In this chaotic textual limbo, “literary texts occupy specific historical and cultural sites, at which, and through which historical forces clash, and political and ideological contradictions are played out” (Brannigan, 1998, p. 203). So, the theory is marked with the challenges to overarching grand-narratives of authenticity and stringent disciplinary compartmentalization of literature and history. All the textual artifacts are to be acclaimed equally and weighed evenly in accordance with the pluralist propensity of postmodernist discourse.

The nexus and reciprocity between the textual and discursive theories of postcolonialism and new historicism are unmistakable. Hamilton, a (new)historicist scholar, observes with reference to Greenblatt’s theoretical position that his “critical momentum takes him to the heart of the problem with which postcolonial theory begins” (2003 p. 132). Similarly, Gandhi (1998), a postcolonial critic, identifies and

explains the relation: “postcolonial literary theory invokes these cultural materialist [new historicist] assumptions in its account of textual production under colonial and postcolonial conditions” (p. 142). Identification of these shared pivots helps to synthesize the conceptual constants existent in different discourses. The relation between the two theoretical positions may further be exemplified through the instance of Veese’s acknowledgment section of his *The New Historicism* (2013) in which he has shown his indebtedness to Edward Said before to Stephen Greenblatt. Furthermore, both the theories are explicitly and highly indebted to the Foucauldian ideas about the nature and functioning of discourses in the social sphere.

The critiques by, and of, the different discursive approaches are entrenched in the deconstructionist deploration of the paradigm of poststructuralism. These disruptive theories about the question of constancy and fallibility of *Truth* shatter possibility of the transcendental signifier that could explain the maddening matrix of the textual representations. The textual domain is replete with the fabricating fantasies of the colonial discourse aspiring to gain and sustain power. Concurrently, the dismantling discourses, targeting the exposition of the inconsistencies of the colonial meta-narratives, abound. The interminable profusion of the varying and conflicting interpretations aggravate the case of coherence and credibility. Said sums up the outcome of his stupendous studies in the discursive domain by declaring that he is “opposed to vast system building or to totalistic theories of human history” (1994, p. 06). The discourse in the colonial, postcolonial, and new historicist perspectives becomes the cornucopia of the combating ideologies, national rivalries, cultural conflicts, and polemical propositions. This simultaneous operation of the disparate discourses exemplifies the severity of the political and pragmatic aspirations behind the verbal torrents.

These dimensions of discursive spin demonstrate the essential nexus between the politics of linguistic representations and perpetuation of pragmatic political control. Politics appears to be primarily a verbal web prior to its manifestation as governing system for social practices:

Thus, discourse can also be the focus of politics, that is, the struggle for the power of representation and proponents of various views use a variety of strategies to ensure that their framing of the nature of a particular issue predominates. (Wenden, 2005, 91)

The role of discourse, from framing to forging, is a pivotal one in creating and sustaining system of perception that scaffold the system of operation. Thus, understanding of interplay of the linguistic stretches, fictional or historical, and self-contained politicized ideological projections, buttressing colonialism (colonial) or challenging it (postcolonial), is essential for the resolution of the epistemic enigmas and social conflicts.

Summarily, the study is anchored in the Post/colonial discourse informed by the polemical and political issues like ideology, representation, and nationalism. However, a few of the essential new historicist ideas have been invoked for further corroboration of the postcolonial critique. Thus, the theoretical framework adapted for analysis of the selected works is an eclectic one that involves triangulation of various critical contours: colonial discourse, postcolonial counter-discourse, and New Historicism. The bricolage theoretical framework has been designed to cope with the complex object of the study, texts coming from the two factions, colonizer and colonized, and three different nations, England, India, and America.

## Notes

1. These lines about the imaginative spin occur in Faiz's "In Your Eyes and Mine"/ "*Kia kren*" translated by Naomi Lazard (1988, p. 108)
2. In the boom of the theoretical *posts*, textual politics has penetrated into the chromosomes of the critical thought. In his ingenuous idiom, Dr. Safeer (2007) has phrased his phase of literary aestheticism as "pre-Saidian innocence" (p.18) to communicate the paradigm shift, precipitated by Said, through unveiling the political pattern in which textual artifacts are clutched. The expression implies his, and also of the alive readers of theory, enlightening evolution from the naïve *taste* to the informed tact.
3. Dabashi has divided, acknowledging the intellectual ascension of Said, the epistemological endeavours into "pre-and post-Orientalist" (2009, p. 220) epochs. The presently prevalent postcolonial consciousness is grounded in the Saidian "intellectual architecture" (Kerr, 2008, p. 223). Moreover, Rotter has gone to the extent of using the term "saidism" (2000, p. 1205) to describe and philosophize Said's thought.
4. Flynn appears to be the American Said, though with delimited and different focus, that is, Said covers the European view of the Orient and Flynn focuses the British *production* of America. He has analyzed the British philosophical, fictional, poetic, epistolary, and ethnographic accounts of America.

## CHAPTER 4

### THE LITERARY RESPONSE OF THE ENGLISH REGARDING REVOLUTIONS (INDIAN AND AMERICAN)

The sun is behind me.  
Nothing has changed since I began.  
My eye has permitted no change.  
I am going to keep things like this.  
(Ted Hughes)<sup>1</sup>

The fiction writers representing the English view about the colonial enterprise and anti-colonial resistance have prolifically produced the narratives regarding events of the Indian and American wars of independence. In their literary/fictional discourse, by and large, they have shown conformity to the national discourse of England by delineating the circumstances with the proclivity to legitimize colonization as an endeavour to bring civilization and enlightenment to the colonized peoples. For this study, to represent their fictional renderings of the wars, two novels have been taken: Louis Tracy's<sup>2</sup> *The Red Year* (1907) for the Indian Mutiny and Bernard Cornwell's<sup>3</sup> *The Fort* (2010) regarding the American Revolution. These novels delineate the deadly, for the Empire, revolutions from the imperial perspective.

#### 4.1 The Fictional Narratives apropos the Indian Revolution

India was one of the largest and “richest” colonies (Tharoor, 2017, p. 208) of the Crown which also registered the tempestuous “resistance” (Tharoor, 2017, p.180; Chandra *et al*, 1987, p. 22) to it during the pre-Raj surrogate rule through the East India Company and the Raj. The mutiny/ revolution (1857) is the most prominent effort on the part of Indians to repel the English Crown, in the guise of the East India

Company, out of their land. It proves unsuccessful resulting, ironically, in the establishment of the Raj which lasted till 1947. The national ideological discourse of the British, with its legitimizing stance for the colonization and imperialism, vehemently repudiates the Indian rebellious upheaval against its rule. Judd (2004) refers to it as the “terrifying Indian rebellion” (p. 70) and “unspeakable violation” (p. 79). He describes the national response towards it:

The Victorian public was gorged on the horrors of the 1857 Indian uprising. Cartoons and drawings in newspapers and journals expressed a predictable sense of national outrage while at the same time titillating their readers’ imaginations, with lurid, and generally irresponsible, images of mayhem. (p. 84)

The Indian mutineers are monstrous whose unmerited move against the English encroachment engendered national outrage among the Victorians. This is the perception pervasive among the English with reference to the Indian Mutiny that invoked the “sense of betrayal” (p. 84). Their deliberations and descriptions display the disdainful demeanor with which they denounced the disruptive disobedience.

The English fiction writers conform to the national stance apropos the rebellion and delineate the events to evince the prototypical monstrosity of it. They have shown the British adventurous soldiers proving their heroic personalities against the British Indian mutineers. James Grant (1869) presents the English soldiers fighting heroically “in the den of dacoits” (p. 333). In *Kim* (1901/ 1987), through the character of the lama, Kipling declares the “madness” of the mutineers to be the cause of the “evil” who “chose to kill the Sahibs wives and children” (p.45). Forster recommends to “read any of the Mutiny records” (1924/ 1984, p.166) to perceive the unabashed criminality of the Indians. Dickens also disliked the mutiny and denounced it, though using “displacement” (Chakravarty, 2004, 108) as strategy to describe it obliquely, it in *A Tale of Two Cities* (1859) and *The Perils of Certain English Prisoners* (1857).

There is superabundance of the British fictional denunciation of the Indian revolt against the English monopoly maintained through East India Company.

Tracy has fictionalized the event in his novel *The Red Year: A Story of the Indian Mutiny* (1907). The novel delineates the war from the perspective of the English by focalizing through the young officer Frank Malcolm. It describes the war to be the rampaging rebellion resulting from evil intentions of the fiendish faction of the Indians. It contains most of the discursive strategies peculiar to the colonial textual tradition. Different dimensions of the English national and ideological aspirations explicitly present in the text. The work represents the collective approach of the British people with reference to the Indian revolutionary war, that is, its depiction as a deleterious endeavour.

#### **4.1.1 Mutiny a Mistake**

For English writers, mutiny marks a madding mistake that resulted in marauding and massacring of the innocents, both the English and Indians. On the very outset, Tracy (1907) has shown his adherence to the official British stance vis-à-vis the war by declaring it as “horrible” attempt (p. 267), “disastrous upheaval” (p. 95), and “ill tidings” (p. 2) propelled by “the lie” (p. 2) and the “worst passions” (p. 292). The war is not an emblem of any glorious goal instead it has been provoked by “the predatory class” (p. 22) who is stimulated “by unreasoning rancor” (p. 22). Their prime purpose is to engender uncontrolled “loot and human prey” (p. 21). To explain the malevolent nature of the event, he puts it as a disruptive “volcanic outburst” (p. 50). All these descriptive and adjectival phrases categorically incriminate the insurrection for being absolutely wrongful adventure of the coterie of depraved Indian agitators.

The outcome of the rebellion is nothing more than the chaotic defeat for the soaring mutinous soldiers. The British forces have vanquished successfully the vile

intentions of the Indian mutineers. This victory over the vicious rebels has been taken as the sign of the righteousness of the English forces. Tracy depicts with delight the dénouement of the deadly drama of the mutiny:

North and south and east and west the rebels were hunted with untiring zeal. ... But the end came, and on November 1, 1858, amid salvoes of artillery and to the accompaniment of festivities innumerable, Queen Victoria proclaimed the abolition of the East India Company, and assumed the sovereignty of the country. (1907, p. 325)

The revolt has been bridled by the British and the rebels have been trounced by them. All the culprits have been extirpated and the innocents exonerated in accordance with the Crown's proclamation. The mayhem created by the mutineers has been replaced by stability and the Queen's benevolence replaces their malevolence. All the happenings and the consequences have proved the mutiny to be an "inconceivable folly" (1907, p. 41). Mutiny entails exactly the opposite of what it aspired on its initiation. The aspiration was the expulsion of the English from India but the outcome is consummation of the colonial control. Thus, the rebellion brings them under the benevolent and bounteous British Empire.

So, the novel conforms to the national version of the British people by describing the revolutionary event as merely a monstrous movement against the East India Company, the delegated authority of the British Empire. All the rebel soldiers have been presented as the malevolent messengers of some evil force found fighting against the torch bearers of the enlightenment, the English soldiers. The novel assumes the rule of the East India Company and the ensuing British Raj to be legitimate ones and, correspondingly, any effort to bring coup is considered to be utterly detestable. Thus, struggle of the rebels has been depicted as an iniquitous effort that attempts vilely to terminate the benevolent British influence from the Indian land.

#### 4.1.2 Pejorative Nomenclature

Nomenclature is one of the important features of discursive constructions, textual politics, and representational rhetoric. The identification of the politicized pattern of the nomenclature is crucial for perspicacity of the predilection and association of writers. As Limon (1994) has explained aptly the role of the politics of names in the discursive practice of misrepresentation by saying “naming a battle may be the first step of transcending realism (p. 55). Apparently a simplistic aspect, it is a variegated part of discourse and includes different aspects of naming: titles, events, and characters.

This politics of naming is pervasive in the mutiny fiction produced by Tracy (1907). The writer’s contrivances are conspicuous clues to his affiliation with his national discourse. Firstly, the title of the novel signifies the political position of the English on the issue. The writer has used the word *mutiny*, instead of naming it revolution, for the event in the subtitle: *A Story of the Indian Mutiny*. The subtitle is representative of the British view about the issue of insurgency in Indian. Also the word *red* in the main title is suggestive of the turbulence and trauma to be ascertained to the rebellion. Thus, the title of the text is a vociferous expression of his opinion about the nature of the war and his upholding of the official English reference to the event.

Secondly, he keeps on qualifying the mutiny with demonizing descriptive tags. The “ordered treachery” (1907, p. 110) “the orgy” (1907, p. 293), and “the crime” (1907, p. 325): these are the categorically classifying expressions for the statement of its nature. The event has been named as “rebellion” (1907, p. 2) that makes 1857 “India’s Red Year” (1907, p. 21). These tags communicate, rather construct, the treacherous and deleterious implications of the war. This tenor of referring to it

questions the legitimacy of it and gives the impression of being an unlawful activity. So, the labeling of the recounted events is explicitly entrenched in the Victorian zeitgeist with reference to the Indian rebellion against the English control of their land and trade.

Lastly, the English characters have been named properly with all the honorific titles: Lord, Sir, Lieutenant, General, Chief Commissioner and so on. Their designations and social status have been attached with their names in complete conformity with the conventions. On the contrary, when it comes to the description of Indians, the titles have been replaced with disapproving descriptions and derogatory adjectives like “swarthy moullah” (Tracy, 1907, p. 8). As an extreme case of disregard for the Indian, the King, Bahadur Shah Zafar, has been named without titles (Tracy, 1907, p. 39, 279). Further, instead of traditional titles, the use of deprecating remarks for the King like “feeble” (Tracy, 1907, p. 11) and “decrepit old man” (Tracy, 1907, p. 43) worsen the situation. In this way, the icon of Indian dignity, their king, has been dealt with utter insolence. The practice is a deliberate one implying the significance of the sovereigns and, in contrast, insignificance of the Indians.

These instances of the contrasting attitude towards the naming of these two groups ratify the prejudice of the writer with reference to nomenclature. All these names, alongside with qualifying epithets, exemplify the propensity, rather prejudice, of him. The novelist has shown his affinity with the British stance and affection with the British soldiers while naming the text, events, and characters. Additionally, his feeling of animosity towards the Indians, generally for masses and specifically for the mutineer, is also infused in the naming system. So, the use of laudatory appellations for the English and the mocking sobriquets for the Indians evinces discursive predilection present in the narrative.

### 4.1.3 The Glorified *Self* (Englishman)

One of the most conspicuously visible and unmistakably evident characteristics of English literature, especially the colonial discursive works, is its chauvinistic proclivity to project the English as an unprecedentedly glorious people. Robert Southey (1951) has pertinently described the narcissistic tendency of the English by referring to the “Great I”: “they (the English) always write the personal pronoun I with a capital letter (Ashcroft et al, 1995, p. 29). He has epitomized the hubris-ridden repository of the self-reflexive English narratives. This self-aggrandizing discursive practice has found its place in the selected mutiny novel.

Tracy’s work (1907) is replete with eulogistic remarks for his English characters implying grandeur of his race in general. In the very beginning, he has used the hyperbolic expression like “budding Napoleon” (1907, p. 7) for Frank Malcolm, the young protagonist of the novel. He, being a soldier, has been attributed extraordinarily impressive traits and tasks. By treading the tortuous trajectory during the Mutiny, he has ventured in a way “that would have satiated Ulysses” (1907, p. 224). The ordeals of the mutiny have triggered the heroic spirit of the young man who finds himself on the flux. In his personality, the ideal English soldier has been epitomized through the capricious transformation from the courageous hero to the protective paramour and vice versa: valor for the enemy and love for Winfred. So, Malcolm becomes the prototype of the physically strong, temperamentally unswerving, and emotionally accomplished protagonist.

Besides the hero, who remains engaged in Herculean tasks throughout the narrative, all the significant English characters have been attributed heroic qualities. They have been shown to be incapable of being ruse and modeled to be marvelous.

For example, to depict a meeting scene in which different English officers are present,

Tracy uses adoring expressions:

In the far north, at Peshawur, four other men of action gathered in conclave. The gay, imaginative, earnest minded Herbert Edwardes, the hard-headed veteran, Sydney Cotton, the dashing soldier, Neville Chamberlain, and the lustrous-eyed, black-bearded, impetuous giant, John Nicholson that genius who at thirty-five had already been deified by a brotherhood of Indian fakirs and placed by Mohammedans among the legendary heroes of their... (1907, p. 53)

The charisma has been bestowed upon all the officers through glorifying adjectives encapsulating iridescent qualities. They have been delineated with the kaleidoscopic touch covering the various aspects of them. They possess physical strength, glamorous attitude, vigor, sagacity, and courage. They are not the ordinary people instead the emissaries of one of the greatest regimes of the world. They are mesmerizing to the extent that even their enemies, Hindus and Muslims, adore them to the level of edification. So, their enviably heroic qualities are compatible with their affiliation to a dignified race.

During the siege of Lucknow, the valorous Lawrence, the English commander, shows unmatched courage and persistent resistance. Tracy (1907) praises him in these words: “a splendid example of an officer and a gentleman, a type of all that is best and noblest” (p. 172). The use of superlatives suggests the extent of eulogy for the officer who has exhibited exemplary character in the testing time of the rebellious attack by the Indians. But his qualities are not idiosyncratic instead these are due to his conformity to prototypical British demeanour. The man is synecdoche for the superlative English race.

But the best compliment comes for Sir Henry Havelock, “the unconquerable” (Tracy, 1907, p. 233), who “would have been better understood by Cromwell’s Ironsides than by his own generation” (Tracy, 1907, p. 224). Because of the

unrivalled excellence, he transcends “the ordinary run of mankind” whose conduct is “governed by a stern sense of duty” (Tracy, 1907, p. 224). He has been portrayed as mythical hero belatedly brought into the British force fighting against the feral Indians. His invincibility, excellence, transcendence, and dutifulness have been described with fervour. All these characteristics contribute to construct the image of the English general who is in the field to face the herds of the Indian rebels.

Warfare, the weapons and valour, is not the sole forte of the English force. The moral superiority of the English during war has also been declared without mincing words. The blind fights without discerning the lawful from unlawful are not the English trend. They prefer fairness over ferocity: “we English neither make war on woman nor treat honorable enemies as felons” (Tracy, 1907, p. 303). This shows the dignified nature of the nation even during the war. They do not go to combat weak, women, instead love to face the warriors. They also do not disgrace the leaders of the enemy after trouncing them because, being graceful, they have regard for grace and honour. This aspect gives the additional touch of moral superiority to the military supremacy of the English.

To sum up, even the cursory look at the characterization of Tracy ratifies his passion for prettification of the English character. For him, being English is having all the gentlemanly qualities in addition with the vigour and valour required to accomplish the demands of the challenging times. His characters are the personifications of his pride in the sense of the ideal Englishness. Frank Malcolm, Montgomery, Lawrence, Havelock and all the English officers are the symbols of consummate character: human grandeur, moral righteousness, and courage. Their personalities have been explored with sense of sublimity and portrayed with the bright colours.

#### 4.1.4 The Villainous *Other* (Indians)

The colonizer subject/ *Self* always looks at the colonized subject/ *Other* as a foil for itself. The colonial rhetoric moves on the essentialist Manichean binaries in which one supersedes the other. So, the binary is created in which the potent colonizer towers against the meager colonized. Consequently, creation of the detestable colonized people becomes indispensable for the acclamatory characterization of the colonizers. This discursive construction of the Other involves representational politics and deliberate misrepresentations.

English fiction regarding the Mutiny (1857) has exhibited this discursive malpractice of misrepresentation and disparagement of the Other, Indians. Tracy (1907) portrays the mutineers as the “predatory class” (p. 22), “human locusts” (p. 254), “rebels” (p. 98), “rowdy gang” (p. 276), and “maniacs” (p. 232) who are “less soldiers than slayers of women and children” (p. 312). They, being led by their “stupid whims” (p. 15) and guilty of “the wildest excesses” (p. 59), have been compared to “the ever-swelling mob” (p. 76) of Miltonic fallen-angels gathered at “pandemonium” (p. 76). He has used categorical indictments for denunciation of the rebels and the reasons behind the rebellion. This over-arching and oversimplified generalization of the Indian soldiers contributes to construct the binary of the clash of good and evil.

Tracy’s taxonomy of the Indians, from different perspectives, exemplifies his impressionistic bias towards them. The racial prejudice finds way in delineation of “Goojers” who are “the hereditary thieves” and the “untamed savages” (1907, p. 54). Same stereotyping continue with reference to Brahmins for whom the, “intrigue was the breath of life” (1907, p. 92). The communal aspect has been presented in a derogatory way, that is, the alliance between Muslims and Hindus has been referred to

as unification of “a wolf and a snake” (1907, p. 75). They have been depicted to constitute the feral cabal: Nana Sahib, the Brahmin, has “cobra’s eyes” (1907, p. 76) and Ahmad Ullah, the Muslim, “dragon’s eyes” (1907, p. 166). Gender roles have also been assigned malevolently in accordance with the speciously established orientalist stereotypes. Indian males are lascivious: “the brown-skinned satyrs” (1907, p. 92). Their women are nymphomaniac found “ready enough to indulge in a gossip with these good-looking [English] soldiers” (1907, p. 67). All these categories compositely contrive to create an obnoxious caricature of the Indian characters, races, and gender groups. They have been represented to be without an iota of continence, humanity, and civility.

In the battlefield, they exhibit the abhorrent attitude without any hint of heroism. They are inferior-cum-cowards in contrast to the valiant English characters who have shown their superiority through admirable attitude. Tracy (1907) traces the reasons behind their subservience:

Because their moral inferiority was proved beyond dispute. Like all Asiatics, they had not dared to press on in the face of death. With one whole-hearted rush those three thousand fighters could have swarmed into the Residency against all the efforts of the few Europeans and natives who resisted them. (p. 237)

The mutineers have been delineated as morally inferior and practically cowards. The most loathsome crime of them is that they are unable to differentiate between the combatant soldiers and innocent non-combatant ladies and children: “Savage troopers urged their horses into the water and slashed cowering women with their sabers. Infants were torn from their mothers' arms, and tossed by sepoy from bayonet to bayonet” (Tracy, 1907, p. 105). The English are not the only victims of their savagery instead the mutineers never refrain plundering and debauching common Indian people.

An extremely startling example of misrepresentation occurs when he uses Brahmin, the most dignified social stratum among Hindu civilizational structure, in an adjectival form with the word 'hatred', "seething with Brahminical hatred" (1907, p. 31). Thus, he quirkily qualifies the worst passion of hatred through an exalted Indian social segment. The dignified title has been turned into a derogatory adjective. Rationalization of attribution of the worst emotion of odium to the sacred Hindu class is not possible without prejudice. This maladjusted collocation and alarmingly abortive juxtaposition clearly reveals the supremacist preconception with the denigration of the Indians.

In short, the fictional narrative is replete with the expressions of the vilification and demonizing of the Indian mutineers, rather all the Indians. All this descriptive dabbling is to be contrasted with the depiction of the English, the "well-born" (Tracy, 1907, p. 55), for the completion of the colonial binary. They have painted the Indian in black colour while delineating the English remains an exploration of dignity, chauvinism, generosity, and gentlemanly demeanour. This Manichean binary is based on the misrepresentation, nationalist narcissism, and ideological prejudice.

#### **4.1.5 The Issue of *Going Native***

*Going Native* is a prevalent feature of the narratives of the colonial adventures. Through the concept, the colonizers attempt justification of the feral misdeeds of themselves. The colonizers propose that small-scale absorption of the natives' nefarious behaviour is result of the continuous contact with them. The villainy is not inherent, as in case of the natives, instead acquired through osmosis. So, the concept is used by the colonizer as an apologetic tool for their atrocities and immorality during colonial enterprise.

This aspect of the colonial discourse, *Going Native*, is present in the selected novel. For example, after the miraculous victory at Fattehpore, Tracy's protagonist Malcolm observes "the plunder of Fattehpore" by the English soldiers but it is "permitted" (1907, p. 229) due the crime of people's pro-rebellion sentiment. Similarly, at Delhi, the slaughter of "thousands of harmless citizens" has been excused because the redcoats have received "a great provocation" for which they are bound to make "payment" (1907, p. 317). Again the natives are to be blamed for unjustly and unwisely provoking the English. Identical act of going feral, for being unreasonably provoked by the bestial natives, is to be witnessed on the occasion of capture of Cawnpore where the British soldiers have been ordered "One life for every hair before the sun sets" (1907, p. 233). The English do not initiate rather the natives *elicit* the brutish response:

General Neill, who came later and assumed the role of magistrate, showed neither pity nor mercy. Every man who fell into his hands, and who was connected in the slightest degree with the infamy of the Well, was hanged on a gallows erected in the compound... (Tracy, 1907, p. 233)

The incompatibility between the slightest offence and the extreme retribution is due to *going native* without being inherently cruel. The inherent humane spirit of the English soldiers has been mitigated by the evil exposure to the atrocities of the mutineers. There cruel responses are the reflection of the callous enemy being confronted. So, the cruel crimes of the English soldier have been declared as rebounds and reflections of the Indian influence.

All these instances evince the English conviction that continuous connection with the nefarious natives and malefactor mutineers entails rancorous ramifications. So, while spreading the civilizational light, the English decorum is vulnerably exposed to the villainy of the natives. The penetration of the element of savagery into the

civilized is not the result of some flaw of character instead a repercussion of the natural susceptibility of human being to the contextual pressure beyond control. This provides the pretext for the exoneration of the colonizers from the crimes they have committed in the colony.

#### **4.1.6 A Few *Humans* among the Brutes**

The natives, in their totality, have been attributed the inhuman traits and degenerate demeanour. But the existence of the exceptional earnest souls among the swarms of devils has been acknowledged. These characters deviate from the collective malicious attitude of the indigenous population and come under the auspicious colonial patronage to win praise and prize. So, coming under the umbrella of the colonial power and deserting the indigenous affiliations have been welcomed and encouraged by the centre.

Tracy (1907) has praised a few good Indians who have transcended the treacherous tenor of their countrymen and stood with the benevolent English. He provides the roster of the docile factotums: “a devoted ayah” who is a “faithful creature” (p. 22), “a trustworthy servant” (p. 24), the “true to his salt” (p. 29) Mir Khan, and few “respectable citizens” (p. 275). But the most loyal and subservient among them is Chumru, Malcolm’s “faithful servant” (p. 70). These *good* characters have been proffered as the human facet of the brutish Indian society. But the reason for attribution of goodness to them is not any moral or social act solidarity rather submission to the colonial government of the English.

The generous acknowledgment of service and subservience of these loyalists remains one of the rare reprieves the Indians have received throughout pages of the fictional representation of the Mutiny. Some native characters have helped the English

during the perilous time and some others have fought for their safety. Tracy puts it positively: “The history of that terrible hour is brightened by many such instances of native fealty” (1907, p. 24). This brightness is the result of the service to the English that often involves betrayal of the local population. However, while dealing with the natives, the English have been shown to be wiser enough to distinguish between devotion and demand. The faithful natives have been pleased through praise (Tracy, 1907, p. 24), prize (Tracy, 1907, p. 320), and pardon (Tracy, 1907, p. 325).

These instances stand proof of the presence and parading of a few promising persons among uncivilized and hostile Indians. But the only achievement of them, mentioned and praised, is their submissiveness, often conditional and scarcely sincere, to the colonizers. Submission is civility and humility is humanity for the English imagination that wants to be served. This act of endorsing the goodness of only the slavish natives is an integral part of the colonial project of subjugating the indigenous people.

#### **4.1.7 The Imperial Pride**

Imperial pride and vainglorious declamations are the most prominent features of the colonial discourse: “imperialism and pride go hand in hand” (Aziz, 2009, p.76). The selected novel conspicuously caters for the self-proclaimed stature of the British Empire and its emissaries whose “story fills one of the great pages of history” (Tracy, 1907, p. 48). This imperial pride is a step ahead of the self-glorification, the former adds the political greatness while the latter implies inherent goodness. So, they are not only good, on the basis of inherent qualities, but also great, in terms of acquired excellence.

An astonishingly hyperbolic statement idolizes the English soldiers to be “gods among the Asiatic scum” (Tracy, 1907, p. 245). The eulogistic remark shows the

Olympian heights from which the imperial people approach the colonized population of India. The pedestal is self-attributed without being in accordance with the real state of the affairs and involves misrepresentation. The arrival of the colonizers with the opportunistic pragmatic aims has been equated with the avatar of gods for the rehabilitation of the extremity-stricken people. The divine touch to the political and economic enterprise is visible, also palpable. This is how the colonial discourse has camouflaged the materialist goals with the sacred slogans.

The English have been entitled to be “the strongest European force” (Tracy, 1907, p. 14) who have to compete and beat the “wretched mutineers” (Tracy, 1907, p. 60). Thus, the powerful and proficient Europe comes to control the meager and miserable Asia. The tropes used to describe the conflict are indicative of the pride located in the fictional communiqué. Tracy brags about the ablest and the noblest soldiers:

Dogged and uncomplaining, animated rather by the feelings of the infuriated tigress seeking reprisals for her slain cubs than by the sentiments of soldiers engaged in an ordinary campaign, they pressed on... (1907, p. 231)

Undaunted by the enemy and the weather, the English soldiers, the “Invincibles” (Tracy, 1907, p. 247), keep on moving to crush the clumsy crowd of the Indian mutineers. Severe punishments, appropriately compatible with the crimes, have been meted out by them to the rebels. The vanity is vociferous in the every word of grandiloquent proclamations about the grandeur of the Red Coats.

The ambivalent Indians have been threatened to comply or to face the repercussion for reluctance. The people are bound to come under the protection of the Crown like the divine salvation. There is no option of denial of this destined decision of submission to the English. Malcolm, Tracy’s hero, warns Ahab Khan in these words:

"But I could never trust thee again. Yet hast thou chosen wrongly, Akhab Khan. When thy day of reckoning comes, may it be remembered in thy favor that thou didst turn most unwillingly against thy masters!" (1907, p. 119)

The imperial apostle wishes instant prosecution of his instructions even if it involved the execution of one's countrymen. Any affiliation creating hindrance in the way of carrying out the orders is derisory because defiance to the English is devastating and hesitation intolerable. The implication is obvious that prostration to the rule of the colonizer, the English, is an unalterable verdict imposed upon the Indian by the imperialist Providence.

The worst instance of the unjust attitude of the English colonizers with the colonized Indians is the case of Chumru, the slavish helper of Malcolm. He remains absolutely and unconditionally faithful to Malcolm throughout the hazardous sojourn from Calcutta to Delhi. He acts as a factotum and does everything for his master from cooking to killing. But he, being an Indian, is just of the status of "a faithful dog" (273) for his master, an English. He has been praised but not as an equal participant in the adventure, rather like a pet being patted from the high human pedestal. His stature and status are confined to merely a stupid satellite of the central English figure. This example exhibits how the English approach the Indians and the services rendered by them.

Summarily, the colonizers, the English, look down upon the colonized, the Indian, from the zenith of the Olympian heights and consider them to be the inhabitant of hades. The relation is always the vertical one placing the faithful natives in the bottom. The chasm between them is unbridgeable and the distance immeasurable. This vanity of the English rooted in their sense of political supremacy and military

invincibility. This fictional work corroborates meticulously the privileged posture purported by the English.

#### **4.1.8 The Degenerate India/ Orient**

Orientalism, misrepresentation of the East in accordance with all the fabulous fantasies cherished by the western minds, constitutes an integral part of the colonial discourse. Said's seminal work, *Orientalism* (1978), aptly diagnoses and ruthlessly exposes the spurious side of its discursive aspirations. Orientalist discursive paradigm is a rich repository of a myriad of fictional narratives about the East alongside with the historical records and ethnographic travelogues. This novel belongs to this intricate concatenation of the orientalist fictional works.

Tracy's rendering of India coincides clearly with the broader orientalist stereotypes. He portrays India as an emblem of "the decaying East" (1907, p. 317): the artisans known for "a spirit of lawlessness" (1907, p. 40), substandard dressing (1907, p. 176), language being merely "illegible scrawl" (1907, p. 179), music inappropriate for "military purposes" (1907, p. 231), art marked with "flamboyant coloring" (1907, p. 278), lamentable temperament with "uncontrollable passions" (1907, p. 302), and inhuman class system (1907, p. 1). These are the miscellaneous inferiorities that make the culpable cultural collage of India. The confluence of all these loathsome idiosyncrasies makes an anarchic and chaotic place called the East. The purpose and the politics of this derogatory depiction and contrivance of a tottering structure of India is to establish all that eastern is dross.

He has resoundingly related his Manichean mindset and relentlessly relegated the Indians. He has structured and communicated his perception of the Indian through the lopsided binaries. He juxtaposes the positions of both the parties and nauseously, also nauseatingly, opines about the dichotomies:

It was a life-and-death struggle between West and East, between civilization and barbarism, between the laws of Christianity and the lawlessness of Mahomet, supported by the cruel, inhuman, and nebulous doctrines of Hinduism. (1907, p. 75)

The words are an equivocal expression of an over-arching orientalist relegation of the opponents. The pivotal binary of West/East epitomizes multifaceted supremacist declamations: civilizational supremacy, religious righteousness, humanism, and enlightenment. Christianity has been equated with the laudable system and the religious affiliations of the Indians, Hindus and Muslims, with the lamentable chaos. This is a supercharged instance of the proudest possession of the Occident, sense of superiority.

The racially discriminatory discourse has always been paramount parlance of the representatives of the Empire. This novel is no exception in this respect having coalescence of stance with the collective temperament of the English fiction voicing imperial ideology. The confrontation of 1857 has been described as an evident encounter between the “inferior race” (169), the Indians, and “the dominant race” (173), the English. Tracy incriminates the Indian mutineers of being cowards:

Like all Asiatics, they had not dared to press on in the face of death ... Not once in the history of the Mutiny did the sepoys adopt the "do or die" method that characterized the British troops in nearly every action of the campaign. (1907, p. 237)

Here, the contrast between the characteristic cowardice of the Sepoys and the inborn bravery of the Britons has been drawn to reinforce racial stereotypes: being Asiatic is being pusillanimous and being the English is being audacious. This claim has been reiterated throughout the text: the English are brave (1907, p. 32, 57, 97, 100, 172, 231, 247, 303) and the Indians are cravens (1907, p. 59, 62, 82, 301, 314). The discursive diminution of the Indian fighters suggests their imprudent misadventure to

dismantle the English. The sweeping avowals, *all Asiatics* and *Not once*, evidence the overgeneralized orientalist impressions of the writer.

Envisaging the spatial and environmental dimensions involves deliberate distortion in the domain of colonial fiction. Likewise, in the novel, the description of the ecological aspects of Indian planes is highly impressionistic and ostensibly distortive. The environment, as depicted by Tracy, is fiendish presence connoting the ferocious inhabitants of the land of frenzied practices. He tries to capture, rather manufacture, the condition of the “strange land” (1907, p. 174) through a contrast:

A May morning in the Punjab must not be confused with its prototype in Britain. Undimmed by cloud, unchecked by cooling breeze, the sun scorches the earth from the moment his glowing rays first peep over the horizon. (1907, p. 41)

So, summer is not soothing, unlike England, in India instead it is scorching and sweltering one.<sup>4</sup> Here the sun unveils its inauspicious facet contrarily to the auspicious glances on the English planes. The contrastive description makes Indian unpleasant environment appear repulsive vis-à-vis the delightful British one with its clouds and breeze. Thus, the exploitative rhetoric go beyond the human sphere and engulfs the non-human phenomena.

Construction of the eeriness of the Orient has always been a source of bewilderment and a cherished theme for postulating fantasies among the chauvinistic western writers. They have propensity to present it as a mysterious abode of the unseen and unexpected. Tracy treads same trajectory to treat Oriental phenomenon with mysterious touch. Roshinara Begum, the Princess, has been considered “unearthly beauty” (1907, p. 34), in sharp contrast with Winifred Mayne’s “graceful beauty” (1907, p. 92), without having any occult power or extraordinary physiological feature and Indian males as “satyrs” (1907, p. 92). The panopticon gaze of the unseen

natives “through wattle screen or heavy barred door” (1907, p.124) keep on frightening incessantly.<sup>5</sup> The Indian characters are unable to display normal disposition. The implicature and aim of all these details is to envelop Indian in the monstrous mystery.

Indians are spuriously superstitious who have dragooned themselves into the war against “the strongest European force” (1907, p. 14) inspired by two delusions: prediction by the “astrologers” and distribution of *Chupatty*, the “mysterious symbol” (1907, p. 132), among masses of the specific area. These derisory reasons to initiate a rebellion against an international power are substantiation of the absurd aspirations of the Indians. An epic avalanche has been pushed to ruin social system and the factors behind the adventure are hilariously trivial. This incongruity between the rationale for the rebellion and its magnitude transforms the tempestuous event into a mock-epic. So, the rebellion is being taken as the deleterious result of the Indian stupidity coupled with spuriousness and superstitions.

Civilizational light is alien, according to Tracy, to the Indian territory which is merely a jungle. The human evolutionary developments are absent and the primordial predicament prevails. From his perspective, culture and nurture are antonymous categories for the Indians. A long passage in the middle of the novel depicts India as an impenetrable forest. The excerpts from the description read:

There were countless millions of frogs, croaking in harsh chorus, and being ceaselessly hunted by the snakes which the monsoon had driven from their nooks and crannies in the rocks. On such a night all India seems to be dead as a land but tremendously alive as a storehouse of insects, animals, and reptiles. Even the air has its strange denizens in the guise of huge beetles and vampire-winged flying foxes. (Tracy, 1907, p. 193, 194)

The Indian biodiversity receives a representational rumble and reduced to a depot of repulsive reptilian creatures and assortment of insects. Strangely, this is the

representational passage for one of the most populous places across the globe. The political prejudice, in the pretense of description of the zoological and botanic phenomena, has eclipsed the human presence. In Tracy's India, savagery is in the centre of the civilization leaving room for humanity in the periphery. Thus, non-human being has been foregrounded and human being has been pushed to the margins.

Tracy's characterization of "ready enough to indulge" (1907, p. 67) eastern female is in consummate conformity with an aspect of the western orientalist discourse. These nymphomaniac and exotic females are foil for the impeccable English ladies who prefer death over defilement. For example, during a deadly fight with natives, Malcolm advises Grace and Harriet "to leap into river" (1907, p. 220) than to be captured by the Indians. Also, the native males, "the browned-skinned satyrs" (1907, p. 92), are lascivious (1907, p. 86) who love to hover around the "English girl" (1907, p. 92). Moreover, Muslims have been satirically described to be the desperate aspirant to "a houri-tenanted Paradise" (1907, p. 2) for the satiation of their carnal desires. These examples of gender construction with peculiar traits explain the moral perversity of the Indians, both males and females. The pervert Indian males and immoral females are in sharp contrast with the dignified gentlemen and modest ladies from English race.

Another binary to be found in the orientalist discourse revolves around the concept of time. According to the temporal binary, the West has made linear progress parallel to the passage of time. On the contrary, the Orient has always remained indifferent to the progression of time and stuck sluggishly to its static position. Tracy has stated the timelessness of the Orient thus:

And that is why men call it the unchanging East. Civilization has made but few marks on its far-flung plains. Its peoples are either nomads or dwell in huts of mud and straw and scratch the earth to grow their crops as their forbears have done since the dawn of history. (1907, p. 194)

This is how the West, self-appointed progenitor of progress, approaches the dormant Orient lying beyond the civilizational developments anchored in the leviathan of lethargy. Due to the sheer social ignorance and primitive plight, the Indians want to be controlled: “six inches of steel were more potent than the longest Order in Council” (1907, p. 55, 56). The lawlessness prevails and accords are maintained through swords. The people’s dwellings are merely “mud hovels” (1907, p. 31) and “huts of mud” (1907, p. 194) without any structural sophistication.<sup>6</sup> Even the splendid symbols of architectural excellence have been described as “the swarm of mosques and temples” (1907, p. 145). At Lucknow, Britons are barricading themselves behind “mud wall” of the “flimsy fortress” (1907, p. 169). The obsolete traditions and antiquated houses stand proof to the contention of antiquity being the sole anchorage for the dormant East. It is going to hold whatever it has always had without any possibility of development except the looming large prospect of further deterioration into the ditch of uncontrolled savagery.

The above discussion has explicated the orientalist texture of Tracy’s rhetoric. He oscillates between lavish description of the western grandeur and contemptuous delineation of the eastern abasement. The inferiority of the Orient is the consequence of multifarious factors: cultural, moral, material, behavioral, religious, ecological and so on. Inferiority is the inseparable trait of the eastern wilderness. He has shown an unabated adherence to the prototypical orientalist fantasy world through incorporation and validation of various vindictive visualizations of the Orient vouchsafed by the West.

#### 4.1.9 Religious Bias

The religious bias, one of the extremely charged issues, has also found expression in the novel. Tracy has projected Christianity, a “superior faith” (1907, p. 285), relegating Islam and Hinduism as merely darkened and delusive domains. The English encroachment into India and the ensuing encounter have been encapsulated as the combat “between the laws of Christianity and the lawlessness of Mahomet, supported by the cruel, inhuman, and nebulous doctrines of Hinduism” (1907, p. 75). The religious binary is explicitly exposing the bias because it presents the Christian religion to be rigorously systematic one being practiced and promoted on the basis of sagacious laws. On the contrary, Islam is being enforced through lawlessness and Hinduism, with all its vagueness, contemptible for its promulgation of the unacceptable social injustice.

The role of the religious factor in igniting the marauding mutiny, the “Titanic contest” (Tracy, 1907, p. 110), is the source of revulsion for the writers of the English Empire. They tend to take the event as an unfortunate offshoot of rumour regarding the use of fat of cow, sacred to the Hindus, and swine, repulsive for the Muslims, in cartridges. So, the unprecedented anti-Empire agitation in India is the consequence of the religious fanaticism of the frenzied Muslims and frantic Hindus. Tracy satirically states:

Hindu fakirs, aglow with religious zeal, Mussalman zealots, as eager for dominance in this world as for a houri-tenanted Paradise in the next, carried the fiery torch of rebellion far and wide. And so the flame spread, and was fanned to red fury. (1907, p. 2)

The religious zealotry behind the fiery torch, flame, and fury has been unequivocally expressed. The use of charged lexical items to address the issue is suggestive of angry rebuttal. Moreover, he refers to the cherished religious slogans of Islam and Hinduism

disrespectfully: “the Mohammedan yell of "Ali! Ali!" and the Hindu shriek of "Jai! Jai!" (1907, p. 23). In this distasteful vein, the inspirational slogans have been coarsely attenuated to yelling and shrieking. The glaring sacrilege for the religious practices of the Indians bespeaks the English furious reaction.

Tracy makes an ironic quip to point out the paradoxical practice of the rebels of using the “self-same cartridges that the superfine feelings of Brahmin soldiers forbade them to touch” (1907, p. 99). Thus, the impetus behind the war, use of fat in cartridges, appears to him to be absurd. In addition, he uses an insolent word “swarm” to describe the multitude of “mosques and temples” (1907, p. 145). The disregard for the sanctity of these religious places is conspicuously located in the expression. Furthermore, Moullah, an honorific title for the Muslim scholars, has been qualified either by “swarthy” (8) or by “perfervid” (1907, p. 292) to imply evil nature. Perhaps, reference to the gathering of the mutineers as “pandemonium” (1907, p. 76) alludes to the Biblical/ Miltonic story in which the devils, rebellious faction, congregate to devise conspiracy against the Almighty, the legitimate monarch of the universe. This makes the mutiny analogous to Satan’s revolt against God, the sinister struggle. It explains the fact that the descriptions of the confrontation is coloured with the religious connotations.

Depiction of Christianity is diametrically contrastive to that of religious beliefs of the Indians. While Islam has been dubbed “militant” (1907, p. 165) and Hinduism “the cruel” (1907, p. 75), Christianity has been identified with philanthropy and humanity. During the rescue plan for the two English sisters, who have been made captives by Hossein Beg, the elder one fervently praises Malcolm: “you have done and will do all that lies in the power of a Christian gentleman” (1907, p. 218). The girl appreciates the enthusiastic Englishman on an auspicious endeavor, like a messiah, to

make them escape from the clutch of a malicious Muslim. The humanism and cooperation in his character are the typical traits of a Christian, implying the anthropocentrism of the creed. So, in the religious triad – Christianity, Islam, and Hinduism – one practiced by the ruling English, Christianity, is proposed as the protector of humanist agenda and those held by the Indians, Islam and Hinduism, have been presented as the sources of sabotage.

Thus, three of the religions have been represented: Christianity, Islam, and Hinduism. Christianity has been preferentially presented to show the superiority of the English on religious grounds. The supremacy of the nation is further augmented by the adoption of the auspicious religion. On the contrary, lawlessness of Islam has been stressed and inhumanity attributed to Hinduism to relegate the Indians. Strangely, Sikhism has been eschewed without any viable reason for indifference. Perhaps, it is due to the reason that the Sikhs remain “loyal” (Tracy, 1907, p. 228) and pro-Empire (Tracy, 1907, p. 311). In short, the triangular representation panegyricizes Christianity and deplores Islam and Hinduism.

#### **4.1.10 Rhetorical Fallacies**

Rhetoric is indispensable for the politicized and polemical post/colonial works (of literature). These texts involve argumentation/ counter-argumentation and the use of “argument is a rhetorical art” (Crusius and Channell, 2000, p. 9). The novel treads the typical rhetorical trajectory of the orientalist line. Tracy has artistically incorporated the rhetorical fallacies into the texture of his novel to substantiate pro-Empire discourse. He wields multifarious persuasive discursive devices to make his propositions appear convincing.

He uses the fallacy of *Appeal to emotion* (Crusius and Channell, 2000, p. 129) to create the villainous impression of the mutineers. They have been depicted as

inhuman looters who do not spare robbing “the jewels and trinkets of murdered Englishwomen” (1907, p. 43). To sensationalize the readers, he uses *polysyndeton* about the participation of the females in fight: “wives and sisters and daughters” (1907, p. 101). The deliberate and deviant overuse of the article *the*, one of the defining strategies of polysyndeton, creates dramatic sensation in the readers’ mind. Another device, *pleonasm*, has also been used to achieve the same emotive effect. The humans being killed by the inhuman mutineers are “tiny children” (1907, p. 101). Here, the word *children* would have communicated the complete sense without being qualified by the adjective *tiny*. But addition of emphasis to the expression is the implication of the epithet. All these devices aim to create a melodramatic sensation with reference to the innocent English people in the hands of Mephistophelean mutineers.

Shrewd euphemistic expressions are pervasive to maneuver the tenor of the text. In the course of confrontation, the rebels prefer to “flee” (Tracy, 1907, p. 59, 100, 316) suggesting cowardice. But the English force reluctantly “retreat” (Tracy, 1907, p. 50), implying strategic compulsion. The war strategy of the natives is a “foul device” (Tracy 1907, p. 102) but Red Coats’ maneuvering is marked with “simplicity” (Tracy, 1907, p. 116). The mutineers “cut down” and “slaughter” (Tracy, 1907, p. 45) people but the killings through the Englishmen have been euphemized: “They did not slay wantonly, but the slightest shadow of suspicion falling on any man meant the short shrift of a rope and the nearest tree” (Tracy, 1907, p. 228). The euphonious tone, due to the alliterative pattern, accompanies the euphemistic touch to assuage the macabre practice.

Lastly, he puts rhetorical questions and gives exclamations to diminish the rationale and the outcome of waging the unwanted war: “What a mad jumble of

opposites was this useless and horrible war!” (Tracy, 1907, p. 267) and “What had been achieved?” (Tracy, 1907, p. 292). These are the emphatic articulations of the pretended wonderment regarding the absurdity of the revolutionary activity. He questions and repudiates the rebellion on the basis of purposelessness, all the ghastly processes, and the condemnable consequences. It has triggered merely the worst kind of inhuman cruelties and savageries. He is oblivious of the atrocities of colonization and awake to the ruinous results of the rebellion.

So, the novel is brimming with the various kinds of verbal strategies and rhetorical trickeries. These, mentioned above, are few of the instances to explain how Tracy uses euphemism and circumlocution to skip the crude factual details and minimize the damage to be done with reference to character-sketching of the apostles of the august Empire. Contrariwise, the Indians’ violence has been shown through zoom lens and hyperbolic descriptions. The aim is obvious, that is, to camouflage the imperial atrocities and amplify the malpractices of the mutineers. These fallacious arguments and rhetorical strategies have been used to sustain the stance of the English about the Mutiny.

#### **4.1.11 Reductionist Narration**

Maneuvering the narrative aspects, especially point of view/ focalization, also contribute to permeate the representational politics into the thematic schema of novel. In other words, the manner and form contain and communicate the meaning of texts. Resultantly, the collaborative machination of the structure and the semantics create a consummate communiqué of the ideological and nationalist policy and politics. This narratological chicanery is conspicuously present in the selected novel.

Reduction of the images and activities of the *Other* is a prime proclivity of the politicized narration. Tracy reduces, like the Commissioner in *Things Fall Apart*

(1958/ 2006) to whom Achebe apportions the narration at the end, efforts and sacrifices of different Indian leader to few sentences:

North and south and east and west the rebels were hunted with untiring zeal. Sometimes in scattered bands, less often in formidable armies, they were pursued, encountered and annihilated. Quickly degenerating into mere robber hordes, they became a pest to the unhappy villagers in the remoter parts of the different provinces, and it was long ere the last embers of the fire that had raged so fiercely were stamped out. Nana Sahib perished miserably under the claws of a tiger in the Nepaul jungle, the Moulvie of Fyzabad and the Ranei of Jhansi fell in action, while Tantia Topi was hanged. (1907, p. 325)

These characters of mythic stature have been idolized by the Indian for their valorous resistance and relentless retaliation. But Tracy transforms their titanic adventures to tottering attempt at eluding the invincible English soldiers who have pursued them heroically, encountered dexterously, and ultimately annihilated them deftly. The intrepid movement of the English is identical with Julius Caesar's and merits attribution of his famous proclamation *veni vidi vici*. The rebels have been represented as hordes of robbers and ridiculed by being diluted as merely pest for peasants. The passage communicates the insignificance of the Indian leaders and their endeavours in face of the substantial struggle by the English force to deter the devastating disturbance.

Narration of any calamity upon the English makes the writer meticulous in observation and tragic in temperament. But an Indians falling with bullets brings elation or indifference. For example, just before the battle at Cawnpore, the mutineers kill few Englishwomen. When the rescuer English soldiers arrive, one of them is described to takes "the long, rich strands of a woman's hair, strands that had been hacked off some unhappy Englishwoman's head by Nana Sahib's butchers (1907, p. 232). The miserable plight has received a minute sentimental description to evoke

every iota of sympathy. On the contrary, the incident of the killing of thousands of Indians has been narrated without remorse:

Although no Briton was seen to injure a woman or child in the streets or houses of Delhi, the avenging army spared no man. Unhappily thousands of harmless citizens were slaughtered side by side with the mutineers. (Tracy, 1907, p. 317)

The macabre massacre is merely unhappy, not the terribly tragic or despicably detestable, because the victims are Indians. The indifference is apparent because the word *citizens* stands apathetically superordinate for the thousands of the innocent Indians. This aptly explains duality of Tracy's narrative screen which amplifies the miseries of the English and diminishes the devastation inflicted upon the insignificant Indians.

Thus, the writer lopsidedly narrates the events to focalize the English and marginalize the Indians. He has microscopic eye for the issues of the English: whether their valorous ventures or vicious victimization of them. On the other hand, he looks upon the native telescopically without conceding their caliber and pitiable predicament. The incongruous narration and dual delineation are pervasive throughout the narrative. These reductionist dimensions, exclusionist perspectives, and indifferent receptions ratify the claim of colonial discourse being an absolute unjustified representational approach and self-centred discourse.

#### **4.1.12 Silent/ Silenced Indians**

The paucity of the native voice in the colonial fiction is another discursive feature of its hegemonic attitude and egoistic certitude. In continuation of his conformity with the colonial fictional mores, Tracy has not allowed the Indian to speak for the expression of their stance. They have been found/made silent throughout the text

except in a few insignificant conversations as perfunctory interaction with the prime participants, the English.

All the articulations and the minimal dialogues of a few Indians comprise those with Malcolm, the hero, few hate-speeches against “Nazarenes” (1907, p. 71, 166), and a “timorously” delivered “short address” (279) by Bahadur Shah, the King. Although the sound produced by hoofs of horses and weapons have been recorded meticulously in the novel (1907, p. 17, 47, 55, 82, 117, 300, 322), the natives’ utterances have been reduced to “yell” (1907, p. 23, 32, 44, 87, 100, 116, 162, 219), “hubbub” (1907, p. 32), “ululating clamor” (1907, p. 163), and “howl of execration” (1907, p. 280). The incessant indifference invokes the implication that Indian may produce noise but they are unable to articulate anything having significance or seriousness. This parochial attribution of either silence or indiscernible yelling and the absence of the unfettered Indian voice stress the intrusive existence of the restrictive authorial control.

Tracy has gazed, ardently and impressionistically, at the ghastly activities of the Indians but failed to find and feel any auditory stimulus. Their ontological presence, though unwelcomed, has been acknowledged but their epistemological existence denied. The indifference is a deliberate disbelief in the Indians’ capacity to communicate. The creation of the silent, rather silenced, Indians is the offshoot of overbearing disposition of the colonizers. To them, authoritative delivery and unconditional reception are desired but any contrary commotion is nugatory and negligible.

All this representational politics and discursive maneuvering concentrate compositely to legitimize the process and sustenance of the expansionist enterprise of colonization of India proving any rebellious response as a felonious fault and “crime”

(Tracy, 1907, p. 325). Tracy has aspired to establish that eradication of all anti-Empire elements is “well for India” (1907, p. 158) because deprivation from the imperial English patronage leaves the natives promiscuous: “Led by British officers, the native troops were excellent, but, deprived of the only leaders they really respected, they became an armed mob” (1907, p. 82). They need their “only leaders” to sustain the system and avoid the immanent Asiatic anarchy. Post-mutiny India has “passed into the hands of the new race” (1907, p. 317). Resultantly, it has “increased its prosperity out of all comparable reckonin” (1907, p. 326) He proposes the post-mutiny India, being regulated by the benevolent British Raj, making a meteoric move towards prosperity.

## **4.2 English Fiction about the American Revolution**

The colonial discourse is always found to be unequivocal in expression of the conviction of the legitimacy of expansionism rather it goes to the limit of establishing the desirability of colonization on the basis of the so-called welfare programmes attached with it. Regardless of all the portmanteau connection the English are having with the Americans, the willing compromise on the pretended proprietorship is inconceivable for the English king. Thus, on the primary issue of the colonial control, the British government has typical stance of justification of it making any attempt at dismantling it an unlawful betrayal.

The English official discourse maintains the legitimacy of colonization of the Americans. Beasley (2005) states the English attitude towards the American revolutionary war: “More typical English opinion, however, ran against the rebellious colonies of 1776” (p. 76). But due to the undeletable racial and linguistic affinity, they are less enthusiastic in expression of the remonstrance with reference to American rebellion: “when America was not vilified in England, it was ignored there” (p. 76).

This is acknowledgment of the lenient view and tolerant approach of the English about American rebels. Despite the misrepresentation of them, the lack of zeal in debunking the Americans is in sharp contrast with their relentless vilification of the Orientals.

The British fiction regarding the revolution also rebuffs it, though with admission and recognition of the inherent familial bond between the two peoples, the English and Americans. *Emma Corbett* (1780/ 2011) by Pratt is “the first English novel about the American Revolution” (Flynn, 2008, 12). Pratt approaches the war as an internal conflict, “civil pestilence” (2011, p. 83) and a factional issue as the subtitle, *the Miseries of the Civil War*, suggests clearly. Another novel, anonymous but famous, *School for Fathers* (1788) takes up the upsurge as a clash between the British and “the deluded and rebellious Americans” (p. 98). Lennox, in her *Euphemia* (1790), misrepresents American culture by attributing savagery to it. The cherished premise of taking the war as an in-group insurgency permeates the fictional imagination of all these English novelists writing about the American revolutionary endeavours. Moreover, by and large, these novelists maintain an emotional pitch and take secession, not independence, of the American colonies as a breakage of the familial bond.

Cornwell’s *The Fort: A Novel of the Revolutionary War* (2010) has been selected to represent the fictional discourse of the English focusing the narration of the American revolutionary war. It claims to be an archival account of the war aiming at accuracy in the process of fictionalization of the factual details. Foregrounding the battle at Castine peninsula, the novel pertinently presents the British nationalist rhetoric regarding the American Revolution against the Crown, the monarchy of George III.

#### 4.2.1 A Won Battle of the Lost War

Bernard Cornwell (2010) plays a discursive trick by fictionalizing a won battle from the array of the lost ones of the deadly war. He chooses to narrate the events of Penobscot Expedition (1779). The battle is fought between the redcoats and rebels to hold Majabigwaduce peninsula, present Castine, which the English wish to name New Ireland. In the encounter, the English defeat the rebels who meet the chaotic end and find themselves “scattered and leaderless” (Cornwell, 2010, p. 237). At this point, his position is identical with one of his characters Lovell, the American general, about whom he says: “The older man feared failure in the great endeavor and so sought for smaller successes” (2010, p.179). The purposive zooming out is pivotal for purporting the political propaganda and projection of the nationalist prejudice into the novel.

The British fight the battle basing in “Fort George” (Cornwell, 2010, p.30), King George is the auspicious eponym for this nomenclature. The American “bastards” come to attack the fort “like flies to dung” (Cornwell, 2010, p. 20). They have come with “the largest fleet” (Cornwell, 2010, p. 225) ever managed by the American rebels during the war. To conquer the unfinished fort, the attack involves all the possible means of annihilation: infantry, artillery, and navy. The fight lingers enabling the British to exhibit their vigor, sagacity, and skill. It proves to be nightmarish for the rebels who expose their naivety and villainy in the battlefield. At the end, the scene depicts the running rebels: “running before the small wind. Running northwards. Running away. Running for the safety of the river narrows... All running away” (Cornwell, 2010, p.222). The word *running* has been repeatedly used as refrain to show sarcastically that the rebels are “fleeing from the much smaller fleet” (Cornwell, 2010, p. 225). The description communicates not only the defeat of the rebels but also exhibit the celebratory style with which the writer narrates redcoats’ impressive

triumph. The authorial inclination towards the celebration of the English victory is manifest.

The American attempt at independence is successful as the British have been made to leave the thirteen colonies. The success of the revolution marks one of the milestones of the modern world history which has entailed avalanche of the political and intellectual aftermaths. But Cornwell (2010) transforms the story of the American resilience into an English achievement of combating the rebels with great courage. He reduces the larger picture to a comparatively trivial portion of it and magnifies the appropriate insignificant and eschews the unsuitable significant. Thus, from the very outset, the writer's pen is imbued with the bias to misrepresent through purposive selection of the event.

#### **4.2.2 Vindication of Colonization**

The paramount purpose of all colonial discursive efforts is to justify and legitimize the rule over colonies. This novel continues the rhetoric of the justification of the establishment of the British rule over the American land. MacLean, the Scottish Brigadier General of the redcoats at Majabigwaduce, explains the purpose of his presence at the place to “persuade them [Americans] to return to their proper allegiance” (Cornwell, 2010, p. 39). The word *return* signifies his conviction of Americans being inherently submissive to the English King but rebelliously reluctant to pursue their allegiance and perform submissive act of acceptance of his right to rule. So, the rebels are perverse and redcoats are there to reinstate the legitimate royalty of King George.

The British opinion about the American adventure to overthrow the English monarchy from their land has been conveyed by terming the upsurge as “rebellion” (Cornwell, 2010, p. 2, 9, 90, 153, 236) and the American fighters, throughout the text,

as “rebels” (Cornwell, 2010, p. 9, 15, 31, 45, 58, 70, 100, 150, 190, 201). The negative depiction of the American freedom-fighters is obvious by the references being made to them: “patriotic pirates” (Cornwell, 2010, p. 11), “rebellious bastards” (Cornwell, 2010, p. 14), “malodorous” (Cornwell, 2010, p. 15), “disloyal souls” (Cornwell, 2010, p. 79), “filthy” (Cornwell, 2010, p. 141). This disparaging parlance to define and denounce the American fighters is moored in the British belief in the moral bankruptcy of them. This is dilution of the American claims for the colossal cause of liberty. The issue is nothing but an “American defiance” (Cornwell, 2010, p. 222) against the benign British Empire.

The redcoats are not the usurpers in the American land who have come to loot, rather they are the guardian of the system of s sustaining a civilized society where the American “pirates” lodged at their “privateers” (Cornwell, 2010, p. 1) plundering and creating chaos. They are present there to prevent the people from rebels’ “foul depredations” (Cornwell, 2010, p.14). John Moore, the promising British lieutenant, converses with Bethany Fletcher, an American beautiful girl, on the issue of the devastating war:

“The world would be better without such fire,” Bethany said. “True, no doubt,” Moore said, “but we did not strike the flint on the iron, Miss Fletcher. The rebels did that, they set the fire and our task is to extinguish the flame.” (2010, p. 47)

Moore has unambiguously blamed, rather convicted, the Americans for igniting the flames of this unwanted war. He also stresses their required role to redeem the damage being done by these rebels. Had there been no rebellious warmongers, there would have been no retaliation from the English side. The dialogue contains the English claim that they are adroitly redressing the vicious rebelliousness of the Americans.

The entire rhetoric revolves around the premise of the Empire being a legitimate one. The novel manifests the imperial pride of presupposing the British king being the legitimate monarch of the American colonies. On this assumption, the American soldiers are being labeled as rebels and redcoats are being exalted as the apostles of harmony. The marauders have been characterized as the magnanimous and munificent masters. So, on the macro level, the narrative moves on the Manichean binary of constructing British as the warranted rulers of the area and the American are anarchic faction of rebels.

#### **4.2.3 Sense of Superiority**

Superciliousness is one of the glaring features of the British imperial discourse about the colonies all over the world. The English writers, both literary and non-literary, proceed with the consensual slogan of *all that British is the best*. Cornwell has shown his conformity with the shared and cherished idea of dominance of the British. The novel is replete with the instances to establish the British sense of superiority with reference to the Americans.

Characterization is the focal point of the projection of the pride and pomp of the English race. The British characters have been idealized stereotypically and presented as the privileged people in the American jungle. For example, the arrogance of supremacist attitude is visible in appreciation of stereotypical delineation of an English officer, Captain Fielding: “He was the epitome of the kind of Englishman MacLean [being Scottish] instinctively disliked” (2010, p. 82). They are enviable due to their matchless grace and sanguine attitude. This cult of supremacy is visible in portrayal of all the English soldiers involved in the combat.

The words *English* and *British* have been used haughtily by Cornwell as the adjectives to show chauvinism: “a warm British welcome” (2010, p.61) and “a proper

English welcome” (2010, p.61). These adjectives connote the sense of invincibility and audacity aligned with elegance and grandeur. The English soldiers are emblems of bravery who “stand and die” (2010, p. 123) but cannot show servility to circumstances. The crew of Captain Mowat’s ship sings the verses boasting the vaunted British warriors:

We’ll rant and we’ll roar like true British sailors,  
We’ll range and we’ll roam over all the salt seas,  
Until we strike soundings in the Channel of old England  
(Cornwell, 2010, p. 213)

They have the conviction that being the British is being brave and bold. They believe in their right to roam and subjugate the world around. This sense of being universally honoured makes MacLean conscious of the hazard of disgrace. He thinks that he is going to be “universally despised” (Cornwell, 2010, p. 123) in case of submitting without resistance. So, prestige is the precious property of the English soldiers that they defend despite the dangers.

The American rebels have been portrayed to be awed by the robustness of the redcoats. They take the redcoats as “ogres” (Cornwell, 2010, p. 85) and the “mighty foe” (Cornwell, 2010, p. 146) who have the capacity and courage to pulverize the pusillanimous Americans. Their leaders dolefully aver the adroitness and dexterity of the English soldiers. Peleg Wadsworth, the American Brigadier General, “reluctantly” (Cornwell, 2010, p. 5) acknowledges their excellence and Lovell, the American General, is afraid of their “professionalism” (Cornwell, 2010, p. 58). This admiration for the British shows their psychological submission and the acknowledgment of inferiority of the rebels to the invincible redcoats. Due to the certitude of superiority of the English, rebels’ morale is miserably down to match the majestic force.

The British are benevolent who exhibit unconditional generosity to the colonized people. MacLean, arguing with Wadsworth about the legitimacy of the monarchy, implies the munificence of the King by pointing to the “wealthy” (Cornwell, 2010, p. 179) leaders of the American rebellion and poses a question: “would a tyranny allow you to prosper?” (Cornwell, 2010, p. 179). He proposes that prosperity of the Americans is affirmation of the generosity of the Britons. Same generosity is to be identified in his act of provision of ration to the family of Fletcher, a treacherous deserter, is an impressive instance of their magnanimity. Furthermore, they have proved their nobleness by burying respectfully the dead bodies of enemy instead of scalping them inhumanly. These are the miscellaneous instances of the benevolence and beneficence of the British soldiers even during the perilous time of the war.

The excellence has been unconditionally attached with all that is English: officers, soldiers, etiquettes, weapons, ships, and so on. The English officers are experienced, wise, and protective with reference to their companions. Their soldiers are having unprecedented chivalric character accompanied with the pride of being a part of the most prestigious forces ever marched on the earth. They keep strict adherence to the prototypical English character of observing the rules even during the war without getting indulged in the foul malpractices. They have excellent naval force in possession of the best possible weapons to thrash the enemy ships. They possess the paraphernalia to defend the Empire against the malevolent misadventures. Thus, the parallel presence of adroitness and righteousness forms the unparalleled British battalion at Majabigwadu.

#### **4.2.4 Derogatory Discourse**

Self-euphemization cannot be consummated without derogation of the *Other*. The foil is indispensable because in the binary opposition, *Self* needs some degenerate

opponent to tower against. Cornwell (2010), being an English, has characterized the inferior American Other. He makes use of different reductionist strategies to represent the Americans as far more inferior to the superlative English. He achieves his desired end through malicious misrepresentation and deliberate distortion.

The American soldiers have been depicted as deplorable beings through attribution of deleterious disposition. They have been portrayed to be coward “pillow-bitters” (Cornwell, 2010, p. 175), greedy for whom “money always comes into” (2010, p. 18), and feral who “cascade urine” and “pour their slop” (Cornwell, 2010, p. 153) into the faces of loyalists. In sharp contrast to the merits of the English soldiers, the American force has been delineated to be merely a “militia” (Cornwell, 2010, p. 5) and militarily “miserable specimens” (Cornwell, 2010, p. 47). It comprises “bunch of vagabonds” (Cornwell, 2010, p. 111) and “raw troops” (Cornwell, 2010, p. 84) without any exposure to the exalted art of warfare. The British are being led by the “professional soldier” (Cornwell, 2010, p. 58), MacLean, and the American by Lovell who, according to his Naval Commodore Saltonstall, unable to “capture a dribble of piss with a chamber pot” (2010, p. 185). The contrast becomes more glaring when the American have been equipped with the “toy navy” (2010, p. 232) to compete the Royal Navy, the unmatched trained troops with the equipped ships. The perverse personae of the Americans and all the terrible traits attributed to them, by the writer, in the novel invoke abhorrence and detestation.

America idolizes the great servants of the national cause who fought unflinchingly to achieve the goal of liberty. Paul Revere<sup>7</sup> is considered to be among the honored heroes of the American revolutionary war who colossally contributed to the cause. But, in this text, the heroic soul has been represented as merely vainglorious without being skillful or significant. Cornwell (2010) portrays him sarcastically and describes

him as the melodramatic character “who hated the British with a passion that could shake his body with its pure vehemence, had yet to kill a single redcoat” (p. 19). The stress upon the ineffectual anger is obvious in the expression. He makes Major Todd, an American Major, mock Revere release after being captured by the British: “ ‘our enemy let him go, sir’, Todd said, ‘but kept his horse, thus showing a nice appreciation of Mister Revere’s value’” (2010, p. 95). At the end, he has been found to go to the level of treachery and betrayal. During the final run, Wadsworth orders him to rescue the crew of Nancy, a schooner, but Revere replies by waving “a negligent hand” (2010, p. 236). He prefers his safety over the orders of the Brigadier General and the lives of the crew. Wadsworth warns him of arrest due to the treacherous disobedience on the crucial time. So, the reverend Revere has been burlesqued for being pompous and insignificant whose irresponsibility touching the verge of treason. This picture of the American idol and iconic figure bespeaks the English condescending approach towards the heroes hailing from America.

The Americans have been presented to be devoid of the aestheticism, symbol of the cultural refinement, unlike the British who have the subtlest taste for all the versions of Fine Arts. Through narration of an incident about the performance of George Collier’s *Musical Delectation*, Cornwell (2010) sharply remarks about the American lack of taste:

A theatre owner in New York had thought to please Sir George by offering to present *Selima* and *Azor* on his stage, but Sir George had forbidden it. To hear his songs murdered by caterwauling Americans? The very thought was disgusting. (2010, p. 141)

Sir George’s reproachful attitude towards the American artists encapsulate the British indifference to accept any kind of artistic excellence and aesthetic predilection among the naïve Americans who would only destroy the delicate symphonies by

transforming them into unbearable bellows. This monopolistic vanity of him is rooted in the disbelief in presence of any connoisseur among the Americans who have been believed to be poles apart from the cultural refinement and aesthetic sophistication. This absence of the aesthetic sense constitutes a factor behind the cultural inferiority of the American vulgarians.

Cornwell's novel (2010) is full of the bewildering belittling of the American people. The multi-faceted disparagement of them looms large in the text: American soldiers have been relegated to impotent villains, their heroes are merely banal persons, their cultural traits are primitive, and their temperament is unsophisticated. This multidimensional misrepresentation of the American characters and characteristics is in sharp and diametrical contrast with the exaltation of the English and Englishness. In short, the English excellence is confronting the American aberration on insalubrious battlefields.

#### **4.2.5 Ambivalence and Clemency**

Despite the adherence to the colonial chauvinism and passion for expansionism, there is a tolerant tilt in the British discourse about the Americans that makes it an ambivalent rhetoric. Primarily, the discourse misrepresents, rather contemptuously castigates, Americans for being inferior on different pretexts. But often it betrays its primary predilection and displays the element of affinity instead of alienation or enmity. In this way, sometimes the central sanctimoniousness segues into sense of coalescence. Cornwell (2010) has aptly embodied the clement aspect of the British approach in his novel.

Liminality of the Americans, the fact of being the partially *Other*, has been acknowledged. They have been portrayed as the threshold characters and the complete disintegration has not been claimed. The rebels have been made to realize their

ambivalent status. James Fletcher, the American rebel, contemplates about his father's possible response to the rebellion:

James wondered what his father would think of the rebellion. Nothing good, he supposed. His father, like many who lived about the river, had been proud to be an Englishman. It did not matter to him that the Fletchers had lived in Massachusetts for over a hundred years, they were still Englishmen. (Cornwell, 2010, p. 153)

The long span of time has not diminished their pride of being the part of the noble race. Though James is deserter of the royalist adherence of his father, he continues with the internal conflict between the English and American allegiance. Cornwell describes Wadsworth deliberation on the issue and his response during conversation with James: ““you and I were both born British, but that's all changed now. We are Americans”” (2010, p. 154). So, these characters are not inherently Americans instead they have transformed themselves into the new national category by choice. They are expressing their awareness of the affiliations and genealogy. This sense of convergence develops a nexus between the warring nations and the resultant ambivalence is problematic for the rebellious rhetoric that finds it as a hindrance in front of instigating the reluctant masses to rise against the English.

Characterization in the novel displays the lenient attitude of the English towards the Americans. There are many American characters positively presented and impressively delineated. In the novel, the character of Peleg Wadsworth, the Brigadier General leading the American force, is a major one. He has been attributed exemplary qualities of humanity, nationalism, and honesty. He is the one, according to MacLean, ““who wears his honesty like a badge”” (Cornwell, 2010, p.172). Different prominent perspectives of his prestigious personality have been portrayed with generosity. Another American soldier, Lieutenant Dennis, has also been portrayed as a good and impressive character. While having conversation with Wadsworth, MacLean

compares the goodness of Lieutenant Moore to Dennis's. This is an acknowledgement of the presence of rectitude in the American soldiers. Furthermore, General George Washington has been mentioned many times throughout the text without any attempt at derogation. This is an obvious gesture of tolerance, at least, if not of regard. This acceptance of the presence of goodness among American characters accentuates the relatively tolerant attitude of the English towards them.

The expression of the feeling of fealty and mutual liking is also present in the text. MacLean speaks his feeling about Wadsworth, "I did like him" (Cornwell, 2010, p.172), without any hesitation. On the other hand, Wadsworth is wondering to have strange kind of "liking for an enemy" (Cornwell, 2010, p. 179). The emotional reciprocation is the manifestation of the dormant affiliation amid the turbulent time of the contest. Another instance of mutual respect is MacLean's order for the proper "Christian burial" (Cornwell, 2010, p. 171) of Lieutenant Dennis despite the fact he has been killed during rebels' attack on the British battery which killed many English soldiers. These are the instances of the reciprocal respect and sentiment of strange love that is found in both the British and American characters.

Another aspect of the similitude has been zeroed in on by MacLean while entering the harbor of Majabigwaduce. He observes the scenic dimensions of the place and says wistfully, "it looks like Scotland" (Cornwell, 2010, p. 1). He, the Scottish, reiterates his impression by likening it to "Scotland's west coast" and Lieutenant Moore, the British, approves with an understatement "not dissimilar" (Cornwell, 2010, p. 26). This acknowledgment of the territorial sameness, though vague and reluctant, by both the Scottish and English is suggestive of the broader relation among the peoples. The expression of these scanty similarities is manifestation of the sense

of association and familiarity. It establishes a kind of link, though a feeble one, between the warring parties.

The greatest favour bestowed upon the Americans is that they have been given their voice in the novel. They have not only been identified and given proper names but also they have been let to articulate all the claims about the validity of their revolution, gratify themselves through aggrandizing titles, and declared their national pride. The Americans have voiced their “cause of liberty” (Cornwell, 2010, p.24, 93) that is freedom from the “tyranny” (Cornwell, 2010, p.169) of King George. They have been allowed to use laudatory titles like “patriots” (Cornwell, 2010, p. 50) for themselves and denounce the English as “dirty British rats” (Cornwell, 2010, p. 22). They keep on bragging that they are the “Americans” (Cornwell, 2010, p. 55, 178) implying grandeur. Throughout the novel, the American voice parallels that of the English. They are as much vocal in the novel as the British ones are allowed to be. At places, their dialogues seem to dominate the narration and eclipse the English articulations. This discursive room for the Americans in the narrative stridently suggests acquiescence in the British behaviour to pay heed to American revolutionary rhetoric.

Religion is one of the most common defining factors and sensitive concerns of human society. Human history is marked with the wars fought in the name of religion and even on sectarian grounds among the different sections of the same religious group. But the causes and motives of the American revolutionary war have nothing to do with the religious factor because both the combatant factions are Christians. The British and the Americans have been shown to share the religious beliefs and practices. Both are referring to the same Bible and bowing to the same God to pray for victory. The element of sacrilege, destruction of the religious monuments, frenzied

attempts to send the opponents to hell: these dimensions of the wars are missing in this conflict. Thus, Christianity is the symbol of sanctity for both the parties who aspire to win the will of God. The religious mutuality helps to hinder the severity of militancy.

The assertion and laudation of fidelity of the Loyalists, an American social and political segment, is an important attribute of the colonial policy. While the rebels are threatened with extirpation, the Loyalists are praised highly for their righteousness and prized heavily for their sincere services. This facet of the British discourse to acknowledge the loyalties is also present in the novel. For example, Dr. Calef has been depicted as “a stubborn loyalist” (Cornwell, 2010, p. 10). He has been extolled and assured safety, by MacLean, against the malevolent rebels. All the Loyalists have been consoled that if they keep allegiance to the King, they will “have nothing to fear from his forces” (Cornwell, 2010, p. 27). On the contrary, whosoever refuses the oath of allegiance, he will be facing “hard times” (Cornwell, 2010, p. 27). This gives support to the impression that the Americans are not being deplored collectively rather only the rebels are receiving reprimands. The appreciation of the loyalist faction of the American society is another façade of the British amicable approach.

All these aspects contribute to substantiate the presence of the element of ambivalence in the British position on the nature of the Americans. The racial and linguistic affinities are there to avert absolute disintegration between them. The presence of the Loyalists among the masses helps to strengthen the bond. The supremacist stance is not the offshoot of an essentialist belief instead of a strategic nature. In short, despite the political animosity, the English are comparatively taciturn with reference to misrepresentation of the American people. The degeneration on the

one hand and acknowledgment of reciprocal affinity on the other hand show the discursive ambivalence.

#### **4.2.6 Vilification of the Native Americans (the Indians)**

The most relentless aspect of the British discourse about the Americans is unmitigated misrepresentation of the Natives, the Indians. Here, the English writers disengage themselves from the tolerance and ambivalence and disgorge their disgust unambiguously. The discriminatory division between the colonist rebels and the native savages is enunciated vocally in the English discourse apropos the American people. Cornwell (2010) has shown consummate conformity and adamant adherence to the derisive discourse about the aboriginal Americans, the people who have been attributed the misnomer 'Indians'.

The Natives are living, rather have been shown to live, beyond the temporally transient trajectory. The spin of time is alien to these static sentries of the civilizational sepulcher. All the social refinements of the advancing world are absent from their primeval part of the world. The Americans, the settlers, deal with them in "Wampum" (Cornwell, 2010, p. 70, 154), the shell beads, because they are unaware of use of the modern currency. Similarly, during war, they prefer to use their obsolete arms instead of the advanced weapons: "the seventeen braves had muskets [provided by the settled Americans], but had all chosen to carry tomahawks as their primary weapon" (Cornwell, 2010, p. 154). The modern currency or weapons are not suitable for these primeval people. This attachment to the archaic practices represents the utter ossification of these morbid men. So, they are living under the primordial condition without having any touch with the cultural nurturing and unabated by civilization sophistication.

They are mysterious and inscrutable beings having collective presence but lacking individualistic identity. They form a nameless multitude without individually identifiable appellations. They are *the Indians* without having names for themselves except Johnny Feathers, “apparently the Indian’s leader” (Cornwell, 2010, p.154). Interestingly, his is the pseudonym because he has been “given his name by John Preble, who negotiated for the State with the Penobscot tribe” (Cornwell, 2010, p.154). So, the only name that has been attached with any of the Indians is fake imposition by the settlers. In addition, their religious rituals are inexplicable and Wadsworth “wondered what God they prayed to” (Cornwell, 2010, p.206). All their existence is enveloped in mystery except the explicitly exercised inhuman violence. Consequently, their portrayal presents them to be either mysterious blanks or blatant beasts.

They can either live “silently” (Cornwell, 2010, p.94) or produce ghastly shrieks when fighting. *Majabigwaduce*, the name of the place called now Castine, is the only word from their language to appear in the text. The comments of the settlers with reference to the meaning of the name explicitly communicate the sense of denigration they have for the Natives’ language. James Fletcher remarks about the purport of the weird name, “‘Course it’s an Indian name so it could mean anything” (Cornwell, 2010, p.3). When Revere inquires about the meaning of the name, Flint responds in the same vein, sarcastically, to imply its eccentricity, “just some Indian nonsense” (Cornwell, 2010, p.18). This attitude is rooted in the English belief of the linguistic inability of the natives who have been shown to be living a non-human life. So, the aboriginal inhabitants of the area have been portrayed to be clouded and fogbound sharing the nebulosity with the environment in which they live.

They have not been idiosyncratically delineated and do not appear as full-fledged characters. They have been depicted to have only one distinctive, also destructive, visible feature, savagery. They are the “damned savages” (Cornwell, 2010, p. 70) living beyond the human world of sanity. They are the brutes who have had “gutted [a person’s body] empty by knives”, “gelded” a man, and “burned alive” another (Cornwell, 2010, p.206). The sanctity of humanity is an unknown factor for these carnivorous creatures. For instance, after the successful conquest of the English battery on the beach, Wadsworth observes a ghastly scene:

He turned to see an Indian crouching by a corpse. The dead marine had been stripped of his red coat, now he was being scalped. The Indian had cut the skin across the crown and was tearing it loose by the hair. ... Four other corpses had already been scalped. (Cornwell, 2010, p.158, 159)

The bestial activity of scalping humans is followed by the sadistic smile that makes the romantic moonlit night an obnoxious one. It is intolerable for Wadsworth who, despite his antagonism towards the English, feels astonished at the sight of such a savagery and butchery. Their gruesome behaviour is nightmarish for the British soldiers who are far away from being familiar with this kind of inhuman atrocities. Major Todd stresses the usefulness of the ferocity of them: “the British are scared of our savages” (Cornwell, 2010, p.94). They have been introduced as the callous barbarians who are well versed only in ruthless killing and remorseless scalping.

They live like animals without having any recognizable human social structure and traditions. They are controlled by the unrestrained instincts not knowing any of the social confines codified by the civilizational exposure of centuries. Consequently, their feral nature is found to be absolutely untamed without being docile. The American “use” (Cornwell, 2010, p.94) them but remain “skeptical of their loyalties” (Cornwell, 2010, p.154). The Americans’ skeptical attitude towards these cruel

creatures implies their chequered temperament and untrustworthiness due to the fact of being unacquainted with civilizational concepts of mutuality and alliance. So, they are the beast of the prey, predators, living in this mysterious wilderness.

The Native Americans, the Indians, stand paragon of discursive diminution and representational marginalization. They have been vehemently vilified and morbidly misrepresented by the writer. They have been characterized to personify fossilization, indistinctness, exoticism, and brutishness. They are unfamiliar with historical progression and social advancement of the mankind. Their attitude, language, and physiological features have been painted in black colour. They have been equipped with the paraphernalia for performing their peculiar primitive practices. They are “dark-skinned” (Cornwell, 2010, p.154) whose “black heads” (Cornwell, 2010, p.206) symbolize the innate darkness of these predatory people. Thus, they appear as the worst kind of inhuman class being fought with by the most enlightened English.

#### **4.2.7 Spatial Nebulousness**

Spatial misrepresentation, savaging the surroundings, helps to construct the degenerate image of the *Other* by locating him into wilderness. It implies the deterioration of the denizens of the place whose evil instincts are supposed to flourish in the deleterious climate. The selected novel is a consummate manifestation of the derogatory distortion of the spatial dimensions. Cornwell (2010) has made an extensive use of this representational ploy to portray American landscape in an *unWordsworthian* vein.

On the very outset, Majabigwaduce has been presented as an absolute nebulous place with its eerie invisibility. It has been reduced to a futile “fog-ridden wilderness” (Cornwell, 2010, p.9) and the “land of sour milk and bitter honey” (Cornwell, 2010,

p.14). Fletcher is the first American to appear on the scene who describes the place to McLean:

“We get fog in the spring, General, and fog in the summer, and then comes the fog in the fall and after that the snow, which we usually can’t see because it’s hidden by fog,” Fletcher said with a smile as wide as his sister’s, “fog and more fog”. (Cornwell, 2010, p.27)

This is an exaggerated emphasis on the fogbound scenario of the place where the English aspire to establish “New Ireland” (Cornwell, 2010, p.9). Another colonist, Flint, while warning Revere about its being severe, forwards an additional problem: “fog and flies is all it is, fog and flies” (Cornwell, 2010, p.26). These examples evidence the hostility of the English towards the place that they, paradoxically, perspire to procure. Moreover, while denouncing the place, they have gone askew by ignoring the fleshy cows and fish to frown at the flies implying the prevalent filth.

The place is an incongruous and unfavourable one for the noble British people. It is neither in accordance with the English sobriety nor militarily adventurous for the soldiers dreaming of exhibiting chauvinism. MacLean looks admiringly at Captain Fielding and contemplates about the inappropriateness of his presence at the place:

Captain Michael Fielding was also an Englishman, an artilleryman in a dark blue coat. He was thirty years old, fair-haired, blue-eyed, and disconcertingly elegant, looking as if he would be far more at home in some London salon than in this American wilderness. (Cornwell, 2010, p.82)

The vivacious man should be in London, the symbol of sophistication, instead of this incompatible wild zone. The region is unworthy to be the abode of a charming English gallant. The sentiment is shared by the promising Lieutenant Moore who feels dissatisfaction for the place is not militarily engaging one he dreamt about. Cornwell (2010) narrates the flux of the fantasies in Moore’s mind:

In his mind, for years, there had been a vision of redcoats drawn up in three ranks, their flags bright above them, the enemy similarly arrayed

and the bands playing as the muskets volleyed. Cavalry was always resplendent in their finery, decorating the dream-fields of glory, but instead Moore's first battle had been a chaotic defeat in dark woods. (p.129)

Here in Majabigwaduce, he experiences the demystifying predicament of being in an obnoxious area. He observes the antithetical context to his reveries of a place suitable for heroic adventures and epic contests. The inappropriateness of the arena for the enactment of grandeur is utterly unappealing to him who has always wanted deliriously an ideal battle field and an equal enemy to prove his soldierly prowess. So, American landscape causes the detumescence of the lofty desires of the English soldiers.

The severest denigration and disparagement of American area comes from Sir George Collier, the British Admiral, with reference to the major American metropolis, New York. For him, the city is a "filthy" and "merely unbearable" because of "brutally cold" winter and "steamy hell" summer (Cornwell, 2010, p.141). Living under the obnoxious condition, he thinks of the elegance and grace of London and exclaims "a city!" (Cornwell, 2010, p.141) Finally, he sweepingly passes a verdict about the impoverished city: "even the Dead Sea's healthier than New York" (Cornwell, 2010, p.141). The hyperbolic condemnation of the city is suggesting the intensity of the repulsion being felt. These disparagements of the American places and diluting comparisons with the English ones expose the prejudiced attitude of the Britons who are inclined to belittle vaingloriously even the natural phenomena of the colonized area.

This factor of the spatial alienation transforms the war novel into a robinsonade in which the marooned characters are striving to sustain and survive engulfed by vicious wilderness. The scenic savagery has involved the disdainful misrepresentation of

geographic, botanic, and environmental aspects of the American ambience. All the natural facades of the American landscape have been splattered with the prejudiced predilections. The apparently apolitical ecological phenomena have been painted in political colour. Had it been an English area, it would have sufficed to be romanticized as paradise with its pebbled beach, meandering river, towering trees, and solacing solitude. But for being an American region, it remains a vile, veiled, and wild place.

#### **4.2.8 Going Savage**

The English discourse assuages and rationalizes the evil practices of the American colonists, inherently English people, by associating them with the native primeval savagery. The interaction of the settler colonists with the savage natives entails the ramification of being influenced by them. The novel describes susceptibility and vulnerability of the cultured English colonists in American savage context. Cornwell (2010) embodies the theme of *going savage/native* by making the revolutionaries descend from their inherent decency, Englishness, and indulge in the uncivilized activities peculiar to the Native Savages.

The American rebels embody an extreme kind of civilizational and moral deterioration. They are committing uncouth barbarian malpractices to display their moral degeneration. The ethical questions and sophistication are aliens to these transmuted treacherous colonists. For instance, they have been shown to throw their urine into the faces of the Loyalists:

“Hey, Tories!” the sailor called, then upended the bucket to cascade urine and turds onto the prisoners’ heads. The two guards laughed... “They put us here one hour a day”, Will Greenlaw said miserably, “and pour their slops on us.” (2010, p. 153)

The scene of throwing slops on human heads communicates aptly the repulsive routine of the rebels. The loathsome activity has been aggravated with the ensuing sadistic laughter of the guards who are lavish in their applause for the activity. It appears a hellish practice even to James Fletcher who himself is a rebel. He complains about the maltreatment of the prisoners who are “good men” (2010, p.154) for him.

The emblems of their flags are also representative of the savage spirit that has penetrated into them. The ensigns are suggestively “picaresque” (2010, p.152), connoting the ignoble adventures of the sinister rebels. The flag of Commodore Saltonstall’s ship has snake, a repulsive reptile, on it: “the snake-embossed flag flying at the *Warren*’s stern” (2010, p.152). As he is leading the naval expedition to regain the peninsula, his ominous emblem stands representative of all the accompanying ships. Some other ships have “coiled rattlesnake” and “skull and crossbones” (2010, p.152) emblazoned on their flags. The deliberate decoration of the flags with menacing and monstrous logos is to imply the devastating demeanour of the rebels. These pictorial patterns are symptomatic of evil intentions and adaptations of the colonists. These are the clues to imbibing of bestial behaviour of the indigenous people.

The way militia fights with sheer disorganization show their vitiation from the prototypical British warfare to the scattered guerrilla fights. They fight foolishly without showing morale or having moral goals. Instead of having the dreams of exaltation like the Britons, they nourish only the feral aspirations. The parson warns Wadsworth about the meanness of the rudderless rebels: “I trust they will have laurels on their brows but most would prefer beefsteak in their stomach” (2010, p. 49). Their preference for feeding themselves than fighting with the enemies makes them far away from the battling with dignity for the cause of liberty. They have exhibited

continuously the disgraceful cowardice during combats. This pusillanimous predisposition of the militia further ratifies their retrogressive affiliation with the Natives. Throughout the encounter at Majabigwaduce, even the smallest retaliation pushes them back. All these traits are due to their de-Anglicization and succumbing to the aura of the natives.

So, the emblematic theme of the colonial discourse, that of *going native*, has found explicit expression in Cornwell's *The Fort* (2010). These instances show the nefarious nurture to which the English nature of the colonists, current Americans, has been exposed and subjected. They have imbibed the obnoxious behaviour of the natives and are involved, unlike their English ancestors, in undignified actions and savage practices. Due to their exposure to the naïve native social and ecological phenomena, they have *become* uncivilized savages obsessed with coarseness. Their English *being*, marked with sobriety and sagacity, is lost due to their susceptibility to the American savagery.

All these representational manipulations and discursive strategies contribute to concoct the British narrative about the Americans. The representation of the settlers marked with the simultaneous structuring of stricture and the reluctant recognition of their distinct identity. In the ambivalent approach, repulsion coincides with attraction: the English's aims of annihilation and annexation of America. An alternative attitude is glaringly visible, that is, the downright denunciation of the Native Americans, the Indians. The settlers are villains having the potential of goodness but natives are supervillains without the possession of any goodness. Summarily, the fiction constructs a desired portrait of the colonial people compatible with the English national perception and ideological position.

To sum up, the study of the selected novels about both the revolutionary wars fought against encroachments of the British imperial centre explicitly establishes that the English writers have incorporated different discursive strategies into their fictional works to sustain their national stance regarding the rebellions, as they call them, in American and Indian regions. These fictional works are marked with the voice for expansionist enterprises and advocacy of colonization of territories across the globe. Giving the details patina of the derogatory nomenclature, the novelists have made lopsided selection of the events that aims at self-aggrandizement and misrepresentation of the colonial masses. Multifarious distortive discursive strategies—narratological gimmicks and fallacious rhetoric—have been employed to warp the historical details. These ardent narrators of the (in)glorious Empire, in Tharoor's idiom, presume its validity and aspire to prove its benevolent presence as a blessing incessantly hazarded by the seditious revolts. They present the English soldiers as superior and heroic in cause, capability, and caliber. On the contrary, the opponents have been reduced to inferior villains contaminated with whimsical stupidity, maladroit machination, and dishonorable disposition that can infect character of the self-proclaimed pure race, the English. Moreover, the selected novels also evidence the lopsidedness in the imperial rhetoric, that is, the Americans have been shown clemency on the basis of the racial and religious affinity. But the partial clemency does not diminish the primary proposal of the viciousness of all the attempts against the imperial centre. Thus, through the artistic use of various textual gimmickries, the revolutions have been rendered as the ruinous ones because of their absurd foundations and devastating prosecutions.

## Notes

1. The lines are from Ted Hughes's "Hawk Roosting" (1960, p. 24). The condescending and haughty disposition of Hughes's hawk is identical with the English colonizers who consider that ruling the world is their unquestionable prerogative.
2. Tracy (1863 - 1928), the English novelist, has written prolifically on variegated topics. However, the theme of war remains the primary predilection of his fictional oeuvre. The famous among his fictional works, besides the selected novel (1907), are: *The Final War* (1896), *The Wings of Morning* (1903), and *The Pillars of Light* (1904).
3. Cornwell (1944) is considered among the living legends of the historical fictional writing. He chooses his topics for the narration of wars and battles from the rich repository of history. He has produced fiction series with reference to Napoleonic Wars and the American Civil War. He has been honoured to be enlisted in *The London Gazette* as an officer of the Order of the British Empire "for services to literature and television production" (2006, p. 24).
4. It would be hilariously inappropriate to use Chaucerian simile, "as fresh as is the month of May" (1993, Line. 92), to describe one's exuberance in the Indian context.
5. It is reminiscent of Conrad's invisible archer and spear bearers in *Heart of Darkness* (1899/ 2012, p.76).
6. Representation of the Indian abodes as "huts of mud" (1907, p. 194) is akin to Forster's description, in his *A Passage to India*, of their houses as "abased"

and “excrecence” (1984, p. 1). Forster portrays the inhabitants of Chandrapore, the fictional Indian city, as “the inhabitants of mud moving” (1984, p. 1).

7. Henry Longfellow, the famous American poet, pays tribute to Paul Revere in his celebrated poem:

In the hour of darkness and peril and need,  
The people will waken and listen to hear  
The hurrying hoof-beats of that steed,  
And the midnight message of Paul Revere.  
(1886/ 1907, Line. 122-130)

The lines unequivocally glorify him by painting him as an undeterred soldier of the revolution.

## CHAPTER 5

### **THE WRITTEN-BACK REPRESENTATION OF THE WARS OF INDEPENDENCE**

Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles  
And by opposing end them.

(William Shakespeare)<sup>1</sup>

The postcolonial literatures are marked with retelling of the narratives of the colonial encounters and experiences to expose the exploitation involved in the pragmatic misdealing and textual misrepresentation of the process, tenure, and aftermaths of colonization. India and America are the former British colonies, non-settler and the settler one respectively. They fought revolutionary wars against the English to obliterate their unlawful annexation to the Empire. These clashes instance the variety of the ways of resistance that have been faced by the British Empire in different regions: the opposition in India is a fight from the foreigners but in American it is “a struggle within” (McLaughlin, 2009, p. 114).

The Indian and the American litterateurs, being alive to the national issues, have fictionalized the actualities of the Indian War of Independence (1857) and the American Revolution (1775) to disrupt the colonial discursive delineation of these upsurges. For this study, two of the postcolonial novels written by them, one from each, have been taken: *The Sun behind the Cloud* (2001) by Basavaraj Naikar<sup>2</sup> for the Indian version and *The Glorious Cause* (2002) by Jeff Shaara<sup>3</sup> for the American one. Both the novels represent respectively the revolutionary wars against the British

colonization of India and America from the nationalist perspective of the corresponding countries.

## **5.1 Indian Fictional Narrative of the War of Independence**

In India, the revolutionary war of 1857 is purported proudly to be the momentous metaphor of resistance against the colossal and corrupt colonial power of the English. It is professed as the symbol of national prestige and emblem of collective aspiration. The Raj, and the preceding rule of the East India Company, has always been received antagonistically and represented malevolently. Tharoor, an Indian authority on colonial period, states that the event has been termed by numerous historians of India as “the First War of Independence” (2017, p. 42). He also criticizes its being “trivialized by the British themselves as the ‘Sepoy Mutiny’” (Tharoor, 2017, p. 42). He laments the villainous role of the English soldiers in whose hands thousands of “civilians were massacred” and their “savagery was pitiless” (Tharoor, 2017, p. 182). Likewise, Chandra *et al* trace the reasons of the revolution rooted in the injustices “of British rule which adversely affected the interests of almost all sections of society” (1989, p. 38). They incriminate the English for exploitation of the Indian economy and culture. Sing juxtaposes the contrasting responses of the rivals to the revolution:

The events of this period are known to many Indians as the First War of Independence and the War of Independence of 1857 and to the British, and many western historians, variously as the Indian Mutiny, the Sepoy Mutiny, the Sepoy Rebellion, the Great Mutiny and the Revolt of 1857. (2009, p. 157)

He prefers the Indian perspective by naming his tome as *Encyclopedia of Indian War of Independence* (2009), an encompassing and inclusive survey of the historical details of the ruinous confrontation. Thus, the national and official reception of the revolution among the Indians is as the historical landmark for its being the initiation of the agitation against the English exploiters.

The Indian fiction pursues the anti-Raj path of the non-fictional discourse and national position. Moorthy describes, in her novel *The River Turned Red*, the revolution as “India’s struggle for independence” (2003, p. 309) and eulogizes Tantia Toppe who “is revered as one of the early martyrs” (2003, p. 309) of the upsurge. The novel narrates and manipulates the events from Indian perspective and validates the struggle. Another validation comes from Hyder, the canonical figure in the field of Urdu fiction, who declares, in *Kar-e-Jahan Draz Hey*, the Indian warriors to be “soorma” (2001, p. 108), heroes. The laudatory title is an explicit expression of her nationalist tilt towards the endorsement of the revolutionary war. Malgonkar’s *The Devil’s Wind: Nana Saheb’s Story* (1988) also portrays the eponymous hero positively and shows him to be the symbol of honour and integrity. The blatant commending of the ferocious foe of the English sprouts from the nationalist fervor. These fictional references outline the broader bearing of the Indian literary writings about the revolution, its being legitimate one.

Naikar’s *The Sun behind the Cloud* (2001), selected for this study, is an embodiment of Indian defiance against the English colonial capture. Through the character of Babasaheb, Bhaskararao Bhave, the heroic king of the Indian state of Naragund, he has epitomized the Indians’ agonies of the subjugation and the resultant craving for resistance and revenge. He identifies his protagonist with Achebe’s iconic Okonkwo: “the story of Babasaheb easily brings to our mind Okonkwo of Chinua Achebe’s *Things Fall Apart*” (Naikar, 2001, p. viii). Both of the tragic and towering heroes have been found beating, in the Arnoldian<sup>4</sup> rhetoric, in the colonial void their luminous wings, in the Shellyan way, in vain. So, he is consciously contriving the sketch of a postcolonial character who appears as the trope of the rhetoric of resistance despite his failure to defeat the colonizers.

### 5.1.1 Vindication of the War

Naikar novel (2001) validates the vision of the war against the expansionist deportment of the roguish Raj and admires the patriotic people buffeting the British encroachment into the Indian areas. From naming to narration and characterization, he adheres strictly to the Indian national view of the war of 1857, that is, the consecration of the anti-Empire struggle. The ideological enthusiasm, factional fervor, discursive divulgence, and political predilection are evident throughout the narrative. He rationalizes the revolution by providing iridescence arguments through different characters in the veneer of the detached archival conformity and historical fidelity.

Nomenclature remains one of the pivotal traces to ideological affiliations and political predilections. Naikar has explicitly enunciated his view of the vindication of the war by describing it as “the first war of independence” (2001, p. vii, 63, 64), “war of freedom” (2001, p. 63), “liberation movement” (2001, p. 63), “righteous war” (2001, p. 64), and “patriotic fight” (2001, p. 233). He gives a picture in which the perturbation is shown to be based on the exalted pivots of freedom and patriotism. He also records the English dubbing of the war as merely a “mutiny” (2001, p. 166, 214), “rebellion” (2001, p. 72), and “conspiracy” (2001, p. 79). But he rebuts the British labeling and stresses that the upheaval is neither mutinous to be disruptive for some stable system nor rebellious to be cataclysmic for some sanctified structure. Rather, the revolution, in his version, revolves around the slogan of liberation and sustained through unyielding nationalism.

Naikar’s justification of the war is rooted in the illegitimacy of the Raj in India. They are the “foreign” (2001, p. 18) and “alien rulers” (2001, p. 25) who have colonized India through diplomatic deception and military maneuvering. Bhaskararao Bhave, representing the Indian resistance to the foreign rule, responds resiliently to

the British Judge: “I refused to be governed by the alien law” (Naikar, 2001, p. 215). He furthers his retort: “we have to go by our own native laws” (Naikar, 2001, p. 215). His words echo the collective consciousness of the natives and their preference for indigenous social structure. Naikar reports Bhaskararao’s ripostes to Manson’s haughty claims: “are you born to Hindu semen, bastards? How are you connected with our Hindustan?” (2001, p. 44). Here, the qualifying *our* is an emphatic expression of the unwanted intrusion by the British. He, the protagonist, keeps on exposing the treacherous temperament of the treacherous English pretending to be the torch bearers of enlightenment:

You Britishers forgot your original policy of doing business in our country. You went back on your words. Hence I had to start the mutiny to show you how wrong you were to snatch our freedom and country from us. (Naikar, 2001, p. 216)

The ironic implication of the word *mutiny* is ostensible that aims to disrupt the claimed legitimacy of the usurpers who rule under the pretense of rightfulness. He denounces the direful misdeeds of the English to dragoon Indian into docile submission. They entered to trade but have entitled themselves treacherously to be the tyrant of the territory: “‘Kaffirs’ [the English] came to this country under the pretense of carrying on trade” (Naikar, 2001, p. 52). Their encroachment is explained to be grounded in “sedition” and “treachery” (Naikar, 2001, p. 52). This unlawful capture and unauthorized control has “exasperated” the Indians “beyond measure” (Naikar, 2001, p. 28).

The all-pervasive exploitation of the Indian economic resources, cultural values, and religious sanctity turns to be the prominent propelling factors for natives to check the treacherous and tortuous trajectory of the East India Company, a surrogate for the Crown. Naikar has interwoven the theme of economic exploitation into the casual

conversation of Lieutenant Thomson and Nigel Bryce, an English trader. Bryce informs him how do the English “pressurize the farmers to reserve certain portion of land for growing cotton” (Naikar, 2001, p. 71). Explaining the reason of coercion, he states “our Manchester Mills require” (Naikar, 2001, p. 71-72), and resultantly dependent upon, the Indian cotton. Under these circumstances, Bhimaraya rationalize his anti-English rhetoric stressing the economic aspect: “The Ingreji fellows take our cotton to England and sell the cotton goods back to India. Hence the starvation of our weavers.” (2001, p. 64). The English administration and the representatives of the Company Sarkar coerce the native farmers to grow cotton. The Doctrine of Lapse is another example of “their exploitative policies” (Naikar, 2001, p. 111). This sense of being economically looted triggers the revolutionary tenor into the Indian masses because they prefer martyrdom over starvation.

Religious exploitation runs parallel to the economic one as the English, being Christians, are highly intolerant to Hinduism and Islam. Nanasahab, in his persuasive letter to Bhaskararao, writes: “they have been endeavouring to delude and convert the population of this country inducing them to abandon their own religion and caste but having failed by mild means to do this they were about to use force” (Naikar, 2001, p. 53). This convinced or coerced conversion of the natives inflames the fury of the Indian leaders. It also shows the maltreatment of the English people with reference to a sanctified and sensitive aspect of native’s lives, religion. In 1845, Lord Dalhousie passes the Disarmament Bill to prevent the natives from having the military appliances and weapons with them. For the implementation and prosecution of the law, the English soldiers visit villages to collect arms. Their discourteous demeanour, “sacrilege”, has been depicted by Naikar: “They entered even the puja rooms with

their heavy boots” (2001, p. 32). This involves the deliberate disrespect on the part of the envoys of the inauspicious Empire.

The disregard for the cultural norms and social hierarchies appears to be a trivial pastime for the English forces. “Ill-treatment” of the “Indian Kings” (Naikar, 2001, p. 25), a sign of the absolute indifference for the sense of reverence natives attach with their kings, is sources of pleasure for them. During the conference of the various native kings, Manson, the Political Agent, plays a trick in positioning of the entrance gates of the pandal to humiliate them:

Each main gate led to three inner gates on smaller than the other. Thus the fourth gates on all the sides were smallest of all, with the result that when somebody on a horseback could just ride through the main gate quit easily, he had to duck his head while crossing the second gate. When he came to the third gat, he had to virtually get off the horse and actually bend himself in order to cross the fourth gate before entering the auditorium. (Naikar, 2001, p. 37)

The mean maneuvering to make the kings bend their heads to enter symbolizes their subjugation to the Company *Sarkar*. This is to make them realize their actual subservient status and titular tyranny. Another example occurs near the end of the novel, when taking the Bhaskararao to the gallows, the English keep on “defiling his brahmanical pride” (Naikar, 2001, p. 222) through different disrespectful activities. This makes the masses “shed tears and sob for their beloved master” (Naikar, 2001, p. 223). These examples demonstrate the disregardful attitude, rather resentful one, of the English apropos of the Indian senses of civility and cultural prestige.

The Indian warriors of the epic conflict of 1857 have been painted with the touch of sacrosanctity. They appear as “freedom-fighters” (Naikar, 2001, p. 65), “lovers of freedom” (Naikar, 2001, p. 92), “patriotic companions” (Naikar, 2001, p. 116), and having “patriotic zeal” (Naikar, 2001, p. 109). The pejorative and diluting descriptions of the colonial rhetoric, like the mutineers and monstrous, have been

debunked. They have been eulogized and given honorific epithets to imply their grandeur and splendor. These fighters are not merely the mutineers with mischievous aims of loot or ruin instead they stand for the sublime slogans of resistance and cause of the righteous claim, independence from the colonial control. Babasaheb, the arch-enemy of the English in this novel, has “the noble purpose behind his patriotic fight” (Naikar, 2001, p. 233). Savitribayi, his wife, avows: “my husband started the war with British people only to protect our people, our temple lands and our brahmin priests” (Naikar, 2001, p. 143). Raja Venkatappanayaka’s words encapsulate the Indian sentiment towards the encroaching English: “we must all get ready to fight the Ingreji people and kick them out of our holy land called Bharatakhanda” (Naikar, 2001, p. 63). Bhaskararao makes Mason, the Political Agent, realize the ensuing resistance:

“Mr. Manson, please remember that you cannot take my kingdom except through war. I will fight for my kingdom and against the British rule until the last breath of my life. Come what may!” Manson who listened to the fiery words of Bhaskararao trembled at heart and could not have the courage to see him in his face. (Naikar, 2001, p. 44).

The words of the protagonist communicate not only the courage but also the rectitude of him. Contrariwise, Manson’s behaviour is suggestive of his pusillanimous behaviour and being wrongful. According to Naikar, the sense of servility is alien to the Indians. They can be defeated but, in Hemingwayan<sup>5</sup> vein, can never be made docile.

Thus, the novel upholds the Indian claims for the legitimacy of war and upright demand of independence from the British rule. The Raj in the guise of Company *Sarkar* is an unwarranted system to be accepted. It deprives the Indians from their financial, religious, and social autonomy. The gratuitous colonization and the entailing marginalization become the rationale for the justification, rather

indispensability, of the war. In this way, Naikar (2001) has vindicated the war eulogizing the warriors for fighting for “the patriotic cause” (p. 110).

### **5.1.2 The Heroic Indians**

Unlike colonial discursive construction of the pusillanimous and paltry mob under the spell of perverse passions, the Indian sepoys have been portrayed as the “heroic and adventurous” (Naikar, 2001, p. 19) in the novel. These “heroes” (Naikar, 2001, p. 53) stand for the cause of liberty with astonishing courage and unyielding stamina. They have been shown to be the incarnations of endearing qualities ranging from bravery to affability. At this point of characterization of the Indian revolutionaries, Naikar has exhibited his nationalist enthusiasm.

Bhaskararao Bhave, the protagonist, has been avowed reverently as the “heroic” (Naikar, 2001, p. 39) and “dauntless king” (Naikar, 2001, p. 216). His nurture is rooted in the sense and appreciation of the value of dignity. While handing over him the reign of the regime, Appasaheb, his father, advices him about the most important aspect of life, “don’t be afraid of anybody or anything in life. Never be a slave to anyone” (Naikar, 2001, p. 17). He pays heed to the last advice of his father and becomes the embodiment of dignified demeanour. For instance, he prefers to smash the lowered gates of the conference pavilion than to bend his head before Manson. At another place, he announces, in a voice resonate with confidence, domineeringly: “It is not in my nature to bend down like that” (Naikar, 2001, p. 39). Even during the testing times, when he is fleeing from the English soldiers, he instructs his companion to be aware of the dictum that “honour is more important than anything” (Naikar, 2001, p. 123). All the dignified gestures bespeak the superlative character of the Indian protagonist.

Whole the family, including the ladies, of the king of Naragund is the icon of honour and sobriety. Under perilous circumstance, the mother and wife of the king decide to commit suicide by jumping into the river. While prosecuting the frenzied action, the ladies are concerned about their *saris*, costumes, to secure the sanctity of their bodies: “it shouldn’t be loosened by the current of water” (Naikar, 2001, p. 149). The austere adherence to the code of dignity is compatible with their exemplary self-esteem. When the tragic incident of the heart-rending deaths is reported to Bhaskararao, he utters something benumbing: “it is good that they have protected their honour” (Naikar, 2001, p. 153). The shared conviction of the preference of honour over life is manifested by all of them with steadfastness. So, the prototypical sense of extreme austerity, that honour supersedes life, has been maintained proudly by whole the family.

All the revolutionaries have received unconditional acclamation and ovation from the novelist. Especially, the leaders of the warriors have been eulogized with fervor and reverence. Vira Sarnayaka, the commander, is the symbol of “loyalty and heroism” (Naikar, 2001, p. 36). He is reverend by the king and the soldiers for his “extra-ordinary courage” (Naikar, 2001, p. 89). Bhimaraya commends Venkatappanayaka, a king, by declaring “heroes like Venkatappanayaka” (Naikar, 2001, p. 64) to be the pivots of the proud nation. The imperial seat of Delhi has also been acclaimed by stating that “Mughal Badshah is the Emperor” (Naikar, 2001, p. 64) whose letter reinvigorates the revolutionaries. Nanasaheb, the demonized figure in the colonial discourse, has been mentioned positively as the instigating figure (2001, p. 52, 54, 187, 233) for the Indian fighters. The elevating roster of the Indian *soormas* incorporates both the Hindus and Muslims without discriminatory disposition. Thus, the leaders of the revolutions appear as the praiseworthy patriot.

The laudation is not limited to the leaders but extended to all the revolutionary soldiers. They have been praised for proving themselves the “great lovers of freedom” who have “fought heroically” (Naikar, 2001, p. 92) against the colonial forces. Their warfare skills and disciplined demeanour have also been appreciated. For example, when summoned by commander Kulkarni: “all the soldiers hurried into their platoons and stood in an orderly fashion” (Naikar, 2001, p. 102). Though the soldiers have to fight with the powerful foe, the redcoats, they proved themselves to be courageous and skilled. They quell adroitly the Manson’s force in their first combat with the colonizers. They would have defended Naragund successfully against the forceful attack of Malcolm but they fail due to the betrayal of the “treacherous fellows” (Naikar, 2001, p. 123), Baniya Bapuand and Krishnaji Pant. The traitors bring the calamity for their nation and receive nothing but punishment and banishment from the British masters. So, the seeds of the failure are to be found in the circumstantial compulsion than in the potential and efforts of the revolutionaries as they have displayed the desired resistance without any negligence or hesitation.

The Indian people have been presented as humane and compassionate beings. Bhaskararao is a generous king who is proud of his affinity with “tender hearted Brahmins” (Naikar, 2001, p. 125). He is a staunch believer in the philanthropist propensity of his race and proudly pronounces his credence: “Brahmins are kind by nature” (Naikar, 2001, p. 219). Before committing suicide, his mother and wife show their typical generosity when they bestow benevolently the pieces of their precious royal jewelry to the servant to enable him “overcome his poverty” (Naikar, 2001, p. 147). The humanist instinct at the peak of peril is ratification of their unbound philanthropy. Moreover, the common people also have the proclivity towards “humanitarianism” (Naikar, 2001, p. 141). There are Hindu communities like

*Lingayat* pursuing the “humanistic ideals” (Naikar, 2001, p. 252). These are the examples showing personal as well as communal proclivity of the Indians towards humanitarian generosity. These instances evince the humanist inclination of the Indian masses even during the testing times of war and insurgency.

Exceptionally, there are some wicked Indian characters, those who have sold their loyalty to the English for the promised prosperity: Chandralal Deshpande, Krishnaji Pant, and Baniya Bapu .They are the “treacherous fellows” (Naikar, 2001, p. 123, 183) and “traitors” (Naikar, 2001, p. 123) who have betrayed their national brethren on the hope of boons from the British. The British touch transforms these faithful Brahmins to the perfidious pawns. Thus, the British have contaminated, through temptation and bribe, the unadulterated Brahminical fidelity with treachery. These Machiavellian men become the emissaries of the English Empire against the king of Naragund and cause the collapse of the Bhaskararao regime. These swindlers fail to procure profit from the filthy bargain instead they have been captured and humiliated by the deceitful British authorities. The novel disparages these disloyal natives for preferring the personal gains over nation integrity.

In short, the Indian soldiers and masses have been painted with the positive tilt to show the moral and military supremacy of the nation. They have unprecedented qualities, inherent and acquired, to tower as the enviable people. They have been defeated in the war, due to the deception by the opponents and treason by few fraudulent figures, but maintained dignity by buffeting the loss with courage and uprightness. They have lost militarily but not morally, embodying the Miltonic<sup>6</sup> rhetoric of insignificance of the loss in field when one struggles with the unconquerable determination. Consequently, the loss in the field has been redressed through attribution of righteousness to the Indian revolutionaries.

### 5.1.3 The Villainous Colonizer

The characterization of the English is proof of the novelist's prejudicial propensity. The colonizer, the Englishman, has been daubed with the sheer black colour in the novel. Naikar's (2001) narration is imbued with sense of derogation for the spurious English who try to concoct the narrative of legitimacy in vain. The permeated villainy among them has been exposed through explication of their malpractices and atrocities. They have been portrayed to be the quintessence of manifold exploitation, moral aberration, and hypocrisy.

The British have been characterized indignantly and relegated to a repulsive position. They are disgusting "red-faced monkeys" (Naikar, 2001, p. 29) who appear to be the victim of "icucoderma"<sup>7</sup> (Naikar, 2001, p. 85). The Indian children weep on the ghastly sight of these "strange-looking" (Naikar, 2001, p. 33) foreigners. Naikar uses deprecatory terms to describe the English people and government. According to him, the Indians think that "the snake of British power" (Naikar, 2001, p. 108) manifests itself in the guise of the surrogate, "the Company Sarkar" (Naikar, 2001, p. 109). He has repeatedly referred to them as the "monsters" (2001, p. 185) or the "British monsters" (2001, pp. 192-232). The use of the feral imagery to visualize the devilish disposition of the English denotes the degree of disgust that is being devolved upon them by the Indians.

The English are, in Naikar's (2001) fictional world, unabashed looters who are ravaging the Indian assets relentlessly. On the macro level, the colonization is exhausting the Indian economy and industries through the corporate monster like the East India Company which makes the "Manchester Mills" (Naikar, 2001, p. 72) run on Indian raw material and agricultural production. On micro level, the English soldiers keep on looting the indigenous population "with joyous yells and shouts"

(Naikar, 2001, p. 134). After the fall of Narargund, the English soldiers start “to barge into the wayside houses and loot all the precious clothes, corns, flour, gems, jewel, gold, silver, fruits and eatables etc.” (Naikar, 2001, p. 134). The undeterred sabotage continues:

They rummaged all the cupboards and boxes and found countless and very valuable items like silken garments, silvern vessels, golden ornaments and large quantities of silver and copper coins. They were simply thrilled by the large wealth which they could lay hands on so easily. (Naikar, 2001, p. 134)

The desperate practice of loot by breaking through and digging down endorses the financial frenzy of the frantic soldiers. The apostles of the civilizational programme are sparing neither precious possessions of the natives nor the trivial chattels like dress and edibles. The loot is an instance of the absolute moral perversity of the British soldiers.

The fraudulent behaviour and trickery are the idiosyncrasies of the English invaders. While interacting with the honest Indians, “the cunning British officers” (Naikar, 2001, p. 118) rely upon the “foul means” (Naikar, 2001, p. 111) to deceive and damage them. They cannot be countered without being made face “their own coin” (2001, p. 29, 35), the diplomatic deception. They encourage the treacherous souls like Krishnaji Pant and Baniya Bapu through bribe and false promises. Moreover, Malcolm, the commanding officer of the redcoats in the battle of Naragund, deceives Bhaskararao by “unexpectedly preponed” (Naikar, 2001, p. 118) attack. These confrontational policies are reflective of the deceitful disposition of colonizers. Throughout the narrative, Naikar is found prone to prove the unprincipled proclivity and “the opportunistic behaviour of the British rulers” (2001, p. 233). Neither their leaders nor the soldiers have any consideration for uprightness or honesty.

The villainous and malicious approach of the English has been criticized by making the common citizens express their impression that “the Britishers are a very vindictive race” (Naikar, 2001, p. 175). They persecute the innocent people through gallows and guns on the basis of their dubious considerations. Criticizing the inhuman carnage, Bhimaraya blasts in a boisterous vein: “our country has been caught in the clutches of the Anglian *raksasas*” (Naikar, 2001, p. 64). These demons have no regard for the lives, religion, culture, and heritage of the natives. After sacking the state of Narargund, they “burnt all the valuable Sanskrit books and manuscripts” (Naikar, 2001, p. 135) of the library called Saraswati Bhandar. The burning of the books is a superlative instance of their purposeless savagery. They do not let even their native supporters, Pant and Babu, go scot-free. While rotting in the cell, they contemplate about the “treacherous” and “the malicious nature of the British officers” (Naikar, 2001, p.228). These different cases aptly amplify the wholesale spitefulness and cruelty of the English.

The colonizers are callous monsters who prefer pastime over the lives of the natives. Lieutenant Thomson, the Police Superintendent, comes to know about the “severe famine” (Naikar, 2001, p. 74) across Dharwad district. But he ignores the extremity of the masses and decides to visit the village Melodi “for hunting” (Naikar, 2001, p. 74). When he reaches the village, he becomes aware of the predicament of them many of whom have “died of starvation” (Naikar, 2001, p. 74). But instead of feeling the agony of the poor people, his inhuman apathy makes him “disappointed about the cancellation of the hunting programme” (Naikar, 2001, p. 76). This inhuman insensitivity creates the sense of frustration among the compassionate Englishmen like Mr. Meadows Taylor, the English teacher, who incriminates the English for “killing innocent people under the pretext of maintaining peace” (Naikar, 2001, p.

91). He denounces them for having “wrought havoc with the life of natives” (Naikar, 2001, p. 92). So, the British brutality is marked with heartless indifference to the miseries of native masses and all-encompassing carnage.

Another admonition to the social malpractices of the English is embedded in the description of the ingrained perversity of their females. The erotic and inviting English females are nymphomaniac creatures with their “buxom” (Naikar, 2001, p. 87) bodies. These “nearly half naked foreign women” (Naikar, 2001, p. 87) have exotic influence on the modest Indian men. Naikar captures the erotic encounter thus:

Two young foreign girls in bright coloured skirts, they stalked towards Krishnaji Pant and Baniya Bapu, held their hands and gently drew them into dancing crowd. They said, “Come on dear ones, let’s dance”. Krishnaji Pant and Baniya Bapu felt shy and embarrassed at the strange invitation... (2001, p. 87).

The willing surrender, rather imposed obtainability, of the girls is startling for Bapu and Pant who have been exposed only to the Indian coyness. They feel “shy and embarrassed at the strange invitation” (Naikar, 2001, p. 87). Especially, the perspiring Pant is hypnotized by the “mischievously” (Naikar, 2001, p. 87) rendered smile, “cat-eyes” (Naikar, 2001, p. 88), and “contours of swirling body” (Naikar, 2001, p. 88). This is the stereotypical Occidental representation of the alluring and surrendering western women who are always inclined to satiate their carnal appetite. This blunt shamelessness on the part of supposedly civilized females is inconceivable for the native males who have always experienced the dignifiedly austere behaviour of the local ladies.

However, there are infrequent instances of humanity among the cold-blooded English circles. The soldiers who come to interrogate Krisnarao about Ramarao are “quite good and sober by nature unlike many other soldiers” (Naikar, 2001, p. 172). Similarly, in the case of Govindarao, the English judge at Naragund exhibits

unexpected generosity and humanist propensity that is “normally unheard of so far in the British administration” (Naikar, 2001, p. 182). Another genteel character is that of Mr. Meadows Taylor, the tutor of Raja Venkatappanayaka, who is infuriated on the injustices of the English in India. At the fall of Surapur, he starts “to sob loudly” (Naikar, 2001, p. 92) for his “beloved disciple” (Naikar, 2001, p. 92) who has been burnt in the British colonial crucible. These few characters appear to be the stars in the unholy dark and darkening firmament that envelops the colonial territory. Furthermore, the unlikeliness of these characters has been emphasized more than their humanity.

In a nutshell, Naikar (2001) has infused the English personae with villainous and perverse, also the pervert, characteristics. Their presence is disgusting, practice looting, and dealing duplicitous. They are the incarnation of villainous deportment and brazen brutality. They indulge lasciviously in the pervert females without having the sense of social sobriety and moral receptivity. The rarity of the humane humans among the English characters is an evident aspect of Naikar’s characterization of the Other. There are few dissenters to the brutish British behaviour but they have been eclipsed by the mainstream monsters. Thus, the British character has been attributed various vicious traits and tendencies.

#### **5.1.4 Indian Social Structure**

Naikar’s novel (2001) depicts persuasively the Indian civilization as a consummate and sophisticated one containing necessary paraphernalia for the social progression and cultural evolution. The Indians are not living like the unwanted excrescence on the surface of the aglow globe instead they mark the significant civilizational signpost in the human history. They have heritage to be preserved, prosperity to be secured, history to be retained, and aspiration to be actualized. The

narrative presents proudly the cultural richness and civilizational sophistication of the Indian society.

They have their government system with benevolent and aspiring kings who embody the qualities of leadership, generosity, justice, chivalry, and dignity. Monarchies are prevalent but the unwritten law is entrenched in the concept of justice. They strictly adhere to “the tradition established” by their wiser “forefathers” (Naikar, 2001, p. 16). The kings have the councils of the wise and specialist people who help him in smooth sustenance of the system. Naikar (2001) has depicted, or created, an ideal monarchy and just system in the Indian state of Naragund. There the people are being ruled by “their beloved king Bhaskararao” (p. 167) who is being assisted in governance by “their beloved minister” (p. 202), Raghunatharaya. No institutional vacuum is there wanting to be filled by some foreign force. Thus, the English colonialism has come to destroy the smoothly running Indian monarchies. The colonization is not the improvement of the government system from bad to good instead it is the deterioration from the best to the worst.

Religion, with all its sanctity, is an indispensable part of the lives of the Indian masses. The region is marked with pluralistic religious affiliations: Hinduism, Islam, Sikhism, and Bhudhism. The fictional world, claiming to be archival and realistic, created by Naikar (2001) presents several religious factions living in ideal harmony without reciprocal interventions and conflicts. Nanasaheb, the Hindu Brahmin king, writes to Bhaskararao explaining the purpose of the revolution: “I have been commissioned by God to punish the kaffirs annihilating them and to re-establish the Hindu and Muhammadan kingdoms as formerly” (Naikar, 2001, p. 53). Here, he characterizes the Hindus and Muslims, through the pronoun *our*, as allies who have been coexisting. Now, they take enthusiastically up the joint venture against the

tyrannical colonial clutch of the British. The exclusion of the Muslims from kaffirs, in the Nanasaheb's rhetoric, is the signification of the religious concord among the Indians. This tolerant stand, regarding religion, of the prime purveyor of the revolutionary sentiment is an important indicator of the social sophistication of the Indians.

The adherence to traditions and mores is considered the utmost priority of people. These customs are deemed to be the essence of the evolutionary development of civilizational sense through the centuries. The Indians take any intrusion into their traditions to be an unjust temptation and intolerable tempering. For example, when Bhaskararao has been denied the traditional right of adopting a son to inherit his kingdom, he becomes furious and denounces the English for denying them "the privilege of adoption" (Naikar. 2001, p. 44). It is a horrendous hindrance to stop him from pursuing the traditional path for continuation of the monarchy. Furthermore, the social roles, privileges and responsibilities, of the different strata have been clearly defined and carefully practiced. Appasaheb's words remain representative for the collective consciousness of the natives: "our duty is to continue the tradition established by our forefathers" (Naikar. 2001, p. 16). So, they follow the "holy custom" (Naikar. 2001, p. 200) from mother's womb to that of nature, tomb.

Military is the backbone of any kingdom which maintains its autonomy and independence. Bhaskararo's is a fierce force being commanded by brave commander "Kulkarni" (Naikar. 2001, p. 90). The soldiers are not the inexperienced militia instead the "seasoned fighters" (Naikar. 2001, p. 101). Naikar (2001) describes their discipline at the time of the arrival of their commander: "all the soldiers hurried into their platoons and stood in an orderly fashion" (p. 16). Also the strategic dexterity has been exhibited in the surprising attack to capture Manson. Even during the battle to

secure Naragund, they have shown adroitness to propel the attack of the enemy but the treachery, coupled with the incompatibility between the numbers, ruin their defense. In combat with the pertinacity and proficiency of the soldiers like Nayaka, the redcoats find themselves “exasperated beyond measure” (Naikar. 2001, p. 129). All this imply that the confrontation between the Indians and the English is not between a mere militia and a professional force rather both sides are equally skilled, though unequally equipped.

Culture has its roots, etymologically and pragmatically, in cultivation, the agricultural practices. Naikar, in the novel (2001), takes the theme of cultivation and preservation within the Indian context. The Indian land has been described to be highly productive from the agricultural perspective. Only in “Navalagund, Naragund, Gadag, and Ron” (Naikar. 2001, p. 71), the crop of cotton has been grown on “one hundred thirty-five thousand acre of land” (Naikar. 2001, p. 71). Besides the crop of cotton, “jowar and wheat are abundant everywhere” (Naikar. 2001, p. 45) in the Indian state of Naragund. All of this is not a wild bounty but properly planned cultivation by the skillful farmers. Additionally, these yields are carefully preserved for maximum utilization. The king of the state, Bhaskararao, is cautious about the “preservation” (Naikar. 2001, p. 46) of the production and discusses the issue with Gangadhar, a cereal dealer. These details prove the productivity of Indian lands and people’s propensity to preserve the production through proper planning. This agricultural sophistication is emblematic for the cultural refinement.

Among the array of civilizational markers, mythology is always an important indicator of the collective consciousness and social sagaciousness. Though fictitious in its particularities, its essential undercurrent is wrought with wisdom and embedded in practical experiences. India has one of the richest repositories of mythological

corpus with its amazing mazes, luring labyrinths, mesmerizing mantras, and stupendous sagacity. The novel (2001) contains and introduces intricate hierarchy of deities, religious rituals rooted in myths, numerous mythological allusions, parallels, and Sanskrit words with mythological connotation. The novel begins with an anecdote about the construction of the temple of the god of Naragund, Lord Venkatapati. It includes the narration of the event when the Lord helped them “in the guise of a cowboy” (Naikar. 2001, p. 12). There is mentioning of “the sacred sound” (Naikar. 2001, p. 233) in Kashi, “Yamaray” (Naikar. 2001, p. 168), “Navatri” (2001, p. 261) etc. All these are the suggestive allusions to various sacred narratives cherished by the indigenous people. So, there are messiahs, miracles, morals, mantras, and meandering mythological mentions.

Architecture and sculpture are believed to be the symbols of sophistication of social order. The Indian temples and idols embody not only the religious fervor but also the aesthetic brilliance of the natives. *Kashi* has been introduced as “the city of countless temples” (Naikar. 2001, p. 233) which creates an impression of the architectural excellence. Several impressive idols have been mentioned in the text. The temple in Naragund is also the architectural masterpiece completed speedily with “ritual discipline” (Naikar. 2001, p. 15). The idols of “Lord Venkatapati” (Naikar. 2001, p. 15) and “Lord Venkateswara” (Naikar. 2001, p. 134) have been laden with jewels and golden ornaments to consummate the embellishment of carving. The architectural and sculptural artifacts are considered symptomatic of the artistic sense and skill of society.

Food and cuisine are important symbols of the sobriety of the cultural sense and mannerism. Their eating is properly scheduled: “breakfast” (Naikar. 2001, p. 241), lunch, and “dinner” (Naikar. 2001, p. 155). Their food is hygienic one containing the

items like vegetable, milk, and fruits. There is also the trend of having light refreshment at night with “*pan*, betel, lime, cloves and cardamom” (Naikar. 2001, p. 13) which are served with proper decorum of dining manners. Even the English soldiers have been described to be fond and appreciative of “the delicious native food” (Naikar. 2001, p. 32). These details about the norms of eating and cooking throw light upon the structured nature of the society.

Contrary to the malevolent colonial misrepresentation of Indian society as an anarchic or chaotic one, Naikar (2001) presents the cultural constants and the personal variables of the dynamic society contriving the complex web of ethnicities, regions, linguistic groups, and dynasties. He has meticulously explicated all the integral aspects of the sophisticate society: government, religion, traditions, social strata, military, cultivation and preservation, architecture, sculpture, and cuisine. The portmanteau culture of the Indian people has been portrayed properly. The social fabric is shown to be plausible, if not laudable, sustaining millions of people for centuries.

### **5.1.5 Scenic Beauty of the Indian Territory**

Naikar’s (2001) India is not an arid heath devoid of the ecological, geographic, and environmental exquisiteness. Rather, it has been bestowed by the benevolent nature with visual feasts through enchanting landscape, blazing sun, starry nights, showery clouds, euphonious birds, tactile stimuli of soothing breeze, and meandering rivers. The paraphernalia of an ecological utopia and romantic pleasance has been provided to the area. All these natural bounties intricately coalesce to bedeck the Indian terrain and give the blush to the majestic goddess, metaphorical, of the East.

Naikar begins the novel by invoking the grandeur of the land of Naragund: “the sturdy hill of about eight hundred feet had the grand look of a sleeping lion” (2001, p.

1). The sense of splendor and majesty implied in the *grand look* is an explicit one. The comparison culminates where the geographic landscape tantamount to the image of lion, the symbol of glory. The territorial sublimity of the state of Naragund has been suggested through the comparison with the zoological icon of superiority, lion. From the beginning until the end, the surrounding remains soothing. Another description of the scenic beauty is found when a walk of Bhaskararao Bhave, the king of Naragund, with his friend Gangdhar, a local merchant, is recounted. They walk through the state discussing different issues:

They walked another mile and sat on a huge, flat rock. The purple and rosy clouds were slowly drifting in the eastern sky. The regaling wind was blowing gently. The cuckoos in the distant trees were cooing melodiously. Bhaskararao seemed to have lost himself in observing the beautiful nature around him. (Naikar. 2001, p. 45)

The Wordsworthian cuckoo is found in the Indian region with its enchanting symphonies and mesmerizing melodies. The kinesthetic image of the *drifting clouds* coupled with the visual one stimulated through *purple* and *rosy* suffice to generate the impression of moving in a romantic orchard. The sense of being transported has been reinvigorated through *the regaling wind* which pushes *gently*. The description invokes aesthetic appreciation and sensuous laudation on such serene surrounding where harshness is debarred.

Bhaskararao's visit, along with his escort, to Kolhapur to attend the conference of the kings called by the Political Agent, gives Naikar room to relish with the natural beauties of the area: "they were really invigorated by the fresh breeze of the morning. Their eyes feasted on the trees, creepers and rocks of bewitching colours (2001, p. 38). The fresh breeze is there to sooth them while the botanic and geographic phenomena providing them with the visual raptures. Here, the healthy atmosphere is

in absolute conformity with Bhaskararao's optimistic outlook and dignified demeanour during conference. Similarly, at the end of the novel, Bhaskararao comes to Naragund in the guise of a *sanyasi* and relishes the sight of the "rosier" (Naikar, 2001, 248) sky.

The force of freedom-fighters, led by Visnu Kulkarni, faces enchanting atmosphere at Avaradi. They have come to attack and annihilate the sleeping soldiers of Manson. There they have found "Crickets" are "singing their continuous chorus in a lulling tone" and "Stars" are twinkling "in the sky without any dimness" (Naikar, 2001, p. 103). The bright stars in a cloudless sky signify the natural support for the fighters who are going to have a sweeping victory without substantial hindrance because the Manson's soldiers are sleeping unaware of the approaching hazard. The *lulling tone* of crickets' chirping is military band for the Kulkurni's warriors and lethal lullaby for Manson's. Kulkurni comes and captures the enemy without disturbing the soothing surroundings.

Naikar (2001) has displayed, or discursively devised, India's beautiful face through attribution of the various archetypal appealing dimensions. He manages the "pleasant breeze" (2001, p. 115) across the India throughout the novel. The birds keep on singing euphonious notes, clouds keep the soothing umbrella above heads to stop the scorching sun, starry nights serendipitously support the traveller, and landscape lies before the eyes with its bewildering beauty. These entrancing scenic beauties are scattered in different regions of the country. He implies through the mesmeric delineation of the milieu that non-human phenomena of Indian are as fascinating as the human one. Thus, Naikar's India, a beautiful place, provides a sharp contrast to the colonial fictional envisaging of the region as a seared area without anything attractive.

### 5.1.6 Failure is Tragedy

The revolution happens to be a fiasco for the Indians who fail due to the multiple reasons ranging from the in-group treachery to the opponents' maneuvering. The fall of Naragund and defeat of Bhaskararao Bhave is "the most unexpected tragedy" (Naikar, 2001, p. 130) for the people of the region. The true tenor of the tragic predicament of the natives is beyond perception. As a result of the defeat, the persecution proceeds blindly and the English wrath is unbound. Naikar (2001), being the voice of the natives, depicts the post-revolution quandary with pure pathos and disgoring despair.

Sankara Bhatta gives his life, an instance of sheer devotion to the cause and country, by impersonating Bhaskararao to manage their hero's survival. Bhaskararao befools the British but finds himself an insignificant wanderer, the deriding deterioration from the unmatched warrior, roaming nomadically from place to place: Nepal, Kashi, and finally Vasai. Viewing the appalling condition of the glorious king, one of his companions exclaims:

O Lord Venkatapati, what's this? The king who protected thousands of people, who fought for his religion and kingdom is lying here like a beggar in the most pathetic condition. O Lord, should you not open your compassionate eyes at him and show him your grace? (Naikar, 2001, p. 206)

The invocation has been articulated in anguish and enforced with rhetorical questions. It communicates the magnitude of the collapse and corrosion caused by the defeat. The protector of whole the kingdom has been transformed into a paltry person roving to secure his miserable life. The heavenly Lord is being invoked to arrange the reinstatement of the worldly one. He himself is not heedless to the disastrous change and laments his plight:

But I do not want to die like that. I, who used to feed countless people in my palace, am reduced to begging for a bare meal now! I, who used to wear silken slippers and walk on embroidered and silken carpets, am reduced to tread the prickly path in forest now. (Naikar, 2001, p.204-205)

He describes elegiacally the repercussions of the “tragedy” (Naikar, 2001, p.205) that has taken his kingdom and turned him into a weak vagrant. His revival from the drastic plight would be nothing less than resurrection. The pathos located in the words of the complaining-cum-imploring king is heart rending. His fall is metonymic indication of the collective collapse, that is, individual’s tragic trajectory representing the national one.

The Malcolm’s devious victory over the forces of Naragund entails the lamentable loot by the victorious, also the Victorian, soldiers. The British are “overjoyed” (Naikar, 2001, p.133) and obsessed with “looting the houses of the natives” (Naikar, 2001, p. 133). The soldiers keep on barging and rummaging “greedily” (Naikar, 2001, p. 134) the houses throughout the city. Even they “dig the floor of the deserted houses for the possible hidden wealth” (Naikar, 2001, p. 134). “The enormous wealth of Naragund” has been “looted within a couple of days” (Naikar, 2001, p. 134). They have not spared “the temple of Lord Venkateswara” (Naikar, 2001, p. 134) by breaking the golden idol and pillaging the treasure “buried beneath the holy shrine” (Naikar, 2001, p. 135). Such exhaustive loot is having root in the frustration of the English soldiers for whom the native resistance is a terrible offense. In this way, as the punishment, the victorious vandals have ransacked and plundered the city inexorably.

Not only the economic sweep but also the massacring machine is moved to compensate the crimes of the mutineers. The carnage has been precipitated throughout

India after the defeat of the revolutionary leaders. The detestable persecution continues under the mask of mock-trials of the so-called culprits. Naikar narrates:

The natives simply did not know when their turn would come for trial or death-sentence. Eagles and owls gathered in the city of Naragund to feed themselves or sing their sepulchral songs. Hence the natives developed an unprecedented kind of *vairagya* and realized the utter meaninglessness of their lives. (2001, p. 167)

The slaughtering contraption works and the melancholic milieu makes the miserable natives experience the anguish of nothingness and hopelessness. The decimation is ruthless and people are being killed by the British troops “out of mere suspicion” (Naikar, 2001, p. 168). The procedures of persecution exhibit appropriately the vehemence of atrocity being practiced:

They would either hang them to death or feed them to the canon fire. Every day the wayfarers could see at least four to six dead-bodies hanging from the gallows or eight to ten dead-bodies hanging in front of the canon bars. (2001, p. 175)

These atrocities disseminate the sense of aversion among Indian about the English. They start believing the English to be the “vindictive race” (Naikar, 2001, p. 175). Under the spell of dejection, they implore to God to help them: “He [God] would never allow injustice to continue for long” (Naikar, 2001, p. 167). Having betrayed by the material means, they refer their case to the transcendental power to deter the devastation.

The transfer of rule from the native king, Bhaskararao Bhave, to the foreign force, the British, is despised by the native people. They have been, and would love to always be, under the munificent monarchs of their own race than to be degraded by the foreign *farangies*. Naikar depicts the despondency and apprehensions of the Indian regarding the Raj:

Gloomy clouds seemed to surround the whole kingdom of Naragund. The natives were scared of the new British administration started at

Naragund in place of their beloved king Bhaskararao as they feared that they might be arrested any time for any or no reason. (2001, p. 167)

The regret for the forfeit of the prosperous past and trepidation about the mistreatment in future from the British rulers are squashing them. The foreboding of the maltreatment from the English, which would be in diametrical opposition to the generous conduct of their previous kings, is making them palpitate. The juxtaposition is explaining the unbridgeable lacuna created by the colonization.

In brief, Naikar (2001) presents the failure of the revolution, throughout India, as a national tragedy which entails disastrous ramifications. It is, in words of Svaitribayi: “carnage and bloodshed, tragedy and loss” (Naikar, 2001, p. 15). The formal Raj ensues, that is to linger for 90 year period, the war making Queen Victoria the monarch of India by abolishing the proxy regime of the East India Company. The ruinously ironic result of the unyielding efforts shatters the sanguinity of the natives and makes them surrender to the devastating despondency. All the icons of *Azaadi* have been extirpated ferociously: Nanasaheb, Bhaskararao, Mughal king, Venkatappanayaka, and many more. The predicament aggravated by the proceeding persecution and the massacre in the name of trials. The post-revolution carnage is the apex of the colonialist cruelty and the British butchery. Naikar (2001) epitomizes Indian sentiment in Govindarao’s words: “once upon a time we used to enjoy all the honour and glory in our own kingdom” (Naikar, 2001, p. 38).

To sum up the analysis, in the novel, Basavaraj Naikar legitimizes the revolutionary struggle unambiguously with nationalist zeal and anti-colonial resentment. The benevolent British of the English discursive domain have happened to be the brutish British in the Indian textual territory. The mutineers of the colonial fictional world have been characterized as freedom fighters struggling for the

sanctified goal of liberation from the cruel colonial clutch. The narrative presents the revolution as a legitimate, rather required, struggle to banish the brutish British from India. In short, Naikar (2001) has demonstrated and corroborated the pro-revolution Indian approach to the tragic events of the conflict of 1857.

## **5.2 The American Fiction Regarding the Revolution**

The revolution for liberation from the British rule has won an enthusiastic acclaim among the Americans and found sensational responses in national and nationalist writings. Middlekauff's account of the revolution, entitled as *The Glorious Cause*, is an unequivocal expression of the national pride with reference to the auspicious event that "would make America a thriving nation" (p. 246, 1982). Ferling (2007) is elated to declare the victory in war as "almost a miracle" (p. 573). Though the existence of the Loyalists among Americans, at the time of revolutionary struggle, cannot be denied, the officially received version is that of Patriots who voiced the cause of freedom. Furthermore, even Loyalists are not totally blind to the fruition brought by freedom. For example, Ward (1999), despite his Loyalist predilections, acknowledges that "the war opened vistas for new opportunity" (p. 244). So, the revolution remains at centre of the American nationalist rhetoric and historical discourse.

The American fiction produced in the post-revolution era has exhibited diverse responses to the revolution. The fictional rhetoric exhibits the mutual rift among the different American factions on the question of freedom. As Ward observes: "most estimates place one-third of Americans as loyalist, one-third on the fence, to be swayed by whomever was winning, and one-third rebel" (1999, p. 35). Robert Allen has enlisted the scores of works produced by Tories in his *Loyalist Literature* (1982). Roberts' *Oliver Wiswell* (1940/ 1999) remains classic among the many Loyalist fictional representations of the revolution. It portrays enthusiastically the heroic

adventures of the Tories during the combats. On the other hand, many of the patriot novels have been produced to glorify the revolution. For example, Cooper's *The Spy* (1821) exhibits patriotic zeal and Sedgwick's *The Linwoods* (1835) traces the welcome transformation of a Loyalist into Patriot. Thus, American fiction is wide-awake to the factual rifts among different groups of the nation.

In the study, American Patriotic Fiction is being taken as the mainstream literary representation and the Loyalist novel is being put in the periphery to be considered as the alternative one. The rationale behind the preference is that the Patriotic literature manifests the fact of American being a separate nation with their ideals and aspirations. To borrow Tariq Rahman's statement about the nature of Pakistani Literature in English, the patriots have "toed the official line" (2015, p. 281). Contrariwise, the Loyalist literature takes the revolution to be a civil war in which *an english* rebels against *the English*. Thus, to view the chasm and conflict, the former is the suitable site because the latter keep on harping about the obsolete associations of the colonial past. So, the study *justly* ostracizes the loyalist fictions as they themselves were *unjustly* put to "ostracism" (Ward, 1999, p. 35) by the Patriots.

Shaara's *The Glorious Cause* (2002) aptly represents the American nationalist version of the revolution. The novel contains the paraphernalia to project the nationalist rhetoric of the country. It idealizes the heroic revolutionaries like Washington and Franklin and establishes the legitimacy of the demand of independence from the monarchy of King George who has neither the moral ground to rule nor the progressive agenda to entice the Americans. The vigour with which the American Continental Army, led by Washington, managed the messianic mission has triggered Shaara to relate it enthusiastically. Thus, it provides a suitable sample to

study the fictional embodiment of the nationalist sentiment apropos the revolutionary war.

### **5.2.1 Rationalizing the Revolution**

The novel ratifies the revolution by attaching the sense of moral indispensability with it and corroborates clearly the rationale, process, and outcome of the struggle that engendered the nation out of colonial chaos and cruel clutch. The title of the novel epitomizes the élan with which the nation approaches the auspicious event, *The Glorious Cause*. The theme of legitimacy and glory of the revolution is embedded in narration of events and projection of characters. The constituent elements of the fictional fabric – historical details, characters, theme, and point of view – have been grouted with the material kneaded with nationalist vigour.

Conviction about the correctness of the *Cause* of the cataclysmic crusade constitutes kernel of the argument in favour of the revolutionary fervour. The conflict has been designated as the “war of independence” (Shaara, 2002, p. 285), the national “mission” (Shaara, 2002, p. 67), and “the Revolution” (Shaara, 2002, p. 239). This nomenclature is an expression of the esteem that American nation holds for the struggle which marked their move from the colony to country. Shaara (2002) unambiguously praises the struggle and declares the fight be for the magnificent “cause of independence” (p. 38) and “liberty” (p. 127). All these references are substantiating the writer’s steadfastness regarding commendable nature of the struggle. His stance and sentiment about sacrosanct nature of the war is manifest in his naming of it.

George Washington, the herald of the heroic struggle, declares vociferously the catastrophic clash to be the “war about an ideal” (Shaara, 2002, p. 285). He claims to fight for the “the *cause* [that] cannot be defeated” (Shaara, 2002, p. 285). He voices

his stance by explaining that his stand is not for some personal programme instead for the protection of the American people: “all we asking them to do... is defend their homes” (Shaara, 2002, p. 83). Benjamin Franklin, another prominent participant on the revolutionary stage, also argues for the legitimacy of the revolution: “we are waging a war for our survival” (Shaara, 2002, p. 154). Representing the American nation in diplomatic domain, he stresses that it is the “principles for which we fight” (Shaara, 2002, p. 155). In the novel, Shaara is clearly toeing the mark of the revolutionary leaders. His passion in the rendering of the pronouncements of these paramount American leaders, the verdicts of approval of the war, shows his preference for the nationalist version of the events.

Exposition of the exploitation of the American colony by the British Empire is a powerful tool to rationalize the revolution aiming at bringing *coup de grace* to the haughty imperial control. Because the rejection of unjust paves the way for reception of just. Shaara (2002) has meticulously exposed the oppressive demeanor of the colonizers, the British. During a dialogue about the proceeding of the war, Franklin retorts to Admiral Howe’s claim about the benevolence of the King George:

You have sent out troops, you have destroyed our towns. You plan even now the further destruction of our nation. That is the true voice of your king. Forgive me, your lordship, but his actions speak far louder than your lordship’s words. (p. 38)

The coercion through military power and the resultant ruin refute, according to the spokesman of Americans, English diplomatic discourse and tricky talks. Franklin explains that the English goodness is discursive while their practice is marked with oppression. He reiterates his criticism of the callous character of the British government in his conversation with the English official, Paul Wentworth. He refers the exploitative policies of England in Ireland:

I have seen what your domination has produced! You do not cooperate, you do not create a marketplace. You take, your plunder, you strip the land of those goods which suit you. You return only misery and oppression! (Shaara, 2002, p. 258)

The meeting is taking place at Paris where British government is attempting to convince the American leaders to revoke their claim for independence and break ties with the French monarch, Louis XVI. The point of persuasion is that the American nation can share international supremacy of the Empire through cession and submission to the imperial centre. The incentive has been rejected by Franklin with the characteristic vivacity of the American leadership. He sagaciously explains his stance that the British should not expect naïve acquiescence from the American as the plunder of the Empire under the plume of grandeur is unveiled to the colonized countries. His reference to the predicament of the Irish people under the incessant extremities entailed by the British policies is a witty repartee to Wentworth's proposal of prosperity. As Irish continue to face atrocities, the Americans are supposed to suffer same in case of submitting to the snare being proffered by the British authorities. These two meetings confirm the conviction that the emerging nation is soaring under the aegis of informed and perceptive leadership.

The exploitative facet of the imperial administration has also been denounced categorically by Washington. He debunks the inhuman condescending attitude of the Empire and says: "they ignore that their armies have killed and maimed and distressed so many of us, and offer us a crooked and brittle branch from a poisoned olive tree" (Shaara, 2002, p. 303). Shaara has aphoristically put the Washington's ideas to expose the poisonous nature of the British rule which comes in the cover of auspicious agendas. The rhetorical device of polysyndeton, a syntactically deviant but stylistically subtle use of conjunctions, has been used to emphasize the gravity of the

monstrous activities of the English – like killing, maiming, and distressing the Americans – in the American colony. These records of the opinions of Franklin and Washington exemplify the clarity of the views of the American leaders about the malpractices of the Empire.

Shaara has presented the parties in a way that the moral superiority of the Americans on the basis of a legitimate cause redresses their military inferiority. Franklin concedes to Vergennes, the French Minister and representative of King Louis XVI, the inadequacy of the American military power to challenge the potent red coats: “we are a nation of amateurs, fighting a war against an empire of professionals” (Shaara, 2002, p. 155). But the strategic weakness becomes marginal due to the centrality of moral strength with which the American aspire to dismantle the Empire. Franklin makes clear the invincibility of the moral voice to Admiral Howe: “no army, no amount of destruction can silence that voice” (Shaara, 2002, p. 38). The combat is not to be reduced to a swords-versus-swords one instead it is more a virtuous-versus-vicious war. Thus, the American victory is not merely military in its nature but it is also grounded in the moral supremacy.

The novel takes the revolution out of the regional boundaries and transforms it into a transcendental metaphor of liberation for whole the world. Shaara (2002) has used the words of Col. Robert Magaw as epigraph to start his novel who claims the American cause to be “the most Glorious Cause that mankind ever fought in” (p. 1). Washington believes it to be an event that will “change the course of history” and “a revolution that could affect all of mankind” (Shaara, 2002, p. 268). When Von Steuben, the French commander, witnesses the vigour of the revolutionaries, he extols them highly: “this entire army is example of loyalty for the world” (Shaara, 2002, p. 282). These instances of the hyperbolic applause evidence the high claims of the

novelist about the colossal caliber of the American Revolution. He has looked upon the struggle as the epicenter for the proceeding anti-colonial adventures that produce a significant chapter of the modern history. Thus, the revolution has not been praised only with the personal panache of an American nationalist but also envisaged as a metaphor for universal quest for freedom.

So, the pivotal argument of the legitimacy of the revolution against the British Empire is vigorously appropriated into the texture of the novel. The honorific titles have been conferred upon the event, exploitative attitude of the imperial centre has been exposed, moral rationale for the revolution has been enunciated, and the universal stature of the struggle has been stressed. In the novel, the revolution has appeared as an auspicious initiation and powerful prosecution of the national striving to sustain sovereignty of the American people that furthered the cause of freedom across the world.

### **5.2.2 Anti-colonial Passion**

The novel is imbued with the anti-colonial passion and replete with the reverberations of resistance. It is marked with celebration of the collapse of colonization and glorification of the American manifesto of liberation. Jeff Shaara (2002) has set the tone of the text in his paratextual descriptions by tantalizing the ideal of freedom. The initiation of agitation at Boston Harbor has been voiced valiantly as “a hard slap at British authority” (p. iii). These kind of sentimental scourges for the deplorable and detumescent colonial rule are scattered throughout the novel.

Washington’s words voice the will of nation: “we are saying to England, your system does not work here. We will build our own system, and we *will* make it work” (Shaara, 2002, p. 285). It is an outright rejection of the universal claims of the

imperial projections of the English monarch. The determination to dismantle the English system is grounded in the conviction that it is a shackle for the American autonomy and threat for identity. The collapse of the English control will, according to Washington, result in evolution of the American one. In complete conformity with the collective aim, Franklin pursues, like Washington, his path with the awareness of the primary goal of winning “independence for a people”, the Americans, “struggling to throw off the yoke” (Shaara, 2002, p. 151) of the colonial subjugation. His discernment is evinced at this point as he conceives correctly the similarity between King George III, the English monarch, and King Louis XVI, the French monarch. Despite of French support for the American cause, Franklin is awake to the fact of likeness of the expansionist endeavours of the French and English monarchies. His perception of the French foreboding is accurate: “if the American were successful, the passion for independence might spread, and every monarch in Europe might suddenly find himself immersed in a revolution” (Shaara, 2002, p. 151). The triggering capacity for the revolutionary sentiment of the American resistance is supposed to be understood by the French who themselves are managing overseas empire. The diagnosis of the morbid mentality and exploitative measures is accurate. So, Washington and Franklin’s flux of thoughts and pronouncements have obvious anti-colonial colour.

Interestingly, a sign of the startling sagacity is found in the American consciousness of the time. The American ideal of freedom is not only resistant to colonialism but it is highly sensitive to the possibility of proceeding internal colonialism<sup>8</sup>. Washington ponders over the trepidation: “there is fear enough in Philadelphia that this army will vanquish the British, and then vanquish the congress itself” (Shaara, 2002, p. 176). The Congress is afraid that all their efforts may result

only in substitution of the masters and transfer of authority from the English King to the indigenous military monarchs. His conclusion of the deliberation is that “the American people are concerned that one tyrant will replace another” (Shaara, 2002, p. 388). In this regard, Thomas Jefferson has the clearest vision among his companions. He holds the conviction that “a permanent army”, though American, is “a potential threat to liberty” (Shaara, 2002, p. 404). The plausibility of the policy is unquestionable and the wisdom of the architects of the American vision is indubitable. This skeptical attitude towards the concentration of power and adamant adherence to the devolution of authority is reflection of the cult of freedom being nourished by the novice nation.

Another anti-colonial feature of the text is to be found in its typographical rendering. Throughout the novel, Shaara (2002) has avoided completely capitalizing the initial letter ‘e’ in the word empire with reference to the British overseas regime. The text is replete with the instances of this typographical tactic: “the empire” (p. 288) and “the British empire” (p. 356). The stylistic strategy is in consummate conformity with nationalist stance of resistance to the imperial centre. The lowercase for the empire’s ‘e’ is expression of the degeneration being attributed to the self-claimed sole sovereign of the world. This textual aspect bespeaks not only Shaara’s postcolonial panache and anti-colonial character but also his affinity with the national position on the nature of the British unjust rule over the American land. Thus, on this point of capitalization, the formal pattern reinforces the thematic dimensions of the text.

Thus, Shaara has given resounding expression to his anti-colonial thoughts and emotions. The colonial control of the English forces has been condemned, the possibility of the internal colonialism is realized and deplored, and the symbolic

resistance through textual maneuvering has been shown. So, this unmistakable gusto for liberation and disgust for colonization present pertinently the picture of postcolonial passion grounded in the nationalist aspiration. These qualities make the novel merit to be entitled a true postcolonial and counter-discursive text structured on the pivot of anti-colonial ideals.

### **5.2.3 Glorification of the Revolutionaries**

The novel is marked with praise of the military and political pundits of the American struggle for liberation and appears as an assemblage of encomiums about the revolutionary figures. Shaara has used highly eulogistic language, often falling prey to the hyperbolic expressions, to extol the leading figures of the fight against the imperial rule. An array of the ideals has been introduced with the conviction that “these extraordinary people *must* be remembered” (p. ii). They have credited with the creation of the nation: the “individuals, whose sacrifice and dedication secured the existence of this nation” (p. ii). So, Shaara is clear about the contribution of the national heroes to the national cause.

George Washington is the most towering figure in the fictional narrative of the revolution. He is the leader who has “inspired their nation, shocked their enemy, and changed the war” (p. 146). His undaunted endeavours, selfless service, and leadership quality have paved the path to triumph against a powerful foe. The inspirational motto of the aspirational leader is that “optimism is to be admired” (Shaara, 2002, p. 57). In the dire time of despondency, the American Spartacus is found to instigate his soldiers with vigour: “no cause that was ever worthy was without its turmoil, its trials, its hopelessness” (Shaara, 2002, p. 110). He is far away from being the tribute-thirsty general. His speech after the victory at Trenton is reflection of his greatness as a true commander:

No army rises to greatness by the starch and finery of its uniform, no victory relies on the decorations that drape the chest of its commander. The victory you won on this ground was won by every man in this line. You won this fight for your wives, your homes, for your country. (Shaara, 2002, p. 127)

He is not delimiting the credit for the success to himself instead he extends it, with unmatched generosity, to all the soldiers who have fought the battle. Being the commander in chief of a poor army, his indifference to the shallow pomp of uniforms and decorations is the symbol of sagacity. Furthermore, the heroic victory is transformed into patriotic effort connoting the sense of collectivism. They have fought for nothing but nation that makes the struggle an equally shared adventure by all the revolutionaries. The personal safety is being maintained through national security, that is, autonomy of the nation ensures the prosperity of the individuals. This notion of preference of national cause over personal one finds expression at many places. For example, during the fight around Delaware River, he is ready to surrender to the option of Congress replacing him with someone else: “it is the goal that will matter, not who carries the torch” (Shaara, 2002, p. 230). This shows the level of sheer devotion with which the man continues to serve the cause of his nation.

Washington’s wisdom and greatness is evident not only in his words but also in his deeds. He is a brave and courageous general who leads his soldiers from the front. For example, he hazards his life at Princeton by going into the face of the English bayonets. But when advised by his subordinates to be careful about his safety, he responds daringly: “a commander must lead his men” (Shaara, 2002, p. 143). His dedication to the dream of nation is making him oblivion even to safety of his life during the war. He is the man who, as Shaara (2002) summarizes his life, has “suffered and endured and triumphed” (p. 496). He has actively participated to materialize his proposal and plan of pushing the British force out of America. Thus,

the American nation owes a lot to the general whose struggle has safeguarded and sustained the cause of liberty.

The counterpart to Washington in the diplomatic domain is Benjamin Franklin, “the most famous American in the world” (Shaara, 2002, p. 151). Shaara acknowledges him as “an icon, the consummate American, a symbol of a dynamic people who would throw off their chains” (2002, p. 158). He manages all the international support through his diplomatic excellence exhibited during the days at Paris: “If Washington had his struggle on the battlefield, Franklin must still wage a different war at Versailles” (Shaara, 2002, p. 240). Had there been no Franklin, there would have been least chance of the American success in the war against a powerful army of England. He is the man who has coupled the meager militia of the American colonies with mighty force of French, the traditional and potent rival of the British Empire.

His passion for the national sovereignty is obvious in his dealing with the French and English delegations. Never to be found compromising the integrity of the nation in making, he proceeds with pride and deals with courage. For example, Edward Gibbon is described to be on his visit to France when Franklin is also there busy in his negotiations for the required collaboration. Gibbon’s lecture is scheduled in the hall of the same hotel where Franklins is lodged. The French receptionist is happy on the serendipitous happenstance and proposes a meeting between both the renowned people. Franklin approves the idea of the meeting wholeheartedly unreserved by the political grudge. But Gibbon reciprocates with unexpected discourtesy and denies the possibility of any meeting due to the prevalent political predicament. In response to the condescending rejection of the meeting by the famous British historian, he writes to him with wisdom and vigour:

*I admire your previous work involving the fall of Rome, I should like to offer, that when you take up your pen to write the Decline and Fall of the British Empire, I shall gladly furnish you with the ample materials in my possession.* (Shaara, 2002, p. 237)

Instead of feeling embarrassed over impish indifference of Gibbon, he gives him a confident quibble. These words are the confident prediction of the collapse of the British Empire caused by the Americans. His nationalist pride and puncturing quip for the Gibbon's vanity are unmistakable in the note. Thus, Shaara has sketched Franklin to make him lovable for his nationalist position and diplomatic excellence with which he has communicated the call of cause to the world.

Another glorified hero is Nathan Hale who sacrifices his life for the accomplishment of the national mission. In acknowledgment of his national service, a full chapter is named after him. The mission that costs his life has been narrated with the touch of pathos coupled with reverence. He is on a spying task after the fall of New York from the hands of Washington's force, the Continental Army. His espionage comes to the knowledge of the red coats who decide to hang him under the charge of treason to the King George. But instead of regretting and lamenting, the man makes heroic move by embracing the death courageously. At the time of persecution, his heroic words frustrate the haughty colonizers: "I only regret... that I have but one life... to loose for my country" (Shaara, 2002, p. 69). He loses his life without losing dignity. He is the representative of all those unsung heroes who have sacrificed their lives for the formation of the nation and remain in the margin of history alongside the central figures.

Besides these focalized heroes, many other participants<sup>9</sup> of the struggle have been praised for their military, diplomatic, and financial services to the nation: Daniel Morgan, John Adams, Horatio Gates, Silas Deane, Robert Morris, Tench Tilghman,

Alexander Hamilton, John Sullivan and many more. All the prominent and marginal fighters receive the due accolade in the novel. Their portrayals are reflecting the reverence with which they have been approached and envisaged. They have been made to stand as the symbols of glory and prestige in the fictional world of Shaara which is reflection of the national vision.

#### **5.2.4 National Pride**

Although the novel narrates the events of the time when the American nation was in its formative phase, the sense of national pride is conspicuously visible in articulations attributed to the characters representing the American voice. It counters the idea that attachment to the Empire entails splendor and magnificence. Contrariwise, it proposes the adherence to autonomy, craving for liberation, and pride in freedom. Nationalism is pervasive and patriotism is projected in the novel. This consummation of the nationalist passion at the time of initiation is expression of the resolution that has generated the revolution.

Nationalism is manifest in Franklin's proud proclamation that "no nation on this earth has accomplished what America is attempting to do" (2002, p. 155). He purports the unprecedented nature of the struggle of the Americans who have aspired for freedom. His boasting about the American nation is not confined to its moral rectitude but the sense of having a compelling military power also finds way in his words. While conversation with Lafayette about the context of the revolution, he says with starkness:

It both amuses and distresses me that until our ships appeared in their waters, some European governments considered America as some strange mythical place. It is a peculiar notion that my country was little more than a rumor until our flag appeared from the masts of warships" (Shaara, 2002, p. 365)

He traces roots of the recognition of their cause not in imploring diplomacies instead in crusading warships. His intention is ostensible that indispensability of the acknowledgment of the American presence is not rooted merely in the uprightness of its demands but the forceful military is scaffolding the commendable cause. The courage of his nation, not merely the support of other countries, is regulating the reception of their cause. This bragging about the Americans' forced emergence on international scenario, especially in front of the Frenchman, brings forth the blatancy of the nationalist pride.

The nationalist zeal has found a marked expression in Washington's rhetoric, too. He avers his ideas about the confrontation of the American and British in an uncompromising manner by announcing rejection of the English system and proposing the American alternative: "We will build our own system, and we *will* make it work" (Shaara, 2002, p. 285). He is absolutely unwilling to yield to the idea of the superiority of the English structure and presents the prospect of a purely American system with the emphatic *will* signifying the unyielding will. The determination with which he proposes the replacement of the established Empire with a nation-state in making is result of his enthusiasm for the American ideal of evolving an autonomous system. Shaara has depicted flow of General Washington's cherishing thoughts about the bafflement of the British in the context of the wondrous victory at Yorktown: "the sting of defeat must be unbearable to a monarch who so believes in his perfect superiority (2002, p. 492). The pride of having thrown the Empire out of the American land is present instantaneously in the flux of Washington's consciousness. He is completely awake to the herculean nature of his accomplishment that makes an astonishing addition into the historical record of the historic happenings. After turning the world upside down, he, being an American, is in

position to look upon the beaten British with their characteristic condescending manner. The thought of anguished and agonized English monarch is luscious for him and he is guzzling every iota of the fruit of success.

In short, Shaara has fictionalized the historic moment when “America had earned its rightful place as an independent nation” (2002, p. 494). His celebration of the rightfulness of the revolution and ensuing independence is obvious throughout the text. He has chauvinistically outlined the characteristic qualities of the nation: righteousness, liberty, simplicity, unity, integrity, and cosmopolitanism. These are the defining principles and precipitating notions which have contributed to the formation of the nation. The expression of the pride in American nationalism is coupled with repudiation of the British spurious supremacist slogans. Thus, idea of the autonomous existence has been cherished and dangling from the British Empire is presented to be as degradation.

### **5.2.5 Condemnation of the Colonizers**

Denunciation of the colonizers, the English, is directly proportional with acclamation of the revolutionaries, the Americans. The gist of Shaara’s censure of the British bigotry and moral bankruptcy is evidently encapsulated in an expression attributed to Washington: “this [British policy] is ruse, diabolical and base” (2002, p. 303). The sweeping and sentimental stricture is a blatant bashing of the British whose brutish policies have brought but ruin to the constituent colonies of the Empire. Through exposition of multifarious malpractices, novel delineates the diabolical demeanour of the British.

In the war, the British move like a monstrous massacring machine pulverizing all the possible victims without having conscientious consideration. Their wish for victory is uncontrolled which engenders frenzied attempts to capture the desired.

Their hysterical movements know no principles of warfare, especially when facing fiasco. While leading the Continental Army towards Virginia, Washington witnesses with “the pure hatred” (Shaara, 2002, 472) the ruin brought by the British. He criticizes the unabashed attitude of the red coats:

This is no more than barbarism, inflicting permanent scars on the innocent. It the dying gasp of an oppressor, brutality out by an army who knows its own defeat hangs above. There is no other reason for it, no reason to torment people who you claim to embrace. (Shaara, 2002, p. 473)

The anguish over the behaviour of the brutish British is mixed with the conviction of their looming collapse. Washington is observing the pillage perpetuated by the colonizers and contrasting it with the sham claims of benevolence for the colonized with which the shameless English attempt to shroud their cruel deeds. The loaded lexical items like *brutality* and *barbarism* have been used by Shaara to communicate the intensity of the anguish and vehemence of vindictiveness being felt by the American with reference to the devastation dragged by the English. This reflection constitutes the composite critique of the criminal character of the English military and the monarchy.

Militarily perverse British are also the villains in the diplomatic domain. Their ambassadorial dealing is marked with mischievous maneuvering and fraudulent freaks. Shaara (2002) envisages a prototypical British envoy in his description of Paul Wentworth, who comes to Franklin with the diplomatic snares, and associates his treacherous tactfulness with “the seductive graciousness of the spider” (p. 255). In the wake of the American war of independence, several British delegates come with the proposals of rectification except freedom. Washington considers their offer of facilitation without liberation as “an outrageous attempt to divide our country”

(Shaara, 2002, 303). The implication is that they have come with the aim to create situation of civil war by exploiting the rift among the American factions having different preferences either freedom or facilities. Thus, the imperial centre is destitute of any sense of the moral obligation or concern for the human costs due to its obsession with the sustenance and expansion of the Empire.

The British officers have been lampooned for their preposterousness and perversely pervert position. General Howe is the central command of the red coats deputed to quell the Continental Army. Putnam, an American officer, puts him as “no general” (Shaara, 2002, p. 24) without having warfare acumen. His personality is far from being dignified because he “would carry on with his mistress, love letters and silly notes, passed through the headquarters as though by schoolchildren” (Shaara, 2002, p. 9). He is in hideous habit of instigating junior officers to pimp their wives to him. The character of the commander is representative of the collective moral deterioration. The issue is also an evidence of the degradation of the junior officers as they yield to pimping wives for “promotion and soft duty” (Shaara, 2002, p. 9), and “reasonable salary” (Shaara, 2002, p. 74). These details delineate a detestable image of the British officers fighting against the morally upright Washington.

The crime of hubris, the imperial pride, is one of the most obvious characteristics of the English. They always appear to look upon the *Other* from the self-attributed Olympian heights. The grandeur and power are the monopolized property of them without possibility of any shareholder. Cornwallis’ contemplation during the interrogation of the deserters from Washington’s camp epitomizes the condescending cult of the emissaries of the Empire:

We are still the empire. We are Britain, we are centuries of history, and we are the mightiest army in the world. And you are a part of a band of rebels who would presume to drive the empire away. With what? They

cannot even feed you properly, put you into proper clothing. (Shaara, 2002, p. 71)

His faith in the British power, pomp, and legacy makes him scorn the impotent American army. He reveres the potential of the Empire with a suggestive superlative *mightiest*. General James Grant's boisterous remark is another reflection of the sense of the British superiority and American insignificance: "with an army of five thousand men, he could conquer all of America himself" (Shaara, 2002, p. 131). The hyperbolic expression of the British bullishness and overconfidence is a characteristic of their national attitude. All the English officers are cherishing the convictions of the invincibility of their force and incapability of the American *militia*, as they prefer to put it, to inflict defeat upon them.

The Americans are anguished about the disdainful misdealing of the British officials. For instance, Nathan Hale is annoyed by the contemptuous character of the English colonel who inspects his diploma and passes "a low disrespectful comment about Yale College, as though any colonial school was far inferior to the most lowly grammar school in England" (Shaara, 2002, p. 58). This instance shows that the British officials believe the educational enlightenment to be prerogative of the English people. The presence of a non-English educational accomplishment is an implausible irregularity for them. Also John Adams is resistant to the incessant inculcation of the superiority of the English into the American mind: "it is what we are taught to believe, that British gentlemen are somehow superior" (Shaara, 2002, p. 39). This statement is a squeak of exasperation over the epistemic violence by the British authorities. All these aspects contribute to develop a sound stricture of the supercilious comportment of the English. So, the unjustified pompousness and

pretentiousness of the haughty English is appositely exposed and fittingly exploded in the novel.

The most severe censure comes with reference to the German auxiliaries, Hessians. They have been imported by the British government from the “Germanic lands” (Shaara, 2002, p. 241) to fight against the American revolutionaries. Shaara (2002) has condemned these contracted soldiers for being “superstitious” and “inhuman” (p. 11). They have not been “taught respect for life” (p. 94) and to move with them is “to march in the mindless cadence of soldiers who had lost their humanity” (p. 12). The novel is abounding with the events exemplifying their brutish nature and bestial nurture. For instance, after the fall of New York, rapes of the innocent American women by these monsters are rampant. At that time, during his reconnaissance mission, Nathan Hale hears shrieks and observes the macabre response of a passing by gang of Hessians “reacting [with smiles] to the screams of the woman only as some shared experience” (Shaara, 2002, p. 61). This incident is representative of the callous character of these German auxiliaries of the red coat soldiers. Throughout the narrative, their ghoulish character and ghastly image invoke repulsive responses.

The culmination of the Hessians’ horrific cruelty is manifest in the remark made by their general, Knyphausen, who responds to the desertion and casualties of his soldiers:

Once the lists are complete, they must be presented to your king. For every man in my command that was killed, King George must pay the archduke three times the normal price per soldier. General Washington and his marksmen have done a fine job in bringing gold to my country’s treasury. (p. 219)

He is not only indifferent to casualties of the opponents but also hailing the deaths of his own soldiers due to the monetary compensation coming from the British King.

General Knyphausen expression of gratitude to Washington for causing deaths of Hessian soldiers is an apex of apathy and materialist lust. It is manifestation of morbid mentality that moves the worst war-mongering for mercenary motives. The soldiers are being sold to satiate the wanting treasuries of the voracious warlords. This is how the revolutionary war is marked with their “savage brutality” (p. 27). They are unaware of the sanctity and importance of the human life. To them, moral codes mean nothing and material gains make the centre of the struggle.

So, the colonizers, the English, have been represented as iniquitous usurpers of the American rights. The brash British soldiers are morally degraded, ethically destitute, militarily misdirected, and sexually pervert. They are requiring Washington to compromise the American freedom for the imperial frivolities. Their haughty behaviour is not only hilarious but also hideous. Additionally, their auxiliaries, Hessians, are the villainous creatures creeping in the American Eden with devilish and diabolical demeanour to spoil the serenity of the area. This delineation of the English colonizers substantiates Shaara’s commitment to the nationalist rhetoric of demonizing the opponent.

#### **5.2.6 Element of Ambivalence**

It is obvious that the English character has been outlined derogatively throughout the novel. But around the central representation of the British in black colour, the marginal acknowledgment of their excellence and qualities is also found in the text. Amidst deprecating delineations, this positive element is expression of the existence of tolerance for the English in the American consciousness. This clemency in reception or rejection of the British behaviour dilutes the disdainfulness turning the text into a reluctant relegation.

Firstly, grandeur of the Great Britain and magnificence of its force have been recognized and applauded. At the outset, Shaara shows his conceding view of the royal navy in eulogistic way: “the mightiest armada in the world” (2002, p. 4). Moreover, the faith of the American laymen in the insuperability of the arms of the Empire has been expressed explicitly: “the villagers mostly laughed at the idea, that these men who have come down from Boston would dare to threaten His Majesty’s navy” (Shaara, 2002, p. 3). The most glaring example of acknowledgment of the excellence of the English occurs when Shaara seems to succumb to the fascination of the imperial uniform and exclaims with the obvious touch of acclaim: “the red and white of the British soldiers, the colors that inspired an empire” (2002, p. 5). The remark is marked with the admiration, rather envy, for the sublimity associated with the British uniform. These extoling expressions are suggestive of the leniency present in American attitude towards the English.

Secondly, the British have been shown to be less evil in comparison with the German Hessians. Cornwallis’ disapproval of the Hessian bestiality is a sign of humanist compassion and intolerance for extreme wickedness. Expressing his discomposure while working with them, he points towards the possibility that “there could be a brutality in those men that we may not be comfortable with” (Shaara, 2002, p. 11). Their slaughtering and sabotaging have “horrified the British” (Shaara, 2002, p. 93). Under Cornwallis orders, “all around the camps, notices had been posted, warnings of strictest discipline for those who would violate the civilians or their property” (Shaara, 2002, p. 215). This activity is planned by the British command to control Hessians’ carnage and pillage. For this reason, Shaara has categorized the English to be “different” (2002, p. 62) from the inhuman Hessians. Furthermore, the “plunder” (Shaara, 2002, p. 55) after victories in battles has mostly been attributed to

Hessians. At one point, General Washington becomes sadder and “sickened” (Shaara, 2002, p. 472) when he comes to know that the destruction of Virginia has been brought by the British and not by brutish Hessians. It appears unlikely to him that the English have committed these war crimes. This attribution of the inherent element of goodness is visible in the narrative.

Lastly, from the perspective of narrative structure, Shaara has managed shuffling focalization from the American to British point of views. Shaara has avoided silencing the opponents’ voice or eschewing their version. This is exhibition of the rare generosity in the confrontational narratives marked with self-impositions and reduction of the opponents. Cornwallis, the British general, has often been used as the point of focalization in the novel (p. 27, 214) who controls the narrative. Consequently, when the narration is through him, the American turns rowdy rebels disturbing the order brought by the British to the American moors. He views the affair as an unwanted conflict created by the unruly American militia that is bound to face downright debacle through British soldiers. Moreover, many other English characters have been allowed to give way to their dissatisfaction with the American revolutionary activities. This narratological strategy show the lenient attitude of the novelist towards the English who have been enabled to present their perspective about the war.

Thus, although the pivot of this fictional representation is to be found in disparagement of the British, a few marginal commendations are present in the text. This clement attitude is to be identified in acceptance of the potential of the British force, delineation of characters, and narratological rendering of the events. These peripheral factors are symptomatic of the ambivalence of the Americans who find themselves on the threshold of the historic British Empire and emerging American

nation. Though existence of ambivalent attitude towards the hegemonic centre constitute an indispensable part of the postcolonial consciousness, it becomes specifically relevant with reference to the American people as their political autonomy cannot diminish the genealogical and linguistic nexuses with the English nation. So, the opposition is obviously lackadaisical at places and relegation is reluctant.

### **5.2.7 Representation of the Royalist Sentiment**

At the time of the war, the revolutionaries were not the sole voice of the Americans rather a huge section of “staunch loyalists” (Shaara, 2002, p. 46) was there to profess adherence to the monarchy of King George. This contemporarily archaic faction of the society has found role, a purely negative one, in the fictional world of Shaara. They have been represented as the parasitic people pandering to the imperial aspiration of the British soldiers and betraying the cause of liberty. The submissive segment is destitute of integrity and playing like a slavish puppet in the arena staged by the English. Their representation as the repugnant rascals is entrenched in Shaara’s nationalist zeal for the revolution.

Shaara describes, with an ironic touch, the feelings of Royalists to whom any challenge to the English King is unconceivable and they are aghast at the revolutionaries’ insolent attitude vis-à-vis the monarchy. They consider the conflict having a resounding question in their minds: “who dares to fire at the king’s troops?” (Shaara, 2002, p. 5). Their sluggish contemplation results in gibberish contempt for the American revolutionaries. These tattered Tories have been found “welcoming the army” with the thought that it has “been delivered by God, a force of angels to hold the hordes of rabble away” (Shaara, 2002, p. 9). The sense of sanctity with which they embrace the encroachment of the English signifies their servile surrender. After the

defeat of the revolutionaries and reclamation of the city of New York by the British, they are “delighted” considering it as the closure of the “ridiculous war” (p. 58). The obsequious confidence and contentment over the colonizers’ victory implies severe stricture. So, the Royalists consider the war to be a ridiculous one and the revolutionaries as merely hordes, the hideous ones, of rabble.

Consequent upon the British failure to sustain its imperialist control of the American colonies, the Tories turn their back to the American land considering it inappropriate abode for the civilized citizens. They, who have been cherishing the colonial life, abjure the freedom won by the Americans. Shaara (2002) sketches the post-revolution scenario of the independent country and records that “nearly all the loyalists and Tories were gone” (p. 494) to England and Canada. In this way the retreat of the British results in escape of most of the pro-empire people to different countries on the pretext of avoiding persecution or finding opportunities of prosperity. The self-imposed banishment and preference for the exilic adventure over the free America pertinently provide insight into the discontent felt by them on the issue of freedom from the English ancestors. Hence, the independent America is found to be free from the foul and perfidious fellows. This deletion of them is, perhaps, rooted in Shaara’s dream to see America free from the submissive souls and full of the freedom-seekers.

Looking retrospectively, from the present point of nationalist solidarity, this royalist sentiment appears freak and treacherous. These dormant conformists seem to be rebels to their nationalist mainstream which challenged and changed the British colonial world and engendered the glorious nation. Therefore, Shaara has dubbed them pejoratively the “bands of marauding Tories” (2002, p. 494). He has addressed the issue of their presence disdainfully and explained their influence in perpetuating

the colonial control of the American land contemptuously. But within the pragmatic context of the time of the revolution, they were a stronger segment of the American society in which the English had found the smooth anchorage point of their imperialist agenda. This aspect provides an insight to the evolution of the American people from a collage of divided loyalties to a monolithic nation with shared ideals. Accordingly, Shaara has derisively described them writing in retrospect from the established nationalist point and perspective.

In short, the American fictional rendering of the revolution, represented by Shaara's novel, envisages the national vision of its grandeur. Multifarious features, discursive and ideological, contribute to make it a ripe riposte to the English version: the unequivocal establishment of the legitimacy of the revolutionary cause, the hyperbolic extoling of the American revolutionaries and leaders, the lambasting of the English colonizers, the explicit expression of the nationalist pride, the forceful puncturing of the imperial pride exhibited by the British, and so on. The novel narrates with pride the gradual development of the Americans from the chaotic cluster to a shining constellation that remains the ideal to be followed for the colonial nations. It aspires to entitle the revolution as the universal emblem of liberation from unwarranted subjugation as it has caused the detumescence of the unmatched British Empire. Through encapsulation of these reverberating dimensions of resistance, the text proves to be an inclusive portmanteau of the postcolonial sentiment, generally, and American nationalist sensibility, specifically. So, it couples the celebration of the emergence of the American nation with the collapse of the megalithic monarchy of the English.

To sum up the twofold discussion, the analysis of these *written-back* fictional narratives provides the proof of the postcolonial panache with which these novels are

inscribed by the novelists of both the countries. The Indian and American literary writers have claimed and consummated their right to write about themselves and the revolution heralded by their predecessors. In these fictional representations, the colonial discursive constructions, by the British fiction writers, of the revolutionary wars in India and America have been countered enthusiastically with the fullest cognizance of the political pitch of the polemical postcolonial fictions. These novels present an alternative textual world diametrically opposed to that of British: the nomenclature is revised, the resistance is justified, the revolutionaries are glorified, and the colonizers are demonized. Not only the superstructure of the colonial conceptual architecture is revised but also the foundation is shattered to erect an alternative intellectual structure. The texts have combative and confrontational character marked with argumentative mode and belligerent mood. Thus, through these fictions, the Indian and American postcolonial writers have done the dual function: representation of the reflections of the colonized nations and rebuttal of the tergiversation of the literary colonial discourse.

## Notes

1. These lines are from Shakespeare's *Hamlet* (Act III, Scene I, Lines. 65-68). One among the greatest projections of the colonial literary discourse, Shakespeare, has been appropriated to communicate the postcolonial sentiment. Also one of the symbols of procrastination, Prince Hamlet, has been adapted to convey the passion of resistance. These two make interesting ironies of appropriation.
2. Naikar (1949) is the contemporary Indian Anglophone novelist, dramatist, and critic. He is a versatile writer who has produced works in different genres. His famous works include *The Queen of Kittur* (2016), *The Rani of Kittur* (2012), *Glimpses of Indian Literature in English* (2008). His oeuvre reflects his propensity towards history and war.
3. Shaara (1952), the American novelist, is an award winning writer of historical fiction, especially focusing the theme of war. The American Library Association has conferred upon him an award in 1997 for his *Gods and Generals* (1996) and for *To the Last Man* (2004) in 2005 (American Library Association, 2005). He is a prolific writer who has produced numerous novels on the American Revolution, Civil War, US-Mexican War, World Wars, and Korean War. His penchant for the perspectives of history and war is manifest in his thematic choices and titles.
4. Arnold has famously remarked about Shelley: "beautiful and ineffectual angel, beating in the void his luminous wings in vain" (1888, p. 203). Though Arnold implies negativity, inherent emasculation, the expression is applicable positively to the postcolonial heroes whose efforts fail to bring fruition due to the circumstantial compulsions.

5. Ernest Hemingway's Santiago, his famous Code Hero, contemplates about the invincibility of human beings and says: "a man can be destroyed but not defeated" (2007, p.74). This perspective prefers dignified fight over the victory over enemies.
6. John Milton, in his canonical work *Paradise Lost*, attributes his heroic Satan the immortal articulations like "What though the field be lost?" (2007, Line 105). The lines remain one of the most recurrent references for the expression of resistance.
7. Icutoderma is severe kind of skin disease that makes a person look repulsive. Here, it implies the displeasing ugliness of the gracelessly whitish skin of the English people, as it appears to the Indians.
8. The term Internal Colonialism implies the continuation of oppression in the decolonized nations, that is, "with the disappearance of the direct domination of foreigners over natives, the notion of domination and exploitation of natives by natives emerges" (Casanova, 1965, p. 27). In the post-imperial cultural discourse, the concept has developed and going "increasingly popular" (Stone, 1979, p. 255). Carmichael and Hamilton (1967) have studied the issue of Internal Colonialism with reference to the American context.
9. The Native Americans are conspicuously missing in the war being fought at their fields. Only one native, with "a fierce hulk of a man, dark skin of an Indian" (Shaara, 2002, p. 206-207), appears to inform Washington about the movement of the British forces. In general, they have been categorized with negative groups like "pirates" (Shaara, 2002, p. 4).

## CHAPTER 6

### PANORAMIC VIEW OF THE VISIONS AND VERSIONS OF THE REVOLUTIONARY WARS

Both sides appealed to history for evidence and each found in it what it wanted to find. The bountiful and generous Clio shares its opulence with all.

(K.K. Aziz)<sup>1</sup>

This portion aims to compare the fictional representations of the revolutions in the light of their critiques developed in the previous sections. The English, Indian, and American novels have been scrutinized in the foregoing chapters to understand different perspectives on the violent events. The respective analyses have brought the fact to the limelight that these literary narratives of the wars of independence present the conflictingly versions of the occasions and the kaleidoscopic pictures of the characters. Especially, the difference between the British colonizers' version and that of colonized nations is glaring one. Therefore, these disparate delineations of the events have been juxtaposed to understand the contrastive rhetoric, parallels, and discontinuities.

Keeping in view the polygonal nature of the studied discourses, the multilateral procedural format has been used to draw manifold comparisons. Therefore, three levels of comparison<sup>2</sup> have been made to schematize the literary triad. Firstly, the colonial discourse has been juxtaposed with the postcolonial counter-discourses produced by the Indian and American novelists. Secondly, the Indian counter-discourse has been studied vis-à-vis that of America. Lastly, the British representation of the Indian Mutiny is contrasted with that of the American Revolution by them. The

comparisons streamline the narrative dialogue, fictional triangle and the discursive circle.

## **6.1 Contrasting Visions and Versions of the Colonizer and Colonized**

The primary comparison has been drawn between the variant versions of the uprisings against the British Empire produced by the colonizer English and the colonized Indian/Americans. Both the sides involved in the confrontations have conflicting and contrasting views about the nature and contour of these hallmarks of the modern colonial history. This difference of opinion has found way into the fictional representations of these revolutions. The fictional narratives show that the controversy over the nature of the wars and other relevant issues is rooted in multifarious reasons. All these problematic dimensions have been portrayed with the parochial adherence to the nationalist slogans by the respective novelists. The floating contrasts between the colonial rhetoric of the English and Indian/American records of resistance have been discussed to provide a clear picture of the combative nature of the representations.

### **6.1.1 Disparity on the Question of Legitimacy of the Empire**

The pivotal moot point between the colonizer and colonized is the issue of legitimacy of the colonial capture. The English fiction takes colonization of the Indian and American land as the symbol of the British benevolence because it is an act of sheer generosity on their part to step out of their comfort zone solely to secure the decaying areas through the provision of patronage. Contrarily to the English position on the issue of colonization, the Indian and American novels attempt to expose how the voracious empire moves behind the shield of sham compassion to loot freely and rule ferociously.

Tracy's novel (1907) stresses bounteousness of the British with reference to their claimed sacrifice of leaving the heavenly plains of England to face the obnoxious Indian people and atmosphere. He remembers the moment of capture of Delhi by the British as the time when the Indian centre of power passed to the munificent masters who "had come to leaven the decaying East" (1907, p. 317). He has expressed his belief explicitly that the British have descended to the area with their holy mission of enlightening the backward Indians. Their munificent move into the Indian territory is like the presence of "gods among the Asiatic scum" (Tracy, 1907, p. 245). In this way, the arrival of the English in India has been equated with avatar of gods for rescue of the wretched people. This discourse of developmental agenda and humanist policy has been suffused into the texture of the novel. So, the argument to justify the expansionist enterprises is based on the philanthropic projects and humanitarian ideals.

Cornwell shares his sheer belief in validity of the colonial endeavours of the Great Britain with Tracy. As a consequence, his novel about the American Revolution toes the line of English official discourse by proclaiming the legitimacy of colonialism. General MacLean, the man who leads the imperial force against the American rebels, declares that submission to the English is the "proper allegiance" (Cornwell, 2010, p. 39) for the Americans. The reason of appropriateness of the allegiance is that the English soldiers are there only for the betterment of the natives. For instance, Captain Fielding, a beautiful British officer, has come there to serve the mission of sustaining system in the American colonies. "He would be far more at home in some London salon than in this American wilderness" (Cornwell, 2010, p.82) but he has deserted his personal priorities to be a part of the British enlightenment project for the

Americans. Hence, the establishment of legitimacy of the colonialism remains at heart of the British fictional rhetoric about the revolution.

In response to the discursive legitimization of colonization by the British, the Indian and American disrupt the pseudo-slogans of humanitarianism and bring forth the exploitative nature of the colonial system. Naikar has openly rebutted the possibility of justification of the British rule over India. He has categorically confirmed them to be the “foreign rulers” (2001, p. 18), rather “alien [more eerie] rulers” (2001, p. 25), who have no right to usurp the freedom of the Indian people. He characterizes the icon of the Indian enthusiasm for independence, Bhaskararao Bhave, who voices the collective cult of refusal of the unjust Raj: “I refused to be governed by the alien law” (Naikar, 2001, p. 215). The meandering maneuvering of the British to intrude into Indian system through “sedition” and “treachery” (Naikar, 2001, p. 52) has also been exposed. They have been derided for having encroached into the Indian land under the camouflage of “trade” (Naikar, 2001, p. 52) and expanded the reach through foul strategies. Bhaskararao Bhave indicts the British for ignoring the bond of business and making dishonest military encroachment: “You Britishers forgot your original policy of doing business” (Naikar, 2001, p. 216). Therefore, Naikar’s repudiation of the Raj provides a pertinent refutation of Tracy’s assumption about its righteousness.

Jeff Shaara exhibits consummate postcolonial panache to dismantle the messianic mirage proposed by the English monarchy to sustain the unfair control of the American land. Benjamin Franklin’s words to General Howe, the British officer, are representative of the anti-colonial discourse: “You have sent out troops, you have destroyed our towns” (Shaara, 2002, p. 38). In the text, the English troops appear as the tools of economic exploitation and genocide in semblance of the ambassadors of

philanthropist programme of the Empire. To strengthen his argument of censuring of the imperial expansionism, he refers to the case of another of the colonies of the Empire, Ireland, and exclaims: “I have seen what your domination has produced! (Shaara, 2002, p. 258). This analogy implies that the villainous deportment of the English Empire is not only restricted to the American colony instead it is the representative characteristic found in its maltreatment of every colony. The novel is replete with expressions of the anti-colonial sentiment by different American characters. But the summa of Shaara’s anti-colonial stance comes when he declare, through Washington, the British Empire to be “a poisoned olive tree” (Shaara, 2002, p. 303). All this contributes to communicate the criminality of the exploitative colonialism that is being promoted by the English under the guise of humanitarian endeavours.

Thus, juxtaposition of the colonial and counter discursive fictions has crystallized the diametrical contrast between their positions on the issue of endorsement of the imperial expansions across the world. The British colonizers, being represented by Tracy and Cornwell, portray the imperialist practices as a protective programme for the vulnerable natives of the colonies who need patronage. Their endorsement of the Empire and its agenda is unconditional, rather enthusiastic. Inversely to the English approval, the colonized Indians and Americans, being voiced by Naikar and Shaara, perceive it to be unpardonable pillage of their rights and resources. They are confident in their defiance to the English malpractice of colonizing countries. Hence, both the groups, colonizer and colonized, have structured their narratives to suit their politically motivated positions. This contrast of attitudes with reference to the practice of capturing countries constitutes the central conflict in the fictional world of the selected novels.

### 6.1.2 Conflicting Representations of the Revolutions

Consequent upon the conflict around the essential issue of legitimacy of the English colonization of many countries of the world, the status of revolutions for decolonization becomes equally contentious among the parties. The English are definite in their declaration that these wars are unwanted and unwarranted. Equally definite in avowal and different in conclusion, the Indians and Americans profess the dire demand of the revolutions to break the shackles of the unjustified suppression. This disagreement drives the fictional discourses of both the groups.

Tracy (1907) has given the fullest way to the severest strictures of the revolutionary activities in the Indian context. Starting with dubbing it *mutiny* in his subtitle, he goes on to exhibit the vehement vilification of the Indians' struggle for freedom. He attaches pejorative, rather disparaging, labels with it: "rebellion" (p. 2), "inconceivable folly" (p. 41), "volcanic outburst" (p. 50), "disastrous upheaval" (p. 95), "crime" (p. 325), "treachery" (p. 110), and many more. The gruesome gush of disdainful descriptions for the revolution is signifying the antagonism with which he approaches the event. He reduces the epic Indian adventure to a "useless and horrible war" (p. 267). This horrific incident of the Indian history, for the English, brings the tag "India's Red Year" (Tracy, 1907, p. 21) for the year 1857. All these articulations are forming an unambiguous rejection of the revolutionary war fought by the Indians. So, Tracy has embodied the English resentment for the *mutiny* with characteristic bitterness.

Cornwell has also treaded, like Tracy, the traditional path of the Empire's emissaries by believing any attempt on decolonization from the benign British as unlawful folly. Despite inscribing the event as *the Revolutionary War* in his subtitle, he continuously uses the term "rebellion" (2010, p. 2, 9, 90, 153, 236) for it. He

considers the struggle to be the “American defiance” (2010, p. 222) against the legitimate control of the Crown. During the siege of the Fort George, Bethany Fletcher, an American girl, opines about the war that “the world would be better without such fire” (Shaara, 2010, p. 47). In response to her remark, John Moore, the British officer, bespeaks the English estimation of the war: “the rebels did that , they set the fire and our task is to extinguish the flame” (Shaara, 2010, p. 47). The conviction about the criminality of the revolutionary activities and rightfulness of the English efforts to defeat them is apparent in his answer. Summarily, the novel presents the happenings in a way that confirms the deleterious disposition of the rebellious efforts of the Americans.

The Indian and American counter-arguments to the English rebuttal of the revolutions are appropriately located in the novel of the respective nations. Basavaraj Naikar rejects the imperial titles for the Indian revolution and put it in laudatory expressions: “the first war of independence” (2001, p. vii, 63) and the “righteous war” (2001, p. 64). He presents the Indian to be involved in their “war of freedom” (2001, p. 63) and aspiring “liberation” (2001, p. 63) from the “exploitative policies” (Naikar, 2001, p. 111) of the English Empire. The struggle is shown to be founded on the auspicious ideals of integrity and liberty. Here, in the novel, the English soldiers have been shown struggling to sustain the cruel clutch of their monarch on the Indian land. So, none of the revolutionaries is fighting without having “the noble purpose behind his patriotic fight” (Naikar, 2001, p. 233). In opposition to the colonial representation, Naikar endorses resistance of the revolutionaries against the surrogate rule of the English King through East India Company.

The American literary rendering of the revolution, represented by Shaara’s novel, is marked with the sense of sanctity for it. The extoling appellations and epithets used

to describe the war are suggestive of the importance of the event in the American consciousness: “the Revolution” (Shaara, 2002, p. 239), “war of independence” (Shaara, 2002, p. 285), “war about an ideal” (Shaara, 2002, p. 285), “war for our survival” (Shaara, 2002, p. 154), national “mission” (Shaara, 2002, p. 67). The war has been fought for nothing less than the “cause of independence” (Shaara, 2002, p. 38) and the dream of “liberty” (Shaara, 2002, p. 127). This struggle of the Americans has been presented as the laudable, “the most Glorious Cause that mankind ever fought in” (Shaara, 2002, p. 1), and professed as the universal symbol of resistance against the tyrannical rule, it is the war that is supposed to “change the course of history” and “affect all of mankind” (Shaara, 2002, p. 268). Shaara’s hyperbolic expressions are coloured with the nationalist passion for resistance against the colonial discourse. Briefly, he has approved the revolution zealously without being lackadaisical.

To conclude discussion on the nature of the revolutions, the English term the revolts pejoratively as *Mutiny* or *rebellion* connoting the generation of these degenerate upsurges through mendacious manipulation against the protective patron. To them, these are merely ruinous rebellions against the benevolent imperial centre being promoted by the iniquitous factions of the respective societies. Contrary to the English disparaging dubbing of the wars, the Indian and Americans insist to remember the historical landmarks as the Indian or American *War of Independence*. This diametric contrast is not merely a nominal one instead a pragmatically triggered one that has visible nationalist, ideological, and political motives behind it. So, by declaring them the wars for the rightful demand of liberation from the foreign subjugation, the Indian and American writers have appositely countered the colonial claims.

### 6.1.3 Divergence of Stances Regarding the Idea of Superiority

The issue of characterization of *Self* and *Other* is also one among the disputed aspects of these novels. The colonizer comes with the supercilious predisposition and instigates the colonized subjects to submit to the standards being set by him. On the other hand, the colonized consciousness has the quality of resilience and denies succumbing to the imperial snare of superiority. In defiance of the proposal of imperial centre, the indigenous is idealized and the colonist demonized. This contrastive characterization is an important part of the fictional discourse based on the nationalist dreams.

Tracy has lusciously painted the English characters in bright colours and also created the abhorrent Indian foils to these glorious fellows. He has described the British officers – Robert Montgomery, Herbert Edwardes, Sydney Cotton, Neville Chamberlain, and John Nicholson – as the “the legendary heroes” (1907, p. 53) who have won reverence even of the opponents. Under the command of Henry Havelock, “the unconquerable” (Tracy, 1907, p. 233), the English soldiers proceed with the high moral claims: “we English neither make war on woman nor treat honorable enemies as felons” (Tracy, 1907, p. 303). All the English soldiers receive this eulogistic benefaction. In contrast with the auspicious English soldiers, the Indian mutineers emerge as grapeshot of “human locusts” (Tracy, 1907, p. 254). This “predatory class” (Tracy, 1907, p. 22) of the “rebels” (Tracy, 1907, p. 98) constitutes no army but merely a “rowdy gang” (Tracy, 1907, p. 276) who are “slayers of women and children” (Tracy, 1907, p. 312). The parochial propensity is obvious in delineation of these English and Indian characters. Thus, Tracy has contrastively characterized them by juxtaposing the “untamed savages” (1907, p. 54) of India with the “noblest in the British character” (1907, p. 172).

Cornwell is found proposing forcefully and projecting obviously superiority of the English soldiers. Their distinctive “professionalism” (Cornwell, 2010, p. 58) is coupled with courage and they move forward singing proudly “we’ll roar like true British sailors” (Cornwell, 2010, p. 213). There are “too superior, and too handsome” (2010, p. 82) officers like Captain Fielding to mark grace of the British force. To compete with this formidable force, the Americans throw their mock-heroic “militia” (Cornwell, 2010, p. 5) of flimsy “fart-catchers” (Cornwell, 2010, p. 175). This American “bunch of vagabonds” (Cornwell, 2010, p. 111) presents “miserable specimens” (Cornwell, 2010, p. 47) in face of the red coats who are well-trained and well-equipped. By and large, Cornwell conforms to the discursive custom of eulogizing the English and demonizing opponents. However, he shows clemency towards the American by delineating few positive characters among them. For example, the character of General Wadsworth, unlike those of Lovell and Reed, is propitious one.

The *written back* fictional narratives appropriately counter the characterization of the colonial novels. Naikar’s nationalism behoves him to deify the Indian characters and sketch the English with black colour. He escalates the “heroic” (2001, p. 19) struggle of the Indian revolutionaries with his appreciative discourse of interjections. The Indians are being represented by Bhaskararao Bhave, the “dauntless king” (Naikar, 2001, p. 216), and “heroes like Venkatappanayaka” (Naikar, 2001, p. 64). Nanasahab, the victim of worst vilification by the English, has been portrayed by Naikar as an inspiring figure throughout the novel (2001, p. 52, 187, 233). The impression of savagery of the Hindu elite, Brahmins, has been dismissed by describing them as “kind by nature” (Naikar, 2001, p. 219). With the same zeal, the English have been bashed as the obnoxious and repulsive “red-faced monkeys”

(Naikar, 2001, p. 29). They have been dubbed as “the British monsters” (2001, p. 192) and “the Anglian *raksasas*” (Naikar, 2001, p. 64) for their usurping. They, the English soldiers, have been shown to massacre the “innocent people” (Naikar, 2001, p. 91) for sustaining their unjust rule. This depiction of the Indian and English characters involved in the war stands opposite to Tracy’s version of them. Here, the heroic English of Tracy metamorphose into the massacring monsters and the invidious Indians rise to resplendent rambles treading the rosy avenue leading towards liberation.

Shaara (2002) has also delineated fervently the towering American heroes to give his fiction the nationalist touch. Through glorification of Benjamin Franklin, he epitomizes the American character: “a symbol of a dynamic people who would throw off their chains” (2002, p. 158). Likewise, George Washington receives resounding tribute for his impervious efforts and national services. He is the man who “suffered and endured and triumphed” (Shaara, p. 496) to materialize the American ideal of liberation. These two heralds of the American glorious future have been infused with brilliance and magnanimity. The English opponents of these heroic Americans have been attributed the “diabolical” (2002, p. 303) behaviour that makes them ogres coming from the cruel imperial centre. Their movement is marked with “barbarism” and “brutality” (Shaara, 2002, p. 473). So, Shaara venerates the American heroes of the revolution with enthusiasm and his derogatory sweep darkens complexion of the English characters except few like Cornwallis whom he envisages as a wiser and humane man.

In short, characterization has involved projections of *Self* and denunciation of *Other* on the basis of geographical boundaries, political preferences, racial prejudices, religious differences, military associations, and so on. Both the parties, colonizer and

colonized, try to prove themselves as the virtuous circle and the opponents as the vicious one. This rift for reinforcement of the superiority of *Self* and derogation of *Other* fathers spurious stereotyping and tenacious totalizing. However, the English and Americans have shown the element of clemency towards each other in depiction of characters. Besides this slight deviation, the contrastive sketching based on partisan sentiments is pervasive in all the novels.

#### **6.1.4 Discrepant Delineations of Colonial Area**

Description of the spatial dimensions and environmental aspects of a colony engenders another of the discursive debates. This extension of the representational conflicts of the military and political encounters to the ecological domain expounds the degree of differences. Discrepant approaches to the nature of the geographic, botanic, and environmental extents of the Indian and American colonies are found in the selected novels. This element of rendering of the non-human aspects of the colonies receives characteristic opinionated representational conflict in the selected fictions.

The image of India, as depicted by Tracy in his novel, is that of a wild wasteland. Devoid of the natural scenic beauties and nurtured civilizational managements, the British colony presents picture of a penitentiary for the soldiers who are accustomed to the pleasant pastures of England. Tracy outlines the Indian morning contemptuously: “a May morning in the Punjab must not be confused with its prototype in Britain” (1907, p. 41). The morning time is always associated with lusciousness and soothing atmosphere. But Indian locale is offering the scorching sun without presence of the prototypical pleasant paraphernalia: comforting breeze and wafting clouds. Worsening the atmospheric predicament, the geographical dimensions are also hostile. Stretching like an awful heath, the Indian milieu is marked with

frightening eeriness and repulsive creepiness: “a storehouse of insects, animals, and reptiles. Even the air has its strange denizens in the guise of huge beetles and vampire-winged flying foxes” (Tracy, 1907, p. 194) The land is lifeless as far as the humans’ *being* is concerned but full of the strange denizens, probably figments of Tracy’s imagination, swarming in the form of *huge*, a quirky adjective for the insect, beetles and the mythical *vampire-winged* bats. The exaggeration is obvious and existence of this dystopic ambience is impossible in highly populous India. Tracy tries to turn the Indian space into a horrible heath with haunting character. The purpose is obvious, that is, to give the territory the wished hellish look and desired obnoxious colouring.

America appears, in the selected English fiction, as a “fog-ridden wilderness” (Cornwell, 2010, p.9) oscillating between “fog and more fog” (Cornwell, 2010, p.27). This “American wilderness” (Cornwell, 2010, p.82) is, according to Cornwell, the “land of sour milk and bitter honey” (2010, p.14) laden with “dark woods” (2010, p.129). Especially, the city of New York, “filthy bloody town”, has been subjected to inimical depiction. Bifurcation of its seasons is roughly as the “brutally cold” winter succeeds to equally undesirable “steamy hell” summer (Cornwell, 2010, p.141). It is an ordeal for the English soldiers to survive at a hostile place like the city. The predicament provokes outcry among them and they express their discomfiture by exclaiming that “even the Dead Sea’s healthier than New York” (Cornwell, 2010, p.141). The indescribably hostile condition is reflection of the English perception of the place. So, Cornwell is visualizing the geographic dimensions of America to transform it into a monstrous presence.

The enmity of the colonizer vis-à-vis colony is retorted by the native novelists with patriotic affinity. Naikar’s India is an auspicious land, absolutely unlike the one

found in the selected colonial literary work, with its characteristic “grand look” (2001, p. 1). The Indian state of Naragund, the milieu for actions of the story, offers the visual feast with “the purple and rosy clouds”, which remain unobserved by the British, “slowly drifting in the eastern sky” (Naikar. 2001, p. 45). Accompanying “regaling wind” and the cuckoos “cooing melodiously” (Naikar. 2001, p. 45) provide an enchanting tactile and auditory impressions. All the environmental features are becoming benign in the indigenous textual world created by Naikar. Consequently, at the blissful place, the Indians feel “invigorated by the fresh breeze of the morning” (Naikar, 2001, p. 38). Hence, Naikar has explored the Indian world with the broader vision and painted it in brighter colours.

Shaara’s America is as different from Cornwell’s as Naikar’s India is from that of Tracy, that is, instead of being seared it is splendid. America is not a terrifying and testing moorland instead a country full of the existential paraphernalia in its consummate form: ripe fields, rich forest, flowing waters, plentiful planes and so on. For example, chasing the retreating English army, George Washington passes through Virginia that is “a soft green countryside” (Shaara, 2002, p. 472). It has always been “a marvelous place” (Shaara, 2002, p. 472) for him, for his being a Virginian, since childhood. He remembers “the beauty of the place” that has been affected and “changed by the war” (Shaara, 2002, p. 472). It implies with force that America is inherently a pleasant place that has been ruined by the colonizers who have brought the burning imperial rod to drag devastation into the territory. The prevailing disastrous look is not inherent rather an imposed one that has transformed the beautiful scenarios into the place inhabited by the heaps of ash.

Comparison of delineation of the spatial dimensions of the colonies by novelists of both the sides, English and Indian/ American, has crystalized the contrasting

outlining of the non-human phenomena. In the English version, the colonies appear to embody the Tennysonian nature, *red in tooth and claw*<sup>3</sup>. The eerie atmosphere of the colonies astonishes the English soldiers who find it as a hindrance before their developmental efforts. But the Indians and Americans visualize the world of their countries, respectively, with the brighter colours. To them, the landscape of their lands is not abhorrent instead captivating due to the natural beauty. So, the incongruity of the delineations is unmistakable showing the enforcing emotional undercurrents.

### **6.1.5 The Polemical Rhetoric**

The polemical writings rely heavily on strategic use of the rhetorical gimmicks to establish authenticity of stance and, additionally, to refute validity of the opponent's opinion. Since the selected novels are combative in nature, they conform to the fallacious fashion of the argumentative texts. The texture of these fictions is replete with the artistic use of the rhetorical chicaneries. Ranging from the verbal trickeries to the narratological ploys, the rhetorical strategies converge within the frames of these narratives.

The English novelists, Tracy and Cornwell, make artistic use of rhetoric to create the desired impact upon readers' consciousness. Tracy terms the Indian reports of the event as "native rumor" (1907, p. 262) and the English version as the "true history" (1907, p. 262) to imply the unreliability of the former and dependability of the latter. In the same vein, the veiled glance of Indian males on an English girl has been described as lasciviousness of "the brown-skinned satyrs" (Tracy, 1907, p. 92) while concentrated observation of the curvaceous Indian Princess by Malcolm, the Englishman, is an aesthetic exercise (Tracy, 1907, p. 10, 34). Interestingly, when the English have to leave the fighting arena, they "retreat" (Tracy, 1907, p. 50) but the

Indians are found to have “fled” (Tracy, 1907, p. 59) from the battlefield. Moreover, the English exhibit “religious enthusiasm” (Tracy, 1907, p. 311) in crushing the Hindus and the Muslims while the Indians are fighting the benign British under the spell of “religious fanaticism” (Tracy, 1907, p. 21). The number of the instances of the artistic maneuvering and verbal machination can easily be multiplied that scaffold the English stance.

Cornwell’s novel is continuity of the traditional fallacious argumentation and description. Above all, he has displayed shrewdness in selection of the Penobscot Expedition from the myriads of the events available in the textual repository of the happenings of the war. He has proved himself to be clever by zooming in on a battle of the larger war which has been won by the British. This microscopic concentration has helped him to assuage the thorough debacle and defeat to the British in the American Revolution. Furthermore, he has put the English in the defending position besieged by the Americans in “Fort George” (2002, p. 40). Through this strategic positioning, the actual issue of the colonization of America by the British has been deliberately eschewed and specific event has been brought to the foreground to show *resistance* of the beleaguered British. On the verbal level, the fallacy of *appeal to emotion*<sup>4</sup> has been used by describing the entombment of Lieutenant Dennis as the “Christian burial” (Cornwell, 2010, p. 171). These instances evince the presence of various structural and verbal attention grabbers in the novel. All these narrative and rhetorical strategies suggest the writer’s commitment to the nationalist discourse about the revolution.

The postcolonial novelists, Naikar and Shaara, are equally aware of the poignancy of rhetoric. Naikar tries to assuage the downfall of India by accentuating the moral uprightness of the revolutionaries, i.e., preferring ethical victory over practical one.

Likewise, the social backwardness has been assuaged through the sentimental rhetoric of adherence to the established traditions of the forefathers. Moreover, mention of all the significant kings has been eschewed who submitted to the English. Only the insignificant deserters are shown who join the British forces for mercenary inclinations. This strategy has been used to imply that the revolution is a collective challenge by all the Indians to the English. Finally, the fallacy of *appeal to emotion* has been recurrently used with reference to religious issues and disrespect of females by the English soldiers. Thus, lopsided selectivity, with reference to the suitable segments of the story, and sensationalism are at the centre of Naikar's rhetoric of the revolution.

Shaara also resorts to rhetoric to communicate the nationalist agenda infused in his fiction. The most obvious among the strategies is, like that of Naikar, highlighting the moral righteousness of the cause for which the Americans are fighting. Since the Americans cannot stand the military might of red coats, he makes them tower on moral ground. In this way, the military inferiority has been put into the margin to centralize the claimed moral supremacy. He also tries to dilute the impact of the malpractices of the American soldiers. This practice is clearly visible in the description when he tries to shield Washington's approval of burning of New York, for strategic reasons, by using circumlocutory expressions. The general has been shown to be reluctant to use any unfair strategy to damage the enemy unless some serendipitous stroke of circumstances precipitates the favorable move. Additionally, his lexical choices are tinged with the political preferences. For example, in his fiction, the British diplomats have been dubbed cunning and the American representatives, like Franklin, appear to be wiser. The opinionated connotations of

these verbal trickeries are easy to grasp. These are few of the narrative gimmicks, descriptive strategies, and lexical ploys used by Shaara in his novel.

The review of these fictional discourses evinces the visible existence of the artistic strategies and rhetorical trickeries in them. The English discursive dabbling aims at justification of their expansionist agenda that paves the way for taking virtual control of colonies and, ultimately, constitutes an apology for it after decolonization when voices from the former colonies object the exploitations. On the contrary, the postcolonial writers have made use of the verbal chicanery to develop the counter-discourse with the purpose of dismantling the colonial rhetoric of ratification of oppression. Thus, rhetoric is essential to the textual representations of the politically charged, ideologically motivated, religiously informed, and emotionally intensified issues.

#### **6.1.6 Convoluted Concatenation of Contrasts**

The selected fictional narratives provide a startling succession of contrasts and controversies over nature of the happenings and character of the participants of the revolutionary wars fought against the British government. All the contrasts explained above are the most prominent ones to be found in the vision and versions of the colonizers, the English, and colonized peoples, the Indian and American. However, the extent of the conflicts existent in the selected novels cannot be delimited to the outlined binaries and explained pugnacious notions. There is superabundance of the contrasting elements to be explored through minute explication and juxtaposition of the texts.

Abundance, also essentiality, of the contrasts to the narratives is a manifest aspect. For example, the English and Indians differ in their depictions of the aftermaths of the revolution/ mutiny of 1857. For English, despite the disastrous disturbance of the

mutineers, the failure of the mutiny brings boon in the form of official annexation of India by the Crown. This proclamation and assumption of sovereignty of the Indian colony entailed “prosperity out of all comparable reckoning” (Tracy, 1907, p. 326). Contrariwise, the failure of the revolution is catastrophe for the Indians that turns their kings into beggars (Naikar, 2001, 206). The Raj means to the Indian arrest at “any time for any or no reason” (Naikar, 2001, 213). Thus, the rebel’s fiasco in the encounter is initiation of the royal journey for the English and culmination of the humiliation, rather pulverization, for the Indians. The list of contrasts is a lingering one: depiction of religious rift between the English and Indians, representation of the treacherous characters in English and American fictions, nymphomaniac English or Indian females, the economic/ patriotic precipitation behind the British soldiers, issue of reciprocal susceptibility, and many more.

In short, the fictional representations of the wars are marked with confrontational and belligerent perspectives of the English, the colonizers, and Indians/ Americans, the colonized nations. The British imperial spokespersons denunciate the revolutionary endeavours and declare them to be merely palpable rebellions by pernicious people against the auspicious imperial project. The claimed desirability of the colonization and inappropriateness of the revolutions is the crux of their discursive position. Contrarily to the British admonishing approach regarding the revolutions, the Indian and American discourses apropos the wars of independence represent them as the glorious landmarks in the history marked with sacrifice, resistance, and chauvinism. Their extolling versions and idealizing visions are in sharp contrast with that of the British. Thus, in the margin of the representation of the central issue of these revolutionary wars, all the colonial discursive and counter-discursive confrontation continues: stereotyping, projections, politics, and so on.

## **6.2. Comparison of the Indian and American Anti-colonial Fictional Discourses**

India and America are among the former British colonies which have fought the wars to decolonize themselves. The American is a triumphant revolutionary war which brings autonomy but the Indian one is a squandered struggle followed by the colonial era spanning almost a century. These revolutions have been enthusiastically received and represented by the fiction writers of the respective countries. These counter-discursive fictional narratives, produced in the Indian and American contexts, beggar simultaneous consideration and comparison for understanding of the postcolonial consciousness that generated the wars and engendered the vicarious verbal versions of them.

### **6.2.1 Similarities**

Despite the spatio-temporal differences between these revolutionary wars, several visible attitudinal resemblances are to be found between the nations that fought for freedom. These similarities have been represented in the novels narrating the causes and courses of the wars. Thematic parallels, coinciding characterization, linguistic brusqueness – correspondences like these are unmistakably present in the textual representations. It can be said on the basis of the essential affinities that in Naikar and Shaara's fictional worlds, sameness supersedes difference.

The primary nexus that is to be found between the novels is their identical anti-colonial élan. This postcolonial parallel between the Indian and American fictional narratives is a floating fact on the textual surfaces. Resultantly, resistance to the colonial rule and call for the cause of liberation become the watchwords of the selected fictions. Both the novelists, Naikar and Shaara, have questioned the validity of the colonial control and ratified the revolutions to abolish it. The voice for the

unconditional autonomy is all-pervasive in the novels. Naikar's rendering of the "liberation movement" (2001, p. 63) is identical with Shaara's representation of "the cause of liberty" (2002, p. 127). Naikar's heroic king, Bhaskararao Bhave, negates the legitimacy of the English rule of the Indian land with a poignant rhetorical question, "How are you connected with our Hindustan?" (2001, p. 44), and claims confidently: "we have to go by our own native laws" (Naikar, 2001, p. 215). With an absolutely identical intonation and denotation, Shaara's protagonist proclaims: "we are saying to England, your system does not work here. We will build our own system, and we *will* make it work" (Shaara, 2002, p. 285). These pronouncements of the postcolonial passion are recurrent in both the narratives. This unconditional adherence to the passion of liberation is the shared quality bridging the temporal distance and spatial remoteness between the first Indian freedom-fight and the American revolutionary struggle.

Another affinity that is found between both the fictional representations is deification of the indigenous people. Naikar's Indians are the "heroes" (2001, p. 53) for whom "honour is more important than anything" (2001, p. 123). Their characters are built on the wrought traditions and integrity is an indispensable feature of their personalities. Especially, their leaders have been portrayed to have the unmatched charisma. Simply, the Indianess of the dramatis personae has been equated with dignity and righteousness. In the same way, Shaara's Americans are the "dynamic people who would throw off their chains" (2002, p. 158). They value their cause, the iconic national slogan of liberation, more than their lives. This ideal audacity is equally shared by the leaders and masses. For example, Nathan Hale is found declaring in the face of gallows: "I only regret... that I have but one life... to loose for my country" (Shaara, 2002, p. 69). This indifference to his life, the most precious

human possession, in favour of the national interest is representative of all the Americans. So, they have lusciously delineated their national heroes who arose against the unlawful colonial regimes.

Furthermore, disparagement of the colonizers, the English, runs parallel to the positive projection of the natives with the purpose of turning the colonial binary upside down. For Naikar, the English are the “monsters” (2001, pp. 192-232) who have intruded on the Indian land through “foul means” (2001, p. 111) and ruling with “the opportunistic” (2001, p. 233) transgressions. Shaara shares Naikar’s derisive delineation of the British soldiers involved in the colonial encounters. The “seductive” (2002, p. 255) nature coupled with “barbarism” (2002, p. 473) has been attributed to the English forces. These deplorable English colonizers inhabit the textual territory of both the novels. Thus, the characterization of the foreign rulers is in diametrical opposition to that of natives.

The linguistic brusqueness in berating the British is markedly present in the counter-discursive narratives. This stylistic starkness is embodiment of the anguish rooted in sense of being exploited. Naikar’s transcript appears to be the translation of his rancour with reference to the English misdeeds. His lexical choices to envisage the English evidence his blatant expressiveness: “*raksasas*” (2001, p. 64) and “red-faced monkeys” (Naikar, 2001, p. 29). Throughout the narrative, the linguistic tantrums are exuberantly colouring the discourse. This verbal asperity is manifest also in Shaara’s novel who qualifies the British behaviour with the adjectives like “diabolical” (2002, p. 303) for exhibiting unexpected “brutality” (2002, p. 473). However, sometimes he deviates from harshness and becomes polite in approach towards the British. But by and large, these novelists have maintained harsh language. Thus, the haranguing style of both the novelists is controlling the tone of the texts.

Additionally, the bounties bestowed by the nature on the areas have been praised with similar passion by the Indian and American representative novelists. Naikar's India is varnished with "bewitching colours" (2001, p. 38) and maintains a "grand look" (2001, p. 1) due to the surrounding "beautiful nature" (2001, p. 45). Likewise, Shaara's American is "a marvelous place" (2002, p. 472) having "soft green" (2002, p. 472) areas like Virginia. Both of them are scrupulous about giving an impressive look to the spatial dimensions of the respective countries. So, not only the human characterization imbued with colour of edification but also the geographical dimensions which provide the lulling lap to the indigenous peoples of India and America.

Summarily, the postcolonial fictional narratives by the Indian and American novelists aiming at description of the respective revolutions are similar primarily in their counter-discursive disposition and nationalist position. Accentuating legitimacy of the revolutions, glorification of the prominent participants of the wars, denunciation of the colonizing forces, using severe strictures, and glamourizing the colonial locales are the features found on both the sides. So, the selected literary representations, Basavaraj Naikar's and Jeff Shaara's, rooted in the historical landmarks, the revolutions, of the respective nations are marked with similar post-colonial panache and anti-colonial aura.

### **6.2.2 Differences**

There are differences to be found between the depictions of the revolutions due to the pragmatic dissimilarities: religious, racial, linguistic, temporal, and so on. This shows the diverse nature of the causes of the breaches between these two literary discourses. Though these hindrances do not diminish the central similarity and pivotal

parallel of postcoloniality, the indifference to their existence is tantamount to oversimplification of the fictional *facts*.

The lack of religious rivalry between the English and Americans is the main omission that makes the dichotomy different from the one in which the Indian counters the British. The English/ American conflict is purely political and economic one in its nature while the English versus Indian is entrenched in the religious rift. As the champion of the Indian movement for freedom, Nanasaheb, points out in his speech to the stately kings and princess: “they have been endeavouring to delude and convert the population of this country” (Naikar, 2001, p. 53). His resentment over the issue of religious coercion by the British propels him to proclaim: “I have been commissioned by God to punish the kaffirs annihilating them and to re-establish the Hindu and Muhammadan kingdoms” (Naikar, 2001, p. 53). His stance is clear that to put the conflict as English versus Indian is grave generalization. Therefore, the clash is to be considered as English versus Hindu/ Muslim. This religious resistance is missing in the American fiction because both, the English and Americans, have same religion, Christianity.

The racial prejudice penetrates into the texture of the Indian fictional world. Naikar has described the English as “the red-faced monkeys” (2001, p. 29) and the patients of “icucoderma” (2001, p. 85). These abhorrent epithets are ingrained in the racial grudge and colour politics. But since the English and Americans are having racial affinity, there is absence of confrontation on the issue of colour. Moreover, the Americans exhibit the ambivalent attitude and clemency towards the English. Even during the bloody battles, the British soldiers are described as “different” (2002, p. 62) from the callous Hessians whose bestiality “horrified the British” (Shaara, 2002,

p. 93). So, in spite of being dagger drawn, the inherent affiliation of the English and American comes forward continually though never continuously.

Another of the dissimilarities is because of the difference of the results of the endeavours to win freedom: the American struggle succeeds and the Indians' ends in smoke. Consequently, the Americans recall the revolution with pride while the Indians do with pathos. The American fiction is expression of the pride traditionally associated with victory. For example, Shaara puts forward Franklin's retort, "*when you take up your pen to write the Decline and Fall of the British Empire, I shall gladly furnish you with the ample materials*" (2002, p. 237), to Gibbon's insolent rebuke with egotism. The pride is pervasive throughout the note that has been quoted by Shaara with confidence because it has had actualization at the end of the revolution. Had the result been otherwise, he would have eschewed the statement for being absurd bragging. Contrary to the American pride, in the Indian fiction, pathos is the pervasive perspective. The deleterious finale of the revolution turns it into "tragedy" (Naikar, 2001, p. 130) for the Indian nation. The predicament of the people becomes lamentable without any room for remedy. Bhaskararao Bhave, the protagonist, "who protected thousands of people, who fought for his religion and kingdom is lying here [after revolution] like a beggar in the most pathetic condition" (Naikar, 2001, p. 206). The disparity between the post-revolution conditions is eliciting different responses. This is how the outcomes of the revolutions are controlling the tone of the narrators and the tilt of narration.

Lastly, since the American nation is heading towards glorious future without magnificent past, they are prospective in their approach. Hence, Shaara focuses the "mission" (2002, p. 67) of making the nation instead of attempting to retrieve grandeur of the past. Contrariwise, the post-revolution predicament of the Indians is

inversely proportioned with their pre-colonial prosperity. For this reason, Naikar is retrospective in his proclivity: “once upon a time we used to enjoy all the honour and glory in our own kingdom” (Naikar, 2001, p. 38). So, one side, the American, looks forward to visualize the future possibilities and the other, the Indian, looks backward with the craving of resuscitation of the lost autonomy. The difference is rooted in the fruition, for the Americans, and fiasco, for the Indians, entailed by the respective revolutions.

Thus, the drawn comparison between the Indian and American fictional representations of the respective revolutions against the British imperial expansions explains the existent similarities and the differences. Though the narratives differ in marginal details, the central counter-discursive quality is common. The shared censure of the British colonialism and imperialism has found forceful expression in the literary discourses of both the postcolonial countries. The revolutions and revolutionaries have been glorified to expose the illegitimacy of the imperialist adventures of the English across the globe. So, both of the fictional discourses coincide at the point of resistance to the colonial rule.

### **6.3 Skewed English Fictional Discourse apropos the Revolutions**

The British Empire faced ferocious military challenges to its rule in the form of revolutionary struggles for independence. The Indian and American revolutions/rebellions remain the most prominent among all these conflicts. One, the Indian revolution, is retaliation of the foreigners against the Britons but the other, the American one, is an in-group sedition because America is a settler colony and the rebels are inherently the colonists from England. In spite of the essential disapproval,

the English fictional response to these wars against its imperial rule is visibly marked with lopsidedness.

Primarily<sup>5</sup>, the stance is unambiguous that the revolutions are violation of the British prerogative to rule colonies under the pretext of progressive imperial programmes for betterment of the natives. Whether India or America, the rebellions are described as the devastating follies without fruition. The rebels have been shown to prosecute the common citizens who deny yielding to the mendacious anti-colonial propaganda. In both the cases, superiority of the English has been furthered through degradation of the opponents. Therefore, the pivotal anti-revolution argument of the English, as contained and communicated by the selected novels, remains unconditional and uncontaminated.

The most glaring difference is to be found in the titles of the novels that provide nomenclature for the wars. Tracy's novel (1907) subtitles the Indian war as *mutiny* while Cornwell's (2002) prefers to put it as *revolutionary war*. Tracy is hidebound in his tackling of the Indian struggle for freedom and shows no sign of sympathy or clemency. Throughout the novel, the *mutiny* of the subtitle is echoed with same fervour. Unlike the stubborn attitude of Tracy towards the Indian revolution, Cornwell shows clemency for the American one. Though he recurrently terms the American war as rebellion, the word revolution finds its way in the pages of his novel. So, this oscillation between the two titles for the American struggle suggests the element of leniency. This proves to be the first discontinuity in the English fictional rhetoric about the revolutions.

Characterization of the revolutionary leaders of both the countries provides another site of incompatibility. The Indian rebel leaders are monsters but the

American ones fall in the category of immature. Nana, one of the most reverend revolutionaries among the Indians, has been reduced to a villain whose character is marked with butchery and debauchery (Tracy, 1907, p. 107). All the prominent leaders have been bashed bitterly: Tantia Topi, Ahmed Ullah, and even the Mughal King Bahadur Shah Zafar. Contrariwise, none among the heralds of the American revolution — Washington, Franklin, Adams, Jefferson, and others — has received stricture from Cornwell. The absence of downright denunciation is an obvious gesture of compassion. Moreover, Tracy has characterized no positive Indian personality in his novel about the Indians. But Cornwell has sketched favourable, rather loveable, character of General Wadsworth. This dual, rather duplicitous, disposition in characterization of the major and minor figures involved in the struggles indicates the disproportionateness of dealing.

Religion is another significant factor furthering the difference of approaches towards India and America. The Indian people have diverse religious affiliations but predominantly bifurcated into Muslims and Hindus. Therefore, Indians are having religious difference with the Christian English. On the other hand, the American share their religious faith with the English because both are Christians. Tracy put the combat of 1857 as the religious one when Hinduism and Islam are united “in the field against the Nazarene” (Tracy, 1907, p. 49). Consequently, the conflict becomes coloured with the religious tint in which the Brahmin and Muslim are lined against Nazarenes. In the American land, as depicted by Cornwell, the clash is between red coats and rebels. Both are praying to same God and invoking His help to go through the ordeal successfully. Thus, the religious juxtaposition like Tracy’s, envisaging the clash “between the laws of Christianity and the lawlessness of Mahomet, supported

by the cruel, inhuman, and nebulous doctrines of Hinduism” (1907, p. 75)”, are not applicable in the American context.

The religious difference entails the issue of method of entombment of opponents. In Tracy’s textual world, the Indian revolutionaries receive a bizarre *burial*: “the sharp shrift of a rope and the nearest tree” (1907, p. 228). This iniquitous and inhuman treatment of the dead bodies is resulting from the religious difference, Hindu/ Muslim and Christian. But in Cornwell’s verbal world, MacLean is shown managing a proper “Christian burial” (Cornwell, 2010, p. 171) for an American rebel, Lieutenant Dennis. This apparently insignificant ceremonial aspect of the interment of the dead soldiers serves as the clue to perceive lopsidedness of the ostensible impartial behaviour of the English colonizers. So, the issue of burial of the killed soldiers is symptomatic of uneven behaviour of the English while dealing with the Indian and Americans.

Racism has always been the prime purveyor of hatred among humans and nations. The racial prejudice appears also in the English approach to the Indian and Americans within the context of the revolutions. Tracy has indulged in the racial and colour politics in his novel. For instance, he has repeatedly used the word “swarthy” (1907, p. 8, 73, 89, 301, 311) throughout the novel with intention of creating the repulsive image of the Indians. Inversely to Tracy’s narration, there is no hint of the racial prejudice with reference the Americans in Cornwell’s narrative because both the parties are having racial nexus. However, the colour politics finds its way in depiction of the Native American who are “dark-skinned” (Cornwell, 2010, p.154) having “black heads” (Cornwell, 2010, p.206). Thus, the racist discriminatory demeanour marks another essential distinction between dealing of the Indian colony by the English and their approach towards the American one.

The English attitude towards the gender construction is also discrepant with reference to both of the nations. The females of these two countries have been depicted with difference of disposition. For example, Roshinara Begum, the Indian princess, has been described as the “unearthly beauty” (Tracy, 1907, p. 34). The exotic touch is unmistakable in the epithet *unearthly* that is used to elaborate the mysteriousness of the colour and curvature of the princess. But Bethany Fletcher, the American girl has been portrayed as “a rare beauty” (Cornwell, 2002, p. 26). Her attractiveness has been communicated without infusion of the unwanted eeriness that weakens the charm of the Indian counterpart. So, colouring the Indian beauty with the undesirable eccentricity and the American one with graceful uniqueness stands evidence of the unevenness of the English fictional canvas.

An interesting perspective present in the English fiction on the Indian and American revolutions is the vilification of equal frequency of the Indians and the Red Indians (Native Americans). Firstly, both the kinds of the Indians have been attributed the eerie, inhuman, and bestial characteristics. They know no moral or manner and found to have least consideration for the human life. Secondly, both the groups have been silenced throughout the respective novels. This lack of voice is shared shackle for the Indians and the Native Americans. Thirdly, the languages used by these groups have been reduced to inadequate mumbling having the consummate conformity with the incomprehensibility of the speakers. Fourthly, the racial prejudice has been given way and the coloured complexion of these peoples has been recurrently mentioned. Lastly, the religious rituals of them have been equally put to severe censure and ridicule. Nonsense is the essence of their religions which teach nothing but some ceremonial quirks. Thus, both the varieties of the Indians have been subjected to stereotyping and vilification.

So, it has emerged as an obvious fact that the English fictional writings, the selected ones, apropos the Indian and American revolutionary wars are having conspicuous lopsidedness. The skewedness of the approach is manifest in various aspects like nomenclature and characterization. The Americans are the recipient of tolerant treatment and leniency. But the Indians are the victims of downright denunciation without any hint of clemency. The roots of the dual dealing are to be found in religion and race. The religious, racial, linguistic, and cultural affiliations of the English and Americans are at play in representational discursive constructions of the past. Thus, the heterogeneity of the colonial literary discourse produced by the English is obvious.

To sum up, primarily, the fictional narratives, produced by both the colonizers and colonized, have been compared and contrasted to show the existent differences between their versions. It has shown that there are irreconcilable controversies in the fictional representation of almost all the key issues. Then the Indian fictional narrative about the War of Independence (1857) has been compared with the American fictional work about the American Revolution (1775) to study the variant manifestations of counter-discursive practice across the globe. The outcome of the drawn comparison attests the shared pivot of resistance despite the marginal difference. Furthermore, the disjuncture between the British colonial discourse about India and America has been exposed. The religious and racial factors contributing to the difference of approaches have been explained. All the three levels of comparison have crystalized the contours and contrivances of the selected fictional discourses vis-à-vis the revolutionary wars.

## Notes

1. The statement expressing malleability of the historical material is K.K. Aziz's (2009/ 1977, p. 145).
2. These comparisons are based on the broader outlines inferred from the detailed analyses in the foregoing chapters. Therefore, the arguments are generic, that is, sparsely substantiated with the minute and elaborate textual quotations.
3. The oft-quoted line, "Tho' Nature, red in tooth and claw", occurs in Tennyson's acclaimed poem 'In Memoriam AHH' (1850). This implies the predatory predisposition of the non-human environmental forces.
4. It is one of "the techniques of persuasion" (Crusius and Channell, 2000, p. 129) that hinders the dispassionate scrutiny and considered an "impediment to sound thinking" (Crusius and Channell, 2000, p. 130).
5. Validation of the colonial expansions— that entails rejection of the revolutions— in the British fiction has been discussed with reference to the selected novels in Chapter Four of the thesis. Here, the focus is to establish lopsidedness of the English discourse by focusing its skewed aspects.

## CHAPTER 7

### NEW HISTORICIST DIMENSIONS IN THE TEXTUAL REPRESENTATIONS OF THE REVOLUTIONS

Everything faded into mist. The past was erased, the erasure was forgotten...

(George Orwell)<sup>1</sup>

The chapter is an attempt to locate the outcomes of the analysis and comparisons and contrasts among the novels into the new historicist paradigm of interpretation of the textual artifacts. In other words, the outcomes of the literary dialogue between colonial and postcolonial versions conform to the new historicist ideas and this conformity has been elaborated to corroborate and strengthen the argument. The issues like textual/ archival nature of fictions, possibility of the production of various versions of historical events, relation of colonialism and literature, ideology and representation, and narration and nation have been reflected upon from the vantage point of the postulates presented by the new historicist theorists. These parallels between the new historicist tenets and the findings of the study are generic in nature aiming at development of a broader theoretical link.

The rationale of this extension of the findings is to further scaffold the theoretical position of the researcher in his endeavour of exposing and disrupting the claims of representational authenticity and literary universality. Ashcroft *et al* (1995) have included the new historicist excerpts in their anthology, an authentic reference book in the field, about the crucial debates in the postcolonial studies. This justifies the researcher's adoption of the new historicist tenets to substantiate the postcolonial postulates. Moreover, Slemon's definition of post-colonialism coincides,

interestingly, with that of new historicism: “a critique of totalising forms of Western historicism” (in Ashcroft *et al*, 1995, p. 45). This shows similarity of both the paradigms, though in semblance of difference, on the question of obliteration of the ossified historical versions.

### **7.1 The Archival Continuum**

New historicists deny the distinction between the historical and literary texts and consider the supposed boundary between them to be fake, or at least fragile. This avant-gardism makes the domain qualified to be called *the textual socialism*<sup>2</sup>, connoting its rejection of stratification of the textual corpus and disbelief in the privileging taxonomy that prefers one kind of texts over the other varieties. The expression “archival continuum” (Wilson & Dutton, p. 8) captures the quintessence of the approach that studies simultaneously “the text and co-text” (Barry, 2002, p. 172) and equips the literary with “the documentary” (Barry, 2002, p. 172). This intertextual tilt is ingrained in rejection of the formalist claims of autonomy and singularity of each literary work.

Despite being fictional works, the selected novels are found to be linked with the non-fictional texts. In other words, these literary texts contain the co-texts, non-literary texts, within their texture. Thus, fiction and non-fiction “live happily together”, to assimilate Hillis Miller observation about the intriguing relation of main text and citation, “in the domicile of the same text, feeding each other and sharing the food” (in Wood and Lodge, 2014, p. 273). This textual feature of containing the archival within the fictional enhances the feasibility of these narratives for the new historicist explication. So, these novels merit thick reading, the new historicist method, due to their nature of being the sites of the archival continuum.

Tracy (1907) has managed this documentary disposition throughout the narrative. The novel is replete with the *co-textual* parallels, intertextual references to the historical narratives, to detail all the information about the events of the mutiny. For example, describing the heroic performance of the English soldiers, he states: “their story [as narrated in the novel] fills one of the great pages of history” (p. 48). This is a clear allusion to the historical reception of these heroes in the official archives. He also claims archival accuracy by referring to the described event as “as a matter of historical fact” (1907, p. 76). So, Tracy is indicating explicitly the conformity of his fictional details to the official documents.

Another interesting feature of his narrative is that he properly refers, within the text, to the historical sources to describe the events. For example, he quotes Holmes to establish the villainous initiation of the Indians and legitimize retaliation of the English:

"Then," says that accurate and impartial historian of the Mutiny, Mr. T. R. E. Holmes, "began that piteous flight, the first of many such incidents which hardened the hearts of the British to inflict a terrible revenge. (1907, p. 50)

The reference to the *impartial* source has been provided to outline the predicament of Delhi produced by the Indian mutineers. Besides the examples of this kind of direct quotations from historical sources within the text (Tracy, 1907, p. 99), substantiation of the details is also found in the margin (Tracy, 1907, p. 46). These allusions, within the text and paratexts, are there to reinforce the authenticity of the fictional narrative and accuracy of the particulars. So, Tracy’s fictional version embraces the historical accounts to pretend realistic rendering.

Moreover, after the structural resolution of the plot of the novel—the part is to be taken as the postscript or, in narratological idiom, CODA— he jumps out of the

retrospective documented details and recounts the “subsequent history as have filtered through time’s close-woven meshes of half a century” (1907, p. 326). As he is writing the novel after almost fifty years of the mutiny, he explains the post-mutiny developments with the resounding claim of historical truthfulness. Moreover, the actual names of the historical characters have been retained faithfully and exact dates provided to sustain the impression of the documentary nature of the narrative. All these aspects connote the confluence of the fiction and non-fiction within the frame of Tracy’s novel.

Cornwell (2010) has maintained co-textual continuum in his fictional narrative. The fact is manifest in his tripartite paratexts: prefatory note, historical excerpts at the end of each chapter, and historical note at the end of the novel. The prefatory note claims the actual existence of the characters of the novel, that they have “existed” (p. i), implying the rejection of their being mere figments of the author’s imagination. This makes the reader conscious of the actual *being* of the characters who have been given the textual rendering. The note also gives details about the location and names of the places mentioned in the novel. This spatial information envisages the concrete contours of the fields where the historical combat had taken place. The details reinforce the naturalistic pretension of the novelist who poses to reflect and regulate only that has happened.

The other archival aspect of the novel is presence of the historical excerpts at the end of each chapter. These excerpts include the content from various kinds of documents: official letters, minutes of meetings, personal notes, journals, reports, orders etc. These passages contain minute archival information about the situation, characters, and proceedings. For instance, an excerpt at the end of Chapter Seven reads: “from Brigadier-General Lovell’s dispatch to Jeremiah Powell, President of the

Council Board of the State of Massachusetts Bay, dated July 28th, 1779...” (Cornwell, 2010, p. 126). The passage contains the communication between Lovell, the commanding officer of the American militia in the Penobscot Expedition, and higher officials regarding progress of the adventure to conquer the British fort. Every chapter features this documentary content at its end. These extracts have been embedded with all the chapters to give documentary touch to the fiction.

Lastly, the historical note at the end of the novel attempts to create conformity between the fictional narrative and the available historical documents about the expedition. Cornwell enlists the historical sources, many in number, of this fictional narrative. His claim about the expedition is that it is “an actual event” (p. 239) and not a fantasy. He also asserts his representational realism: “I changed as little as I could” (p. 243). Thus, according to the novelist, the details contained in the archival sources have been faithfully fictionalized. Additionally, the biographical details of the subsequent years of the major characters involved in the action have been provided to retain the realistic impression. So, Cornwell has managed simultaneity of the archive and fiction through adherence to the recorded actualities.

Naikar (2001) has also denied the textual autonomy of his fiction and clarified that his narration is not mere generation through the fantastical fictional vacuum. Contrariwise, he has stressed the archival anchorage of his narrative of the war. He has prefaced his novel with the claim to “reconstruct history” (ix) “in a realistic manner without resorting to sentimentalism” (p. viii). He makes it clear that the fiction is not a figment of the author’s imagination instead he has prosecuted “a systematic study of the topic by reading the major recorded material in print” (p. viii) to produce crudely documented details into an interesting fictional version without distortions. He also enlists the historical records and archival sources of his

information to establish the co-textual affiliations of his fiction with archive. Even, one of the characters, Virabhadranayaka, has been claimed to be “great grandfather” (p. viii) of the novelist. This is how folkloric and documented historical material appears in the text. So, Naikar’s novel provides the continuum to represent the events appropriately.

Shaara’s fictional work (2002) is that much archive-oriented that he has warned readers, in his preface, that “by definition, this is a novel” (p. i). The narrative is replete with the quotations from historical sources (p. 1, 109, 499) and cartographic pieces (p. 107, 345, 481) to carry the archive alongside the fiction. For example, it contains the plea of Thomas Paine’s *The Crisis* instigating “the country to offer up its men as soldiers” (p. 126) and refers to “*Pennsylvania Gazette, dated May 1*” (p. 295). The events have been punctuated with exact dates to pursue the chronological development. Often the structural links of the plot have been sacrificed for the archival accuracy. Moreover, in his *Afterword*, he presents biographical sketches of the major characters. These sketches provide the patina of factuality to the fictional text by presenting details about the people involved in the events. So, Shaara has artistically accomplished the fictional simulation of historical narrative. Deciphering it is like studying the literary and non-literary representations of the events of the revolution within the archival continuum.

Thus, these writers have made the historical material coalesce with the fictional corpus to produce national versions and legitimize political slogans. All the three – English, Indian, and American – have relied heavily on archives to structure the desired narratives of the revolutionary wars. These fictions corroborate reciprocity of various textual discourses, history and literature. So, simultaneity of fiction and

history through the confluence of details of both has been achieved within these fictional textual stretches.

## 7.2 Textuality of History

One of the prime arguments of the new historicist theorists is that “there is no single ‘history’, only discontinuous and contradictory ‘histories’” (Selden *et al*, 2007, p. 191). This idea of plurality of historical versions has been famously phrased by Montrose as the “textuality of history”<sup>3</sup> (in Newton, 1988, p. 242) by which he implies vicarious nature, without having concrete presence, of the historical events. He explains that the textual transformations of the actual experiences are not only vicarious in nature but also fickle in nurture. Greenblatt’s judgment about the circulation, in the Elizabethan times, of energy through drama is applicable to these fictions: “partial, fragmentary, conflictual; elements were crossed, torn apart, recombined, set against each other; particular social practices were magnified through stage, other diminished, exalted, evacuated...” (In Lodge and Wood, 2014, p. 526). Exactly identical phenomena – fragmentation, conflicts, lopsided juxtapositions, recombination, magnification, and reductions – are to be found in the fictional gyrations around the revolutions.

The study of the selected novels brings to the limelight the plural histories present in the fictional versions which claim to be rooted in the archival evidences. Firstly, the British fictional version, represented by Tracy and Cromwell’s novels, comes on the crutches of the historical fidelity and reconstructs a web of words on the premise that the archival schema precipitating the novel is an empirical one. It presents the English to be the representatives of righteousness and apostles of enlightenment. On the contrary, the Indian and American *Others* have been assigned a marginal role in the

history of humanity being heralded by the impeccable and invincible imperial heroes. This version of the historical events is explicitly marked with anglomania.

The Indian and American novels, represented by Naikar and Shaara's fictional works, present an altogether different scenario. Here, the marginal monsters of the colonial history, the natives, come to the centre to reduce the English to the alien behemoths encroaching to usurp the indigenous resources through inhuman atrocities. They have voice to represent themselves, vigour to challenge the English colonizers, and vision to repossess autonomy. In this version of the historical trajectory, the English military and moral superiorities have been replaced by trickery and perversity. Contrary to the British version, the heroism has been associated with the natives for their righteousness and dauntless resistance to exploitation. So, these Indian and American narratives are Anglophobic in their stance due to the cruelties practiced by the English during the colonial rule.

Thus, the stories, structured through unification of literary and historical texts, have produced contradictory versions and conflicting narratives without the possibility of reconciliation. In diametrical opposition to the English fictional rendering of the colonial world, the Indian and American versions of history reject, rather, reverse, myths of the Empire. These direct contrasts and combative divergences, not merely differences, stand endorsement to the new historicist rejection of the monolithic textual representation of material experiences. The fluctuating and mutually-conflictual nature of all the textual narratives – literary and non-literary – is evinced and evidenced. The *loss* of actual experience without the chance of consummate retrieval has been shown through the narrative dichotomies manifest in the fictional versions. Thus, neither the foundational fictions, historical narratives, nor the novels based on those narratives are embodiment of *what* happened instead all

these representational modes are reflection of *how* the happenings have been approached to construe the sought sights.

### **7.3 Historicity of Texts**

The chiastic reversion of the textuality of history, that is, historicity of texts, is paradoxically true. Montrose has explained the notion as “the cultural specificity, the social embodiment, of all modes of writing” (in Newton, 1988, p. 242). Simply, inability of the texts and discourses to avoid the ideological and social impetus is a floating fact. These fictions also confirm this proposition of the new historicist paradigm by containing in their texture the social sentiments of the respective nations.<sup>4</sup>

Greenblatt has been credited with the initiation of tracing colonial mind-set in the Elizabethan dramatic canon through “juxtaposition of plays and colonial policies” (Barry, 2002, p. 173). His “critical momentum”, in Hamilton’s words, “takes him to the heart of the problem with which postcolonial theory begins.” (2003, p. 132). His affinity with the theoretical position of colonial discourse analysis and postcolonial disruptive discourse is evident. The study juxtaposes, in Greenblatt’s manner, the fictional works and the colonial policies of the Empire to expose the agenda of the imperial voices in the literary guises. The colonizer tries to perpetuate his cruel clutch on the calamity-stricken colonized and these fictions are tools of either paving the way for continuation of the exploitation or, in the postcolonial era, justification of the expansionist adventures. It has been shown that in both the novels, by Tracy (1907) and Cornwell (2010), the colonial rule has been supported through the literary rhetoric. This exposition of the colonial aspirations behind the textual manifestations is akin to the new historicist practice of unraveling the nexus between literature and colonialism through simultaneous study of them. Moreover, new historicism has

appeared to be “subversive in its critique” (Veeser, 2013, x). The study has shown the subversive and confrontational propensity of the Indian and American novels vis-à-vis revolutions against the British imperial rule. Both, Naikar (2001) and Shaara (2002), have validated the insurrectionary efforts to topple the English control over the Indian and American territories. This counter-discursive nature of the postcolonial literatures is a source of association with the new historicist thought.

The relation of history and ideology has also been asserted by the new historicists who consider “the stories of the past as society’s ways of constructing a narrative which unconsciously fits its own interests” (Brannigan, 1998 p. 5). They have enunciated their stance about the impossibility “to escape from ideology” (Hamilton 1996: 137) in textual representations. In Hayden White’s words narration “entails ontological and epistemic choices with distinct ideological” (1987: ix) implications. Same, identification of the ideological projections, is result of the critical scrutiny of the selected novels. All the four novelists – Louis Tracy, Bernard Cornwell, Basavaraj Naikar, and Jeff Shaara – are ideology-oriented in structuring of their representational texts. Articulation of the ideologies and social schemas is obviously present in their fictional narratives. This overt ideological inclination found in the selected fictions bespeaks correctness of the new historicist critique of the textual representations of the past.

New historicism is always awake to reciprocity of Nation (Politics) and Novel (Poetics): “the link between national formation and the novel was not fortuitous” (Franco in Veeser, 2013, p. 207). It considers the understanding of this reciprocity of “a *politics* and a *poetics* of culture” (Montrose in Newton 1988, p. 245) essential for the proper critique of textual corpus. The primary works selected for the research are ridden with the vainglorious slogans of the respective nations: Englishness, Indianess,

and Americanness. These novels are less the reflections of the historical happenings and more the replications of the national official opinions about those events. The unveiling of the nations camouflaged by the narrations has substantiated the new historicist notion of correspondence between nationalist and narrative choices.

In short, the study addresses the British colonization and American/Indian subversion, relates historical literary narratives with ideology, and exposes the national discourses propelling the novels. Due to multifarious epistemic incorporations, the tilt of these texts towards historical – national and ideological – factors is conspicuous. These inferences regarding the presence of the colonial, ideological, and nationalist projections in the selected texts push the study near to the new historicist practice of identifying historicity in texts. So, historicity of the selected fictions has been established from multifarious perspectives.

Thus, location of the outcomes of the postcolonial analysis of these fictional narratives into the new historicist theories of the archival continuum and interrelation among textuality, ideology, historicity, and plurality is an informing one. Present study is helpful to understand how the fictional narratives have imbibed national ideological discourses and how the political goals have been aspired under the guise of the ‘innocent’ activity of mimetic narration and representation. It exemplifies intriguing interfacing of the historical fiction and fictional history/ies. So, the new historicist reading evinces validity of the postcolonial critique of the novels. It further strengthens the postcolonial conclusions regarding the discursivity of the records of historical junctures.

## Notes

1. The quotation connoting the loss and irretrievability of truth is from Orwell's *1984* (1949/2009, p. 95).
2. However, the deconstructionist disposition of new historicism can itself be further deconstructed. As Orwell has disrupted the political socialism in his proverbial pronouncement: "all animals are equal. But some animals are more equal than others" (2003, p. 90). The new historicist verbal world can be described, in Orwellian vein, as a textual space where *all texts are equal. But some texts are more textual than others*. As they do believe in canonicity of Greenblatt, White, Gallagher and others.
3. Textuality and fictionality of history and historicity of fiction have been phrased by Hamilton as: "disciplinary boundary [between history and fiction] proved fragile from the start" (2003, p. 6). And Flynn's succinct encapsulation of his conjecture about a historical event is revealing: "It is an anecdote without an event, a discursive history and nothing more" (Flynn, 2008, p. 9). So, Montrose's view that "referentiality has become so vexed" (in Newton, 1988, p. 243) is representative of skepticism, rather, disbelief, of the poststructuralist theorists with reference to the concept of accuracy.
4. Dissemination of disbelief in the mimetic role of the textual material in the reflection of the actual experience, accompanied by the proposition of its being socially constructed, is the point where all the varieties of poststructuralism coincide. Thus, this is the pivotal nexus between postcolonialism and new historicism.

## CONCLUSION

Every day he worked in the court trying to decide which of two untrue accounts was the less untrue...  
(E.M Forster, *Passage to India*)

The textual analysis, drawn comparisons and contrasts, and interpretation of the selected novels, in the foregoing chapters, have crystallized the ulterior ideological undercurrents and explicit nationalist aspiration incorporated in these textual artifacts. The fictional polemics and textual politics of the narratives have been brought to the limelight to seek ratification of the thesis statement and resolution of the research questions set forth while initiating the study.

To represent the conflicting narratives of events of the wars of independence fought against the British colonial power in India and America, the researcher has chosen representative fictional works: Tracy's *The Red Year* (1907), Cornwell's *The Fort* (2010), Naikar's *The Sun behind the Cloud* (2001), and Shaara's *The Glorious Cause* (2002). Tracy represents the English opinion about the Indian Mutiny 1857 and Cornwell focuses the American Revolution from the British perspective. On the other hand, Naikar's is an expression of the Indian outlook regarding the War of Independence (1857) and Shaara's takes up the American point of view about the Revolutionary war (1775). So, both the factions, colonizer and colonized, have two novels for representation of the respective responses with reference to the selected revolutions/ rebellions. In the other way, two fictional narratives, one from colonizer and the other from colonized, about each revolution, the Indian and the American, have been taken.

## **Ratification of the Thesis Statement**

The thesis statement has been ratified through the textual and comparative analysis of the selected fictional narratives. It has been corroborated that historical fictional narratives are less rooted in the archival evidence and more precipitated by the ideological and nationalist preferences. Misrepresentation of the factual details to accommodate the national policies and priorities is a manifest practice. Maneuvering and manipulation prevail under the cocoon of realistic representation and archival adherence. The intriguing ideologies, in the guise of detached narration, permeate the fictional narratives. The selected versions, of both the colonizer and the colonized, evince the nationalist visions through rhetorical fallacies and discursive distortions. These are not merely narratives of the wars but also carriers of the weltanschauungs and arenas for the war of words. The litterateurs and the literatures of both the groups, and all the three countries, have transferred the wars from swords to words. The boundaries between fact and fiction, poetics and polemics, realism and nationalism, representation and misrepresentation, and objectivity and ideology have been deliberately blurred. In short, the parochial politics is the provenance of all these fictional narratives that works like a parallax to produce perplexing polemical versions.

## **Resolution of the Research Questions**

All the research questions have been resolved through the textual analysis and juxtaposition of the selected novels. The first question aims at exploration of the British version of the rebellions against its colonial establishment across the globe. The analysis has evinced that the English fictional narratives explicitly take these encounters to be between the British and the brutish. The Indian mutiny, as the

English term it, is “useless and horrible war” (Tracy, 1907, p. 267) and the American rebellion is an unjust defiance to “their proper allegiance” (Cornwell, 2010, p. 39). The English have been portrayed as the apostles, rather the unchallenged gods, of the civilizational project who have the prerogative to capture, control, and groom *Others*. On the contrary, the colonized peoples have been devised as “the human locusts” (p. 254) Indians and “filthy” (Cornwell, 2010, p. 141) Americans. Thus, the fictions buttress the nationalist policy of legitimizing colonization on the pretext of supposed superiority, cultural and moral, and degeneration of the colonized nations that need patronage to progress.

The research has also confirmed existence of conspicuous difference of the imperial standpoints regarding the revolutions. The transformed Americans, originally the British colonists, have been delineated considerably because of their Englishness: “they were still Englishmen” (Cornwell, 2010, p. 153). They have been given voice and shown to have few good characters among them. However, the true Americans, contemporarily termed as the Indians, have been depicted in absolute conformity with the western supremacist approach. This approach of downgrading the actual Americans is extended to the spatial aspect and the novel misrepresents the American ecological dimensions and discursively transforms the territory into a nebulous wilderness alien to any nurturing norm. Contrarily to the clement tackling of the American colonists, the Indians have been subjected to the relentless relegation and shown as the people without any civilizational qualities. They are the best at the worst having “the wildest excesses” (Tracy, 1907, p. 59) in their blood. So, the English fiction shares the reluctant antagonism towards the Americans (colonists), due to racial and linguistic affinities, with the national discourse of the imperial seat.

The second question focuses the perspective of similarities and difference between the Indian ‘mutiny fiction’ and the American revolutionary novels with reference to expression of the nationalist ideological stance. On the one hand, Naikar has presented the Indian vision of the war meticulously by eulogizing the freedom-fighters, showing superiority of the Indian cultural norms, stressing the pre-colonial prosperity, and exposing the colonial deterioration. Further, denunciation of the English colonizers, the individuals and the nation, has been placed in the foreground to counter their assumption about superiority. On the other hand, in Shaara’s novel, the glorious cause— as the American national discourse prefers to put the ideal of the upheaval— precipitating the revolutionary struggle has been corroborated with the nationalist fervour. The comparison has been drawn between the Indian and American fictional records of the revolutionary struggles against the British to bring the existent similarities and the differences to the surface to enhance understanding of plethora of the fictional narratives about the polymorphous issue of colonialism. There is consummate uniformity between both the discourses on the question of resistance to the colonial clutch of the English, celebration of the idea of autonomy, and deification of the revolutionaries. However, few peripheral differences are found between the responses of a purely *Other*, India, and a partially *Other*, America: the Americans have element of ambivalence for the English and the Indians are categorical in their denunciation, the American narrative culminates in pride and Indians’ in pathos, and the Americans derive inspiration from the future prospect but the Indians from grandeur of the past. Thus, these marginal differences in details are insignificant in face of the postcolonial panache with which the discourses counter the rhetoric of the English fiction.

The third question tackles the aspect of location of the British fictional narratives into the colonial discursive paradigm and the Indian and American works into the counter-discursive one. The meticulous analysis has shown the consummate conformity between the selected texts and the referred paradigms respectively. The English fiction about the colonized nations revolting against the British rule imbibes most of the paramount discursive strategies prevalent in the prototypical colonial discourse: legitimizing arguments, stereotyping and derogating the colonized, self-glorification and expression of the imperial pride, religious prejudice, fallacious rhetoric, narratological gimmicks, silencing strategy, and spatial misrepresentation.

The American and Indian fictional writers do dare to *write-back* blatantly. The counter-discursive articulation of these fictional works is unambiguous and eloquent. The Indian fictional discourse disrupts the discursive delusions and distortions of the invaders who deceived the natives in the guise of traders. Likewise, American fiction avidly exhibits the counter-discursive disposition by dismantling English claims for the righteousness of propriety of the American land. So, the Indian and American novels are consummately appropriate in their counter-discursive endeavours. All the colonial discursive strategies have been adroitly countered by deconstructing the legitimizing arguments, disrupting stereotypes, derogating the colonizers, glorifying the freedom-fighters, puncturing the imperial pride, proposing sanctity of the religious affiliations of the natives, replacing fallacious rhetoric by rhetorical questions, taking hold of the narrative structures, voicing the natives' visions, and praising the spatial dimensions of the colonies. Thus, the novels constitute an apt counter-argument to the colonial literary litanies of the combats.

The last question targets confirmation of conformity of findings of the discursive analysis to the new historicist tenets of history, ideology, and narratives. Though the study is primarily rooted in the postcolonial paradigm for approaching the colonial and counter-discourse, the outcome of the study of the fictional narratives parallels the New Historicist interpretations of the textual narratives of history. It shows history to be a kaleidoscope being maneuvered and manipulated by the writers, novelists and historians. They morph the historical details to make them compatible with their national discourses and collective narratives. Briefly, the study has exposed the artistic intermingling/ interfacing of fact and fiction in the hands of literary writers.

### **Location of the Research into the Contemporary Scenario**

In the wake of contemporary transition, rather deterioration, to fanaticism and neo-sincerity, it becomes more relevant to understand how the confrontational dynamics are precipitating the textual representations. Therefore, the study of these historical fictions becomes more worthwhile in the context of contemporaneous revival of the frantic ideologies, revisionist methodologies, hyper-real simulations, and discursive constructionism. All the aspects remain conspicuously relevant in the contemporary world: war looms large, misrepresentation moves, nationalism massacres, ideology ignites, and the expansionist enterprises erode boundaries. In the post-postmodernist scenario of neo-sincerity, confrontational literary discourses are being resurrected, war fiction with its sub-genres like espionage fiction is being revived, supremacist ideologies are being injected into and rejected through novels, books like *Poetry of Taliban* (2012) are being published, and terrorist organizations like ISIS are promoting their visions through literary artifacts. In the critical domain, Pheng Cheah (2016), one among the contemporary canonical theorists on cross-

cultural comparisons, is voicing ascension of the postcolonial literatures to the position of world literature and detumescence of the Eurocentric version of it. So, the postmodernist tolerance is being refracted through totalitarian prisms. All these developments in the cultural, literary, and critical arenas corroborate the appropriateness, rather desirability, of the study.

### **Identification of the Researchable Vistas**

The study of these works constitutes a rich repository for the students and researchers in the field of literary and historical studies. Following are few of the prospects and possibilities:

1. This kind of comparative and contrastive study can be carried out apropos the neo-colonial and postcolonial combative discourses. It is a provoking proposal as one of the postcolonial participant of this study, America, has turned into the herald of neo-colonial expansionism across the globe.
2. The ambit of the research can be expanded to include the fictional responses to many other revolutions in many other parts of the world against the British Empire and others. This widening of the turning textual gyre will produce enabling ideas.
3. The dissident writers among all the groups can be studied to establish the preservation of the transcendental humanist spirit, even in the perilous times, in the marginal ghettos.
4. The paucity of literary works and absence of belles-lettres, both in English and Urdu, by sub-continental Muslims with reference the War of Independence (1857) beggar scrutiny. Especially, the superabundance of

oeuvre on partition suggests possibility of some political purport making it a purposive omission.

5. Native Americans' version of the event can be taken up to study, to appropriate Limon's words about Michael Herr's tale, "story of a story that fails to be told" (1994, p. 5).

These possibilities may pave ways for the relevant researches. Thus, due to the intriguing multiplicity of the thematic undercurrents, the area abounds with the options for the researchers.

To reiterate summarily crux of the argument of the study, it is conspicuous that all these novels are not realistic imprints on the textual tabula rasa instead ideology wrought discourses, politically motivated prejudiced narratives, and racist misrepresentations. The writers have not, willingly or vilely, transcended the parochial propagandist propensity and pulverized the historical facts to proffer politicized prospects of the wars. These fictional works are compendious containers of all the discursive distortions and indulge in verbal wars while purporting to represent the actual ones. These vociferously politicized narratives provoke vicariously the vainglory in the respective nations. These have been read as the prose partimens entrenched in the ideological polemics and national politics. Misrepresentation and epistemic exploitation of the opponent and the self-euphemization are the pivotal prospects to be found in these narratives. Textuality precedes actuality to dragoon historicity into fictionality and achieve the *willing suspension* of truth that is tantamount to ascension of discourse to the sublime position of creator. Thus, the willed is preferred over witnessed, aspired over acquired, and imagined over experienced.

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