**ORIENTALIST REPRESENTATION OF POST-COLONIAL MUTINY NOVEL: A STUDY OF J. G. FARRELL’S *THE SIEGE OF KRISHNAPUR* (1973)**

**Hejab-I-Zahra Sandhu1, M Sami Ullah Gondal2, Fakhira Fatima Chaudhry3,**

**Gohar Bajwa4**

**1**Department of English, University of Sialkot, Sialkot.

(hejab.zahra@uskt.edu.pk)

**2**Principal Al-Maqsood High School, Thokar Niazbeg, Lahore. (muhammadsamiullahgondal517@gmail.com)

**3**Department of English, University of Education, Lahore.

(fakhirach2@gmail.com)

 **4**Department of English, Lahore College for Women University, Lahore.

(gohar142023@gmail.com)

# Abstract

*It is true that many recurring historical events changed and shaped the course of history politically, religiously, culturally, and regionally. The British policy of colonising distinct corners of the world played a crucial and decisive role in numerous ways for the transmission and transition of world history. With the advancement in different areas, the field of literature has also grappled with history under the umbrella of the historical fiction genre and resultantly a number of significant historical events are being narrated with distinct perspectives. Most of the time, such narrations seem to have portrayed one side of the coin and neglected the other completely. This article aims to study the novels of J. G. Farrell’s Empire Trilogy, The Siege of Krishnapur (1973) and Troubles (1970) from a post-colonial perspective. By using these novels as primary sources, this research explores the way these novels deal with the motif of mutiny. The narratives of these novels are processed and scrutinised through discourse analysis and textual analysis. Through the lens of post-colonialism, this research aims to argue that many myths of orientalism and those generated by colonialism are still prevalent in the narratives that are produced in the post-imperial age.*

**Keywords**: Indian Subcontinent; Great Mutiny; Mutiny; Civilization; Post-imperialism.

# Introduction

The Post-Imperial age refers to the era after the whites were coerced to move from the lands

of “others” and were also forced to dismiss their so-called agenda of securing the world from ignorance. The major component of the literature produced in the Post-Imperial age is their dealing with the fact of in what manners the colonies, who got freedom from the British rulers, survived after the tormenting experience of freedom. Mutiny novel is the sub-genre of historical fiction that deals with the rebellious movements against the imperial powers. Historically, the production of Mutiny novels started in the second half of the nineteenth century. Usually, the novelists depict substantial roles of revolt via this genre of literature. The Foundations of a Mutiny novel, being a major part of literary fiction, are grounded on true historical events but the characters, some of the occurring within the novel along with dates, years and places are fictitious.

James Gordon Farrell, an Irish from his mother and English from his father’s side, is a prolific novelist whose cogent writings focus on Indian society during British rule, along with many other writers. His remarkable production of the Empire trilogy takes up the topics of British imperialism in several corners of the world like Indian Subcontinent and Ireland. *The Siege of* *Krishnapur*, written in 1973 is the first part of this Empire trilogy. Whereas, *Troubles* written three years earlier of this novel in 1970, is the second part. His novels, under study, address the Indian War of Independence of 1857 also known as Indian Mutiny and the second part illustrates British rule in Ireland, with both the narrations from the British perspective. These novels expose the pro-British tilt of the author which makes these writings a biased approach but despite being a fictional venture it does not temper the historical facts. With the plot structural viewpoint of India and Ireland, the novels *The Siege of Krishnapur* (1973) and *Troubles* (1970) possess some autobiographical elements, because Farrell spent unforgettable moments in East Bengal, which was at that time a part of British India, whereas he also spent a considerable time in Ireland. During his stay in East Bengal, his father worked in the rubber industry. His writings dealing with India share his family experiences in India.

*The Siege of Krishnapur* (1973) is acknowledged as the mouthpiece of J. G. Farrell which completely deals with the First Indian War of Independence. This awe-inspiring effort generally falls under the genre of historical fiction and was shortlisted for the Booker Prize in 1973, the same year it was published. Farrell gives an account of the War of Independence fought in 1857, also known as the Great Rebellion. Divided into four parts and 32 chapters, the plot of this novel takes up the events of the fight between the British and the freedom fighters in Krishnapur, a fictitious place. Via extracting distinct incidents from the Mutiny, Farrell explored pro-British facts and eventually defended the British Raj in the Subcontinent. The production of the novel appeared in 1973, 26 years after the partition of United India, but still, the narration of *The Siege* *of Krishnapur* (1973) evidently protects the British rule by portraying them as saviours for Indian residents and presents the Indian freedom fighters as brutal and barbaric.

This research is based on the novels by Farrell which cope with the Indian Mutiny of 1857, and Irish struggles for independence from 1919 to 1921. It recounts three phases of the Siege, pre-Mutiny, Mutiny, and post-Mutiny phase. Opening with a detailed description of Krishnapur, *The Siege of Krishnapur* (1973) presents the story of George Fleury, the protagonist. He comes to India to accompany Dr Dunstaple’s family, a family friend. Fleury, having a critical mind unlike his other country fellow presented in the novel, challenges the legacy of his ancestors. This central character even asks Hari, the son of Maharajah of Krishnapur, to throw the weapon and work for the betterment of society. In fact, he invites Hari to work collectively and get rid of their ancestors’ tradition of fighting. The novel gives a perception that the Indians had nothing to do with inventions and civilisation. The presentation of natives’ houses, water wells in the Krishnapur, and the lack of facilities in their life seem to be ridiculing the lifestyle of the Indian locals. Moreover, the characters of whites are strong as compared to the characters of the Indian natives like that of the Maharajah of Krishnapur, Prince Hari, and his Prime Minister. They have been shown as submissive from British supremacy and great supporters to British rule in their land to civilise them. Especially, Maharajah’s character is “eccentric, libidinous, and spoke no English” (Farrell, 17). However, according to Farrell, the other residents living in poverty who used to work for the Colonisers as their servants are commonly known as “Punkah-wala” (2); “\_khansamah\_” (2); “\_ayah\_” (4); “\_sais\_” (9); “\_dhobi\_” (9); and “\_durzie\_” (28) in the novel, which will be discussed in the succeeding chapters.

On the one hand, Farrell depicted British rule as beneficial to the Indians in terms of civilisation and illustrious inventions, whereas, his central character is found urging others to challenge the tradition of their forefathers. He practices this not only with Hari, but also with the Collector, the Padre, and Louis, to name a few. James Gordon Farrell, born on January 23, 1935, was a renowned British novelist. In Liverpool, England, this acclaimed man opened his eyes and started his career in contemporary tales alienation and later on turned his attention to historical fiction. Being the child of an Irish mother, Farrell spent much of his childhood in Ireland, and as his father was English, so he acquired an education from England by attending boarding school in Lancashire and studying at Oxford University. In 1960, he received a degree in French and Spanish from the University of Oxford. *A Man from Elsewhere* (1963) was Farrell’s entree novel that narrates the story of a communist journalist and followed this remarkable effort with *The Lung* (1965). Along with the above-mentioned writings, the top list of his notable works further includes the Empire trilogy; *The Siege of Krishnapur* (1973), *Troubles* (1970), *The Singapore Grip* (1978), and another novel *A Girl in the Head* (1967). This prolific writer is generally acknowledged for his Empire Trilogy which starts with *The Siege* *of Krishnapur* (1973) and is followed by *Troubles* (1970) which is further preceded by *The* *Singapore Grip* (1978). The first two novels of Farrell earned him a fellowship to visit the United States in 1966 where he published *A Girl in Head* (1967) in New York. However, all the parts of his Empire Trilogy deal with the British colonization in India, Ireland, and Singapore. He relished days in his maternal land Ireland. The year 1979 snatched this awe-inspiring writer away from his readers and admirers at the prime age of 44. On 12th August 1979, he drowned in Bantry Bay, Ireland.

Empire Trilogy, a historical fiction produced by James Gordon Farrell deals with the three key incidents that occurred during the British colonization. The first part entitled *The* *Siege of Krishnapur* (1973) sheds light on the Indians retaliating to the unnatural plus unwanted rule of the whites, *Troubles* (1970), the second part of the trilogy, gives an account of Ireland being a colony of the British, whereas, the final part *The Singapore Grip* (1978) illustrates how Singapore survived as a colony under British rule. All these novels, though offered from a fictional perspective, deal with a true spirit of freedom fighting. The common fact in all three novels lies in the British being the ones who thought to unburden themselves from their self-made burden of civilizing the uncivilized nations by colonizing them. *The Siege of Krishnapur* (1973) received the Booker Prize in 1973 and was also shortlisted for the Best of the Booker as well as *Troubles* (1970), the second part of the Empire Trilogy received the Lost Man Booker Prize in 2010. Since the time award-winning arrived, the prolific novelist was no longer in this world to receive a reward for his efforts and thus, his brother Richard Farrell received Farrell’s award on his behalf. With a small glimpse of the signs of the Mutiny aroused the resentment of the natives, and a chivalric portrayal of the British settlers, life during and after this Mutiny is presented with some comical elements.

Being a British native, Farrell writes this novel from the perspective of an Englishman and only considers the problems faced by the whites residing in India at the time of the Mutiny. However, the reader gets all the information and proceedings of the story through the third person narrator and additionally, the novelist reiterates the survival and chivalry of the British residents in what manners they combat the trickiest and the bloodiest situations during the Siege in United India as well as in Ireland. From a historical perspective, one comes to know that the city from where this siege started and caught rise was Meerut but since it got spread to various other cities of Hindustan so Lucknow was one of those cities that participated energetically and enthusiastically in the mission of scrapping the English rulers out of Indian Territory. Farrell has presented the uprising from this city with the fictitious name Krishnapur instead of Lucknow due to his work being fictional. Thus, Krishnapur is the fictional place where the novelist has shown how the Indian natives gave rise to their freedom fight and in what ways the British defended themselves and survived. The weather description and other facts about Krishnapur are presented through the setting from the very outset of the novel. The first section ends with some hints about the imminent Mutiny in Krishnapur while the second section starts with the Mutiny and gives an account of the distressed condition of English families. By leaving their homes, these families had to face death every day and were compelled to confine themselves to the Collector’s Residency and Dr Dunstaple’s home.

*Troubles* (1970), the second part of the Empire Trilogy, received the Lost Man Booker Prize in 2010. Farrell had an emotional attachment to Ireland because of his mother’s being Irish and this is why he has lived a great part of his life in Ireland too. In *Troubles* (1970), Farrell purely throws light on the issues of colonialism faced by the Irish natives. Despite the serious nature of discussed issues, the novelist artistically pictures the entire situation in a light mood and mentions some comic elements to prevent deadly boredom. So, it can be acclaimed as an amalgamation of thoughtful plus humorous narration. Quite surprisingly, *The Siege of Krishnapur* (1973) and *Troubles* (1970), both parts of the trilogy have been intending to portray the tormenting and pathetic stories of India and Ireland respectively, but the concept of white supremacy still seems prominent as the novelist preferred English characters as a protagonist as well as presenting them playing major and dignified roles. In *The Siege of Krishnapur* (1973), Fleury, an English man, was the protagonist whereas Major Brendon Archerd, retired from the English army, performed his role as the protagonist of *Troubles* (1970). In this way, the intentions of the novelist seem to favour the British Raj due to his English descent from his father’s side.

Great Britain retained its tradition of colonising various lands of the world under the slogan of development and making them civilised. The Indian communities intended to scrap the British government by all accounts, irrespective of their caste and religion. Consequently, they led an uprising entitled the first 1857 Indian War of Independence. This topsy-turvy of events in local history is remembered as the War of Independence from the Indian perspective while Indian Mutiny from the British angle. In *Culture and Imperialism* (1994), Edward Said defines Imperialism as “the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory” (9). An Imperial age refers to the colonial era in the history of any of the countries. The key feature of imperialism is the implementation of the colonisers’ policies in the colonised regions. The constitution and law and order situation distinguishes a State or country from any other country of the world because all the rules and regulations promulgated in a society are supposed to be set according to the norms, traditions, culture and religion of that particular society. The enacted laws must be compatible with the social, religious, and cultural needs of the country. However, the colonial power takes over the system of an area or region’s government by implementing new laws and policies of their own.

**Literature Review**

This work has been examined from two distinct perspectives, first the 1857 Mutiny from the colonizers’ perspective and later the same aspect from the colonized lens, at first, the British and then the Locals’ perspective. While discussing the two different narratives of the colonizers and those who had been colonised, it gets revealed to the reader that apart from the 1857 Mutiny being the sole incident, narrative-wise the British colonists take it as the rebellious war against the rulers whereas the Indian natives perceive this Mutiny as the War of Independence. *First Love and Last Love* (1868) by English novelist James Grant also depicts kind of same vocabulary for the Indian freedom fighters and the native lifestyle as discussed by Farrell. For example; chapter three of the novel entitled “The Cantonment” illustrates the bungalows for British army officers and on the other side, “The sepoy lines were several streets of huts, formed, of bamboos pointed up with mud and thatched with brown straw” (Grant, 17). He further compares the food taste of the natives with that of the Britons that the sepoys or the natives like “to dine on a piece of bread dipped in the nearest water-tank” is exactly like roast beef is to the Britons (Grant, 17). This novel presents the story of the three Weston sisters at the time of the Mutiny. One of these sisters is protected by her lover, the other tries hard to preserve her chastity, and the youngest one got raped by the savage rebels and at last, was killed. *The Wife and the Ward* (1859) by Edward Money illustrates the story of an English woman. She came to know about the lustful desires of Nana Sahib so asks the English captain, the protagonist of the novel, to shoot her in a time of danger. The protagonist fulfils his promise as the Indian sepoys attack the English community to escape from Cawnpore.

The literature produced earlier after the occurrence of the Indian Mutiny, tended to be much closer to the event. *The Wife and the Ward,* *Or, a Life’s Error* was published in 1859 by Edward Money which directly approached the subject of the Indian Mutiny. In 1867, *The Wife and the Ward,* *Or, a Life’s Error* (1859) was followed by a new literary production purely based on the Indian Mutiny *Lost Links in the Indian Mutiny* by H. P. Malet and then *First Love and Last Love: A Tale of the Indian Mutiny* in 1868 by James Grant. Being closer to the Indian Rebellion, these novels portray the British reaction and horror in true ways. Besides, these novels also delineate British triumph in regaining their lost status and vengeance at the end. Also, the heroic activities of the protagonists are recounted in hyperbolic manners which represent the British colonists as saviours and heroes whereas the natives are depicted as nasty, offensive, and pessimist. Philip Meadows Taylor’s best-known novel *Seeta* produced in 1872 presents the loyalty of the Indian widow Seeta to her English husband. *On the Face of the Waters* was an effort by Flora Annie Steel which got published in 1896. *Rujub the Juggler* (1893) by G. A. Henty, *A Man of Honour* (1896) by H. C. Irwin, J. E. P. Muddock’s two novels *The Star of Fortune* (1895) and *The Great White Hand* (1896), and Hugh Stowell Scott’s *Flotsam* (1896) were the novels of nineteenth century produced on the thrilling event of the 1857 Indian Mutiny. However, in the process of discussing the Indian Mutiny, an article entitled “The Indian Mutiny and English Fiction” elaborates distinct preferable terms associated with Indian Mutiny as “the Great Rebellion,” “the First War of Independence,” and “the Great Indian Uprising,” (Herbert, 8) the most enormous fact gets revealed that this Mutiny was initiated from the bottom level of very “small scale” of the military. But this small number of native soldiers literally created a big tension for the British Empire and resultantly left an undeniable “impact on the British consciousness” (Kucala, 7).

Twentieth century persisted this continuation of production on 1857 Great Rebellion and Charles Pearce wrote two novels *Love Besieged: A Romance of the Residency of Lucknow* in 1909 and *Red Revenge: A Romance of Cawnpore* in 1911. In the same vein, *A Hero of Lucknow* (1905) by F. S. Brereton, *The Red Year* (1907) by Louis Tracy, and *Rung Ho! A Novel of India* (1914) by Talbott Mundy came out on the same topic of the Indian Mutiny. Moreover, E. M. Forster’s *A Passage to India* got printed in 1924 and *The Masque of Mutiny* by C. L. Reid in the partition year, 1947. *Nightrunners of Bengal* was also a magnificent addition to the list of Mutiny novels by John Masters in 1951, while *The Siege of Krishnapur* by J. G. Farrell got published in the year 1973.

*Seeta* (1872), a novel by another English novelist Philip Meadows Taylor, narrates the love story of an Indian widow and English hero Cyril Brendon. This novel presents the heroism and loyalty of an astonishing Indian widow named Seeta who tied the knot with an English man Cyril Brendon and remained faithful to him till her death. Taylor had a wide knowledge of Indian culture as he spent a great deal of time in south India. Seeta’s character makes this writing magnificent due to its equal presentation of both (Anglo-Indian) races. Additionally, the role of antagonist is again traditionally played by an Indian named Azrael Pande. Seeta as a character grasps the attention of Patrick Brantlinger who proclaims Seeta as a unique character among all the Mutiny novels and calls this character “a halfway credible account of the motives for the Mutiny, and is also unique in its sympathetic portrayal of an interracial love affair and marriage” (163). The variation in the definition of Mutiny under both the novels by Farrell will be the key focus of this research. Especially, *Troubles* (1970) proposes some variations in the definition of Mutiny.

 Traditionally, a mutiny novel is perceived to be the one in which the major incident or incidents of the siege are discussed such as *The Siege of* *Krishnapur* (1973), which illustrates the rebellion of Indian sepoys in a concrete and exact way. Whereas, texts like *Troubles* (1970) deal with the untold chapters of the history for what the history is silent. From its beginning, the novel communicates some troubles faced by the English community in Ireland by Irish freedom seekers. Later, with the proceeding of the narration, it gets revealed the indirect involvement of the Nationalists and Sinn Feinners because every militant activity was perceived to be done by the Shinners mostly. However, all these described incidents, though in chunks, strengthen this novel to be categorised under the Mutiny novel. Although it does not include direct and massive militant activities, still the ongoing struggle of the British to defend themselves as well as of the Irish people to get their land back is sufficient to claim *Troubles* (1970) the Mutiny novel.

**Method**

Mutiny novels written in the post-imperial age refer to the Indian natives exactly in the same manners as the ones produced in the period right after the 1857 Indian War of Independence. With the help of qualitative and partly descriptive research methodology, this research aims to fill the research gap which has been located in the narration of both novels. Being Mutiny novels, the narration of *The Siege of Krishnapur* (1973) and *Troubles* (1970) will be analysed from the Post-colonial lens with the consideration of the span between production of these significant works and locals’ struggle for emancipation.

Besides, the attraction of the white race from Europe and their legacy of discovering new lands challenged the authority of the natives and caused devastation in many ways. Christopher Herbert in his *War of No Pity: The Indian Mutiny and Victorian Trauma* quotes (2008) Benjamin Disraeli’s (The 76th Prime Minister of Great Britain) parliamentary speech on the news of the Indian rebellion as he wondered and asked if this rebellion was only a military mutiny or the revolt against British rule nationwide. Disraeli admitted the Indian sepoys must have more substantial causes than just rifle Enfield. He himself pointed out those extensive reasons for the Mutiny that the sepoys might have considered as “first, our forcible destruction of native princes; next, our disturbance of the settlement of property; and thirdly, our tempering with the religion of the people” (Disraeli, 8-9).

The key focus of this study is centralised to Farrell’s pro-British presentation of the 1857 Indian War of Independence and the Irish struggle to free their land from British overlords. Plus, the complexities in narration, which coerce a reader in locating the actual stance behind the novelist’s efforts in bringing up the most important historical events, are also envisioned to be tackled. Besides, it is also intended to contribute to the field of scholarly research after focusing on the antithetical characters and their narrative produced in the novels under the present study. Along with the Mutiny incidents, the novels elaborate pre and post happenings of the gigantic troubles faced by the Empire in India and Ireland which have also been analysed in this endeavour.

**Analysis**

Jaine Chemmachery describes that the episode which distressed the colonial power of the Subcontinent led to the creation of several English literary pieces which were named as Mutiny fiction. Patrick Brantlinger discovers that more than fifty novels were produced and published between the span of 1857 to 1900 about the Indian Uprising; whereas more than thirty novels got published before the Second World War (199). *The Siege of* *Krishnapur* (1973) though explores the happenings of the Indian Mutiny, the characters, place, and date purpose to be fictitious. Similarly, *Troubles* (1970) (second part of the Trilogy) by the same novelist also deals with revolt against British Empire from Irish nation and their freedom movement from 1919-21. Acting characters, place, and some of the incidents are also presented fictitiously. Books and texts in a large quantity have been produced on the colonial and Post-Imperial eras which deal with the subject of British colonisation on several corners of the earth. These texts discuss the British legacy of colonization, its impacts and the retaliation of the locals over that unwanted rule, but this research aims at discovering the ambiguities created by the novelists in the Mutiny novels while defending or negating the British imperialism. The two selected novels by Farrellnotably give an account on the British monarchy, their chivalry in controlling the locals along with many other aspects. The narration leads a keen reader to certain obscurities for specific reasons. In the beginning, the story seems to be defending the British rulers in the region. As a fact of matter, it proceeds with the same notion, but the middle of the novel possesses some strong signs of the narrator's being in favour of the locals. On certain occasions, the reader experiences the complexities and uncertainties regarding the standpoint of the novelist that either he is defending the Empire or presenting the stance and struggle of the natives to scrap the British Raj from their land.

 Under the above discussed title, the major and significant concern of this research is to explore this unexplored and negated aspect of the novels. In *The Siege of* *Krishnapur* (1973), the fact that seems too hard to decide is that whether Farrell wants to present the unlawful practices of the British Empire in the Indian Subcontinent or he desires to bring forth the narrative of the Indian natives. In fact, the protagonist Fleury challenges the legacy of his ancestors by pursuing “Civilization of heart” (Farrell, 30). Secondly, Fleury asks Hari, the son of the king of Cawnpore, to throw away the guns and weapons that are the symbol of destruction to ensure peace and progress of humanitarian thoughts. Though Hari is a far cry from the protagonist, Fleury keeps on persuading him to promote humanity and peace in the whole world without the discrimination of region or area. So, the elements of relativism can be easily found in the novel *The Siege of Krishnapur* (1973) as well as in *Troubles* (1970). In *The Heart of* *Darkness* (1902), Joseph Conrad depicts the miserable condition of the residents of Congo River caused by British Imperialism, where the whites sailed to modernise the locals but left the region with more destruction and caused more loss for the natives. Similar circumstances took place in *The Siege of Krishnapur* (1973) and *Troubles* (1970). Via pro-British narrative and an omniscient narrator, the novelist communicates a very slight aspect of Indian destruction caused by British imperialism. The residents of the British Cantonment received aid from British army after three months and left India with less damage as compared to the loss of the Indians at national level. The similar concept is presented by Edward Said in his *Orientalism* (1978) that the western societies are perceiving the Orientals according to the necessities of life available to them. In spite of knowing the facts and history of the Orientals, the western powers are deliberately presenting these Orientals as the monsters and have been trying to portray their atrocities or warrior background.

Mutiny generally points out the incident where the civilians revolt against the rulers and fight from the front line. In *The Siege of* *Krishnapur* (1973), Farrell considers both the obstinate perspectives; the narrative of the colonizers as well as the point of view of the colonized nation. Though the novel opens with the narrative of the British with the presence of suspicious “chapatis'' (Farrell 3). Mr Hopkins, the Collector, finds chapatis at different places in four numbers. He finds four chapatis from his Residency, four from his office in the Residency, from garage and various other places. After this entire confusing situation, he could not help thinking of the coming danger which makes him alert to combat with any unpleasant situation. On the Collector’s mentioning of these chapattis to other officials of the British appointed in India, no one pays heed to what he intends to convey. Ultimately soon after his visit to Cawnpore to send his wife back to England, the siege gets initiated. Accompanying the Dunstaple family from Cawnpore to Krishnapur, all and sundry come across the news of revolt from the natives who had been hired in the British army.

Besides, North America, originally inhabited by the Red Indians, attracted the white race from Europe that had the legacy of discovering new lands. They ruled over a large part of the world under the theory of White Man’s Burden. They had assumed their required role in civilising the uncivilized nations inhabited in different corners of the world. For this, a number of examples can be quoted not only from the pages of literature but also from history. Many of the writers penned down their views and experiences over the damage of the colonized nations caused by the white race during colonisation. Frantz Fanon, a French West-Indian psychiatrist and political philosopher, produced notable works about the whites’ inhuman behaviour towards the colonised nation. He names his work as the *Wretched of the Earth* (1961). The book is an effort to highlight the insensate behaviour of the white race. Fanon talks about the fact how the colonized people were called with the animal names by the colonizers. The French West Indian writer views it as “And consequently, when the colonist speaks of the colonized he uses zoological terms” (Fanon, 7). Though, the different communities living in the Indian Subcontinent were already divided on the basis of religion, their unity is also elaborated in various literary masterpieces on the basis of same racial stock, culture, and brotherhood as, for example, discussed by Bapsi Sidhwa in her marvellous novel *Ice Candy Man* (1988). In this novel, Sidhwa, the eye witness of the 1947 Partition, depicts the atrocities and brutalities of the partition. She narrates the tormenting conditions of the partition and through her characters elaborates the unity among Hindus, Muslims, and Sikhs.

**Conclusion**

 *The Siege of Krishnapur* (1973) is a fictional treatment of the Indian War of Independence. By treating the sensitive topic fictitiously, the novelist has created a number of complexities. A historical event that sensitively deals with the freedom history of a nation should portray things unbiasedly and not portray historical accounts from a monolithic perspective. Penning down such a delicate episode of history approximately after two and half decades, the writer still propagates many of the colonial myths. This stubborn dealing of the topic can cause certain misconceptions to the readers who only rely on the literary genre of historical fiction and rarely consult the history books or documents to explore the truth. The Indian point of view preserved the 1857 War as the War of Independence while the British considered it a Great Mutiny.

 The facts are presented from the colonisers’ perspective. He does mention the viewpoint of the Indian natives and the position they took during the War of Independence, but sparingly. As the novel was produced 26 years after the partition of the Subcontinent, the prolific novelist still portrayed the colonists as saviours of the ignorant people living in India. Whereas, the sepoys are exhibited as brutal and barbaric. They planned a Mutiny against English community in India and caused deaths of a number of white people who were working for the benefits of the local communities. Such demonstration of the natives adds salt into the injuries of the locals, who suffered at the hands of their colonizers. Farrell completely ignores the cultural position of the Indians and the spirit behind the War of Independence. In fact, the opening of the novel plus elaborating the town of Krishnapur as “bald” and “dreary ocean” creates the binary opposition of “they.” A thorough and critical assessment of the present work is a clear proof of the author’s true judgment of the way novels written about colonies in the imperial age still propagate many of the colonial myths generated during the colonial period.

**References**

Brantlinger, *P.* (1988). *Rule of Darkness: British Literature and Imperialism 1830-1914.*

Cornell UP.

Brantlinger, P. (2001). *Race and the Victorian Novel*. The Cambridge Companion to the

Victorian Novel. Ed. Deidre David, Cambridge University Press.

Chemmachery, J. Constructing and Deconstructing Myths of British Colonial Identity and

Femininity in Mutiny Fiction. 121-136.

Conrad, J. (1902). *Heart of Darkness*. Blackwood’s magazine.

Chemmachery, J. (2019) Mutations of the “Mutiny novel”: From Historical Fiction to Historical

Metafiction and Neo-Victorianism. *Commonwealth Essays and Studies*, 1-14.

Fanon, F. (1961). *The Wretched of the Earth.* François Maspero.

Farrell, J. G. (1970). *Troubles*. Jonathan Cape.

Farrell, J. G. (1973). *The Siege of Krishnapur*. Weidenfeld & Nicolson.

Grant, J. (1868). *First Love and Last Love: A Tale of the Indian Mutiny*. British Library, Historical print Editions.

Henty, G. A. (1893). *Rujub the Juggler.* Blurb.

Herbert, C. 2008. *War of No Pity: The Indian Mutiny and Victorian Trauma.* Princeton

University press.

https://www.gutenberg.org/cache/epub/7229/pg7229-images.html

Irwin. H. C. (1896). *A* *Man of Honour.*

https://www.gutenberg.org/cache/epub/37563/pg37563-images.html

Kucała, B. (2012). The Indian Mutiny and English Fiction. In A. Pokojska & A. Romanowska (Eds.), *Eyes to Wonder, Tongue to Praise: Volume in Honour of Professor Marta Gibińska* (pp. 245-254). Jagiellonian University Press.

Money, E. (1859). *The Wife and the Ward.* Routledge, Warnes, & Routledge.

Mallet, H. P. (1897). *Lost Links in the Indian Mutiny.* London, T.C. Newby.

Reid, C. L. (1947). *The Masque of Mutiny.* C & J Temple.

Said, E. W. (1978). *Orientalism.* Pantheon Books.

Said, E. W. (1994). *Culture and Imperialism.* Knopf.

Steel, F. A. (1896). *On the Face of the Waters.* South Asia Books.

Scott, H. S. (1896). *Flotsam.* Longmans, Green & Co., London

Talbott, M. (2016). Rung Ho! A Novel of India. *1914 Journal of English*

*Studies*. 5 (1), 53-70.

Tracy, L. (1907). *The Red Year.*

 https://www.gutenberg.org/cache/epub/36478/pg36478-images.html

Taylor, P. M. (1872). *Seeta.* Gyan Publishing H