

## Re-locating History and Identity: A Study of I. Allan Sealy's *The Trotternama*

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*The humanism of Renaissance, the neo-classicism of the Augustan Age, Eliot's emphasis on 'tradition' in the Modern Period or the resurrection and reconstruction of the ancient narratives during Post Modernism show a revivalist tendency as a significant phenomena at different times in the history of literary studies. Contrary to the popular belief that reversal leads to regression, a critical study of the historical, socio-political and psychological conditions reveal that literature is enriched in this process. Examples of Indian Writings in English in the 1980s like Rushdie's *The Midnight's Children*, Tharoor's *The Great Indian Novel* and Sealy's *The Trotternama: A Chronicle*, to name a few, betray a strong obsession with history as a source for narrative material. Critical studies of each of these writers show that their reason for digging up history are as varied as could be. The present study aims at tracing the presence of Indian history in *The Trotternama: A Chronicle* from an Anglo-Indian point-of-view; and the fictionalization of the past events in the retelling of Indian history. The objective of this enquiry is two-fold: to examine the manner in which I. Allan Sealy draws on indigenous material for his narrative to resolve the troublesome question of the hyphenated Anglo-Indian identity and to look at the range of possibilities opened up by the inclusion of native records in the retelling of Indian history.*

....let me dive into the depths of time, and bring out of the ages that have rolled, a small fragment of those wrecks sublime, which human eyes may never more behold...

(Henry Louis Vivian Derozio, 'To India My Native Land'.)<sup>1</sup>

A revivalist tendency is a significant phenomenon noted at various times in the history of literary studies. The humanistic project of the Renaissance, the neo-classicism of the Augustan Age, the emphasis on 'tradition' by Eliot during the Modern Period or the Post Modern tendency to resurrect and reconstruct the ancient narratives, are strongly symptomatic of the reversal mode. Contrary to the popular belief that reversal leads to regression, a critical study of the historical, socio-political and psychological conditions reveal that literature is enriched in the process of assimilation. In the purview of Indian writings in English, the decade of the eighties in the twentieth century shows various writers like Salman Rushdie (in *The Midnight's Children*), Shashi Tharoor (in

*The Great Indian Novel*) and I. Allan Sealy (in *The Trotternama: A Chronicle*), to name a few, betraying a strong obsession with history as a source for narrative material. Critical studies of each of these writers show that their reason for digging up history was different from the others’.

The present study aims at tracing the presence of Indian history in *The Trotternama: A Chronicle* from an Anglo-Indian point-of-view; and the fictionalization of the past events in the retelling of Indian history. The objective of this enquiry is two-fold: to examine the manner in which I. Allan Sealy draws on indigenous material for his narrative to resolve the troublesome question of the hyphenated Anglo-Indian identity and to look at the range of possibilities opened up by the inclusion of native records in the retelling of Indian history.

History, as understood by the Gramscian concept, used as a tool of hegemony<sup>2</sup>, can never be objective. History writing, therefore, becomes a dubious activity full of ideological and political affiliations. There are three categories of historical representations noted by Hayden White in *The Content of the Form*<sup>3</sup> : the annals (comprising of the date and the event); the chronicle (consisting of a sketchy narrative form); and the narrative history (which analyses historical events from all aspects). As suggested earlier, narrative history is not an objective representation, but a means to a particular end. Aware of this conflict and the politically charged affiliation of the historian, Sealy throughout his novel uses disparaging remarks for the character of Mr. Montagu, the historian. He portrays him in a negative light by suggesting him to be a ‘reprobate’ and calling him a ‘Posturing Satan’ (p.369), a ‘Carpet bagging rogue’ and a ‘devil’ (p. 374). He is denounced both as a political and a moral corrupt. He is also castigated from the Trotter family (Trotter symbolically refers to all Anglo-Indians) by being called, the ‘Anti-Trotter’ (p.376). Hayden White also states that, “Political partisanship and moral prejudice may lead the historian to misread or misrepresent documents and thus construct events that never took place”. Theobald Horatius Montagu, a Gandhian follower and the voice of the dominant majority, commits the same folly in the text. In a humorous description Sealy reveals the irony of Montagu’s quest as he jumbles up facts and evidence in his bid to construct a story out of a mock ruin (p. 377). For this very reason, he appoints Eugene (the seventh Trotter) as the official chronicler of the Anglo-Indian story. In a conversation with the reader, Eugene (the narrator) even debunks history symbolically by denouncing Montagu (the alleged historian):

... Who first brought care to Sans Souci?

*The Devil did.*

*His principal name?*

*The ANTI-TROTTER*

*His other names?*

*Theobald Horatius Montagu.*

*What was the state of Sans Souci before he came?*

*A state of bliss.*

*And after?*

**RE-LOCATING HISTORY AND IDENTITY: A STUDY OF I. ALLAN SEALY'S *THE TROTTERNAMA***

*A state of desolation.*  
*Its colour?*  
*The colour of dust.*  
*Its smell?*  
*Rank.*  
*Its sound?*  
*Ashen.*  
*The foul substance is called what?*  
*The foul substance is called History.*  
*And its opposite?*  
*Is the Chronicle.*  
*Which may be illustrated?*  
*Profusely.*  
*Is colourful?*  
*In the extreme... (pp.375-376).*

It becomes evident then that Sealy prefers the chronicle form for his narration as it is free from the suspicions of history. He also reprieves himself in apprehension from the accusation which might question his historical narrative by confessing that, "...the chronicle (not history) of the Trotters [is] set out by the seventh Trotter" (p.7). He relieves himself of the burden of attempting reality by history writing and enters the realm of fiction which gives him scope and freedom to put his case forward. Frank Anthony, in his 'Introduction' to *Britain's Betrayal in India: The Story of the Anglo-Indian Community* says about his own book, "This is perhaps the first attempt to chronicle, fairly comprehensively the story of the Anglo-Indian community...This book is something more than a historical record"<sup>4</sup>. Emphasis has to be laid on 'to chronicle' and 'more than a historical record' which links Anthony's (the community's accredited leader) angst to Sealy's. G. M. Traveyan says of a novelist substituting history with his narrative:

He will give the best interpretation, who having discovered and weighted all the important evidence available, has the largest grasp of intellect, the warmest human sympathy, the highest imaginative powers<sup>5</sup>.

Sealy's contempt and suspicion of the historian is better understood if one tries to understand Britain's betrayal in India. Being an agent of, and instrumental in the colonization of India, the Anglo-Indians themselves became the worst victims of the postcolonial conditions, by a certain irony of fate or turn of events. By definition, an Anglo-Indian is an Indian with a European ancestor on the male side. The appearance of the Anglo-Indians occurred with the incursion of the Europeans into India. Their liaisons with local Indian women gave birth to children of mixed race. Eric Stacey confesses that, "The Anglo-Indians owe their origin to the coincidence of man's need for woman"<sup>6</sup>. Sealy, in his novel, also confirms that English soldiers were, in fact, encouraged to take Indian wives as that would be more economical than keeping English wives in India (p.118). As the political conditions started to change after the Sepoy Mutiny (1857), so did the Britishers' attitude towards the Anglo-Indians. The

unsuspecting Anglo-Indians, who imagined themselves as British by virtue of culture, lifestyle and identification, were now shunned by the British as an added burden. They viewed them as representing the dark side of the Raj, the product of sexual promiscuity. The Indians, on the other hand, referred to them as 'the chota sahibs' or 'the bastards of the Raj'<sup>7</sup>.

Being the products of a major historical process, i.e., the British colonization of India, one has to revert to history in search of the Anglo-Indian identity and the formation of the same. The past (history) then, becomes a convenient tool with which to make sense of the present and may be decide future course of actions. The invocation of the common past, as argued, becomes an important resource for initiating a sense of oneness and a sense of pride since the 'ideal images' of a lost past serve as 'prototypes and models for a social and cultural innovation'<sup>8</sup>. Therefore to resurrect their identity, Sealy delves in the annals of Anglo-Indian history to present a fictionalized narrative to the readers. The methods, techniques and the narration might appear bizarre, but it definitely has a certain purpose.

The main cause for concern here is the troubled Anglo-Indian hyphenated identity which is always in a crisis to establish its roots or anchor. In an age of diaspora where 'fluid identities'<sup>9</sup> are emerging, Sealy brings in a whole new dimension to the atrocious concept of single identity against the life of a certain Justin Aloysius Trotter (whose characterization is drawn heavily from Claude Martin<sup>10</sup> and Emperor Akbar) and his seven generations. The family history, narrated by Eugene, is written with a definite purpose. Justin Trotter was among one of the first Europeans to arrive and subsequently settle in India. He is projected in that time of his life, when after comfortably having got settled in India, he was contemplating the evolution of a new faith called the 'Din-I-Hawai'. At the mention of this faith one cannot ignore the striking similarity to the religion 'Din-I-Ilahi', formed by Akbar-the-Great. By drawing a similarity between the concerns of Justin and Akbar, Sealy imposes an indigenous stance upon Justin's European (French) identity. In fact, the whole question of identity attains a ridiculous dimension as Justin's reality unfolds: French by birth, English by choice (had taken British citizenship), and an Indian by circumstance. His concern in life and survival was akin to any average native born. Moreover, by comparing him to Akbar, he opens up the most important question of 'identity', 'roots' and 'loyalty' because Akbar, a progressive Indian ruler, was the grandson of a Mughal Emperor, Babur (A.D. 1526- 1530), who further was a descendant of Timur on his father's side and Chingiz Khan on his mother's. Yet nobody seemed to be anxious about his role or rule in India. At the most, he is called the Mughal emperor of India. Neither are his descendants termed Mughalo-Indians nor is their loyalty questioned. The question of identity, therefore, becomes an ideological construct – the ideology prevalent in a particular time and a particular place. Mark Naidis' observation explains that the directors (of the East India Company) deliberately discouraged and unrecognized Anglo-Indian education and intentionally questioned their loyalty because they were afraid that they might have been accused of rewarding immortality since many Anglo-Indians were also products of illegitimate union. But their main motive for discrimination was probably due to the fact that they were afraid that such opportunities might threaten their patronage<sup>11</sup>. Gaikwad's observation reveals that these measures reduced the Anglo-Indians to political impotence and social

## RE-LOCATING HISTORY AND IDENTITY: A STUDY OF I. ALLAN SEALY'S *THE TROTTERNAMA*

degradation<sup>12</sup>. As this gruesome historical reality could be rectified in any other way, Sealy, like many authors, endows his 'imagination' and 'creative faculty' with political energies to resist the historical conditions of repression. He subverts history to fight reality through his text. Sealy, simultaneously represents the truth of the Anglo-Indian identity as the central theme, and demystifies and subverts the authority of the imperial text with his use of that 'imagination' and 'creative faculty'. The novel opens at a pivotal point of concern – with Justin Trotter (like Claude Martin) experiments 'with the hot air balloons which were to pass into Lucknow mythology'. After days of research he finally stepped in the basket with great pomp and a huge audience on June 21, 1799. Sometime after the flight has taken off, the great trotter has a great fall. The hot air balloon, a symbol of scientifically advanced European technology, ironically becomes the symbol of death and destruction. Its uniqueness had raised the native curiosity but its collapse failed to impress them. Thus Justin's downfall coincides with the community's downfall. Since then a process of resurrection is in process but a lot of solutions are not found.

The question in discussion here is the troubled Anglo-Indian hyphenated identity which is always in a crisis to establish its 'roots' or 'anchor'. According to the Marxist critic Althusser, an author too is made up of an ideology and in his discourse he reveals himself. What one needs to realize is that Sealy, like the narrator, Eugene Trotter in the novel is a product of the postcolonial disorder prevailing in the Commonwealth countries. His position being more dubious because of the above mentioned hyphenated identity due to which he cannot be put in the either categories of convenient demarcations – settler/ invader, colonizer/ colonized – where many postcolonial writers find recourse into. A constant conscious/ subconscious awareness of the muddled identity makes Eugene confess, "I am half Anglo, you know" (p.3), who is a seventh generation Anglo-Indian in post-colonial independent India.

Midway between two cultural worlds, the Europe and the East, under the peculiar conditions of their origin and socio cultural development, they could never really get to know the West to which they aspired to belong, nor did they have emotional ties with India where they really belonged. The somewhat sudden and unexpected departure of the British from the Indian soil posed a series of tangled problems involving critical choice-making for this mixed community. Those who left after Independence were also not held in much esteem. Sealy called them 'packers-and-leavers'.

By definition, an Anglo-Indian is a person of mixed descent. Article 366 (2) defines an Anglo-Indian as such:

An 'Anglo-Indian' means a person whose father or other male progenitors in the male line is or was of European descent but who is domiciled within the territory of parents habitually resident therein and not established there for temporary purposes only<sup>13</sup>.

In its application, the term, Anglo-Indian is of fairly recent origin. The community has undergone

several name changes since no one seemed to have a precise notion of what an Anglo-Indian really was. Thus, British recruitment to the Armed Forces, even during World War II, exemplified this confusion. One brother, because he was somewhat dark, would be recruited to the Indian Army; the other brother, because of his comparatively light skin, would be recruited into the British Army. The previously used names were not specific to their identity. The term, 'Country-born' was generally used to suggest them. It was fondly used by the British father for his Anglo-Indian son. In the *Trotternama: A Chronicle*, Justin too called Mik (his son), a 'country-born'. Next, the term 'Indo-Britain' gained popularity for it was more specific in terms of the description of identity. After that the community was generally known as 'Eurasian' from about 1823 to 1910. As the term 'Eurasian' gradually started degenerating to acquire a derogatory connotation, the community moved to be recognized by the term 'Anglo-Indian'. But it was only in 1911, that Lord Hardinge, the then viceroy, sanctioned the use of the designation/ term, 'Anglo-Indian'<sup>14</sup>.

In the long history and the process of identifying and assigning an identity to the Anglo-Indians it has incurred great harm to its status and position in India as well as in England. In 1870 Parliamentary Statute referred to the community as 'Statutory Natives of India'. Paragraph 346 of the Montagu Chelmsford Report classified the community as 'Anglo-Indian'. The army authorities continued to define the community as European British subjects. Therefore it unwittingly acquired a dual status. This dual status operated adversely against the community in two ways. Although to protect its economic interests, the community was defined as 'Statutory Natives of India', for defence and education it was classified as European. Not only Indian, but British officials, when the question of the Indianisation of the services was being pursued, interpreted it to mean de-Anglo-Indianisation. The treatment of the community as European for certain purposes, especially for defence, made the Anglo-Indians liable for service in the Indian Defence Force, India's second line of defence. This force was usually called upon to maintain order during communal riots. Inevitably, its task was difficult. In maintaining order, the Indian Defence Force (I.D.F.) the hostility of the major communities as often the suppression of the communal riots meant shooting down, impartially, both Hindu and Muslim miscreants.

In view of the above mentioned situation, the 'Anglo-Indian' appeared to belong neither here nor there. Out of all the Europeans, the British stayed in India the longest, and they had more contact with the native Indians. They were the rulers and Indians were the ruled. But the situation of the Anglo-Indians put them in such a position that their affinity and affiliations became their biggest problems. They had/ have a hyphenated identity, though with a natural inclination towards the ruling community, trying to imitate their customs, manners and life-ways and despising the ways of the politically inferior 'natives'. Victoria disparagingly remarks at her husband's way to Indianise:

Sits there on the ground and eats with his hands. Maybe you too should be sitting on the ground... Maybe some people would like to eat with their fingers. Why some even get brass thalis and little-little bowls... and eat to don't know what-all like Indians. (463)

#### RE-LOCATING HISTORY AND IDENTITY: A STUDY OF I. ALLAN SEALY'S *THE TROTTERNAMA*

This socio-culture and political identification with the ruling whites, who on their part of course never treated them as their equals, has given rise to what is sometimes described as the typical mentality of the hybrid population.

When a hybrid population is created through concubinage and marriage, the conflict is intensified as it now has a physical basis. The mentality of the hybrid is governed by the fact that he may experience rejection from both groups, native and ruler.... The hybrid is more strongly attracted by the dominant group as it offers him more advantages than a native group. He strives for the impossible that is for complete identity with the white groups. Anglo-Indians...will...speak of an England they have never seen as their 'Home'<sup>15</sup>.

The novels and short stories written about the community before independence create the impression that the British in no way considered Anglo-Indians as legitimate and accepted members of their own race. They felt a sense of responsibility and duty towards them because they were after all products of their own misconduct. Moreover, the Anglo-Indians did not look upon Indians as equals (though some did) and Indians, in turn viewed them with suspicion and distrust. It is seen that as a result of the above mentioned condition, a second and related problem arose. It entails with the problems and processes involved in the emotional and cultural integration of the Anglo-Indian Community in the Indian Society. The pre-ordained or inevitable and sudden historical exodus of the British from India to England after the Indian Independence left them betrayed and groping in the dark. The English, with whose alliance they derived social security and status were gone and the natives who were not of their kin but ruled upon suddenly emerged as a powerful and strong majority in the helm of affairs which made them a miniscule minority and almost inculcated in them simultaneously, xenophobia and a dislike for the natives: they wore 'dhotis and what not' remarked Victoria in the *Trotternama: A Chronicle*, with her contempt for the natives.

As far as their minority status was concerned, in his broadcast on Independence, August 15, 1947, Pandit Nehru, the Prime Minister of the Indian Union, assured the minorities that "all of us to whatever religion we belong are equally the children of India. We cannot encourage communalism or narrow mindedness, for no nation can be great whose people are narrow in thought or action". Apprehensive of getting their rights Sealy notes, "... simple ordinary rights [being fought for] will no longer be a patriotic act. Why? Because freedom has already been won". Though Sealy is apprehensive, the representation of all the minorities in the Indian Union expressed their confidence in and loyalty and gratitude to the then government of the Union – i.e., the Congress: Mr. Frank Anthony, ex-President of the Anglo-Indian association, addressing a mass meeting of Anglo-Indians in New Delhi on Thursday, September 4, 1947, commended to his community the provisions of the constitutions of free India relating to Anglo-Indians. He said that these provisions, as accepted by the majority party, indicated both the statesmanship and generosity of the party. With the emergence of such a trend the only rightful step for the Anglo-Indian is to assimilate the life-style of their motherland; intermingle

with the other citizens more freely to dispel all apprehension they have, and explore vistas to progress and move ahead in life. This is precisely the mission with which Eugene, the narrator who sets out: to be known and let the world know of himself and his family; and to further a painting career in life to gain money and satisfaction.

Rudyard Kipling had once remarked, “East is East, and the West is West and ne’er the twain shall meet”. Probably Kipling completely overlooked their existence and was referring to the British encounter with the Indians in their essentially distinct identities. What makes Anglo-Indian experience peculiar and distinct from other postcolonial crisis is that they themselves were an instrument of colonization and therefore had a distinguished postcolonial identity, i.e., an existence in the scheme or pattern of colonization, ‘after’ colonization, hence, ‘post’ colonial. With the development of nationalism ultimately culminating in Independence, they had to face a totally different crisis in the new atmosphere of ‘post-colonialism’ i.e., after the dissolution of colonialism. Therefore, Kipling’s statement holds untrue in such a case where the English and the British have indeed met and produced a hybrid descendant and a mixed culture called the Anglo-Indian. A person of this ethnicity cannot apparently remain either ‘Anglo’ or ‘Indian’ neither can he meet ‘East’ or ‘West’ with much ease. As a result, one needs to categorized and present their problems in three different time-frames – since and during colonization; during the period of development of nationalism; and after the end of colonization.

This awareness looms large in Sealy. In the family tree that he draws, he demarcates the life and times of the significant characters in different periods with different pursuits/ concerns. The era of Justin Trotter, Mik Trotter and Henry Luis Vivian Fonseca Trotter are categorized as the period of ‘Legend’, ‘Chivalry’ and ‘Romance’, respectively. The first two periods show them in their so-called altruistic or Orientalist mission. The depiction of the third period is more accurate historically where they fight with the British Parliament for the recognition of their rights heroically. The case of Justin Trotter’s son, Mik, by Sultana, becomes the first generation Anglo-Indian whose miseries and deeds become symbol of all Anglo-Indian miseries. Being a mercenary soldier like the other Anglo-Indians, he fought for the Indian rulers whom the British had an alliance with or was sometimes asked to abandon his regiment when the British had developed an enmity with certain rulers. Therefore, swinging like yo-yos they could never establish their credentials.

Sealy uses Mik as a tool to intersect various historical characters and events through his character to question the underlying assumption of linear monologic characterization of individuals. Mik, a second generation settler, in search of employment met the British general, Lacre who made him head a body of corps maintained in lieu of their useful services, and named his brigade, ‘Trotter’s Horse’. By highlighting this episode, Sealy for the first time introduces the ‘doubts’ which started creeping in against the professional mercenary soldier. Like Bluntschli, Mik too was a professional who would prove his mettle in many more wars to come as is chronicled by Eugene or is shown by insights into the diary entries of Mik Trotter. His feats in the wars appear similar to the French Claude Martin. Incidentally, by this time he is also called the ‘Gulabi Trotter’ with a rose, a nomenclature which at once



## RE-LOCATING HISTORY AND IDENTITY: A STUDY OF I. ALLAN SEALY'S *THE TROTTERNAMA*

links him to Shah Jahan and Jawahar Lal Nehru simultaneously. Many of his military feats are also similar to the lives of other Anglo-Indians like James Skinner<sup>16</sup> and his love life likens him to another famous Anglo-Indian, Lt. Col. Sir Henry Gidney, 'with strong passions subject to strong temptations [which] often [led him to] great faults'<sup>17</sup>. But the most interesting parallel drawn by Sealy is the coincidental death of Mik on the same day as a certain Mahavir Panday, a sepoy of the 93<sup>rd</sup> in the year 1857. While in the Indian history Mahavir Panday was to be remembered as the first martyr leading India's First War of Independence, on the other hand, Mik, siding with the British to stay the mutiny, was to be hailed by the English for dying during a worthy cause. Here, Sealy cleverly proves that heroes are made by perspectives, which are ever shifting or ideology specific rather than by absolutes. Identities, too, are formed out of such politics.

So many characters, so many events and so many conflicts intersecting and passing through an individual character go to prove the author's point that a single verdict passed against a character (or by extension, the Anglo-Indian community) is surely to be open to a lot of questions. As an Anglo-Indian himself, he is pleading against the essentialising stance taken against his community.

With the symbolic introduction of the historian Montagu, he ushers in the age of 'History'. This period is a cause of much anxiety. His marriage to Justin's great-great-great granddaughter, Victoria (name symbolic of Queen Victoria) is a deliberate device to project the formation of history during the Victorian era. The British-complex and the arrival and acceptance of Gandhi, show two extremes of reactions by this community. The former exemplified by Victoria and the latter by her husband, Montagu. At least, a Trotter's acceptance of Gandhi (Montagu starts wearing a dhoti to the disgust of his wife) is the first step of the Anglo-Indian consciously assimilating and adopting Indian cause thereby, establishing identity with them. Whereas, Victoria, an example of those wayward Anglo-Indians still believed in their imagined British identity. It was this dichotomy which developed during the nationalistic struggle, led to the split in the Anglo-Indians themselves, estranged them from the British and the Indians too.

This opened another vista for them ushering them into the new era which is categorized further by the author as 'Decadence', 'Diaspora' and 'New Promise' which trail the oppressive period of 'History'. In the 'Decadence' following 'History', the Anglo-Indians start losing or getting conscious of their identity. They are reduced to jobs in the clerical jobs in the railways, posts and telegraph as the British had taken away their rights to property and covenanted posts in the days of 'History'. All throughout this period in the novel, they appear as a Greek chorus commenting and giving information of the historical processes. 'Diaspora' sees them branching out of India for new prospects and in search of their identity. In the end, Eugene symbolizes 'New Promise' because 'History' has been left far behind with hope of a better future and enlightenment about the process of history making. He says,

I wish to show you how History is made. Understand first, good adept, that there are no sides to it. Front and back there be, certainly, which the vulgar call past and future...also

top and bottom...But sides, no. No circumventing it, sharp adept, the middle path lit by the lamp of self-interest. After all you have no concern with either: the one would kill you and yours if he could, the other would chain you to a desk, an uncovenanted one at that. Consider your predicament well. Go to the Naubat Khana and pace there, turning it over in your mind, your new found hatred thickening like water held in the mouth. Remember also that the siege will soon be over and opportunities for glory will be thin on the ground (or under it for that matter). One cannot be ever mining. (p.343).

In a bitter conclusion, then, Sealy implies that regardless of proceedings taking their own course of events, and in spite of various and differing interpretations and perspectives to it, man, after all, has to shape his own course of actions and not sit blaming the historical processes. This awareness, on the other hand, is seen to be beautifully resolved by another writer of the Anglo-Indian ancestry in his fictional works. Devoid of the dichotomy of the dual identity, the author, Ruskin Bond, reveals undisputed Indianness in his stories which are written entirely from a native's perspective. The reason for such complacency is explained in his autobiography, where he refers to the time when after a tryst in London he desperately wanted to be back in India. He states,

...it was only by going away that I came to the realization that I would never go away again, no matter what happened. This was where I belonged and this is where I would stay, come flood or fury...I had resolved most of my inner conflicts and could confidently say, I am an Indian – in the broadest, all-embracing, all Indian sense of the word<sup>18</sup>.

Sealy, then again is different from Bond. It is apparent from his novel that the predicament of the Anglo-Indian identity cannot be dismissive. It is also evident from the very title of the text, *The Trotternama: A Chronicle*. The narrative of the text is masked in the garb of the indigenous tradition of orally narrating an epic or a chronicle, called the 'nama'. Whereas, the prefix of 'nama', 'Trotter', by no means is indigenous. 'Nama' belongs to what the Persian or the Arabic traditions call 'dastaan', an epic or a chronicle that is usually chanted, and 'Trotter' is an English word, meaning 'to roam'. Here too one sees diversity and an attempt to assimilate. Such incorporations still point to a duality in the identity perhaps, to an acceptable duality. By using the method of 'representations and identities' Sealy opens up a space for deliberations on the issue of the much maligned identity of the Anglo-Indians and maybe, also tries to resolve his own angst.

### Notes

1. See Henry Louis Vivian Derozio, 'To India My Native Land' in Bradely-Birt (ed.), *Poems of Derozio*. Calcutta: OUP, 1980.
2. See Joseph V. Femia, *Gramsci's Political Thought: Hegemony, Consciousness and the Revolutionary Process*. Oxford: Clarendon Press, 1981. p. 24.
3. Hayden White, *The Content of the Form*. London: John Hopkins Press, 1990.
4. Frank Anthony, *Britain's Betrayal in India: The Story of the Anglo-Indian Community*. India: Allied Publishers, 1969. p.i.

## RE-LOCATING HISTORY AND IDENTITY: A STUDY OF I. ALLAN SEALY'S *THE TROTTERNAMA*

5. Satya Brat Singh, 'Wiebe, Paul Scott and Salman Rushdie: Historians Distanced from History'. p.146.
6. See Carolie Younger, *Neglected Children of the Raj*. Delhi: B. R. Publishing Corporation, 1987.
7. Ibid, p.16.
8. Rumina Sethi, *Myths of the Nation-National Identity and Literary Representations*. Oxford: Clarendon Press, 1999. p.18.
9. a term used by Bharati Mukherjee.
10. Rosie Jones notes that Sealy was inspired by Claude Martin's life for the characterization of Justin Trotter. Martin was an eighteenth century Frenchman-turned-English who came to India for better prospects in life. He, finally settled there forever, leaving behind a legacy of the La Martinere Schools in Lucknow, Calcutta And Lyon, France. See Rosie Jones, *A Very Ingenious Man*. India: OUP, 1992.
11. Mark Naidis, 'British Attitudes Towards Anglo-Indians', *South Atlantic Quarterly*, vol. Ixii, 1963.
12. V. R. Gaikwad, *The Anglo-Indians: A Study in the Problems and Processes Involved in Emotional and Cultural Integration*. India: Asia Publishing House, 1967. p.24.
13. Sunita Gangwal, *Minorities in India*. Jaipur: Arihant Publishing House, 1995. p.2.
14. For a detailed history of the genesis and evolution of the term 'Anglo-Indian' see Frank Anthony, *Britain's Betrayal in India*. India: Allied Publishers Pvt. Ltd., 1969.
15. F. Henriques, *Family and Colour In Jamaica*. Kingston: Granada Publishing, 1953. p.44.
16. A striking similarity between Mik Trotter and Skinner's career can be seen in the following book which gives an account of Skinner's life. V.R. Gaikwad, *The Anglo Indians: A Study in the Problems and Processes Involved in Emotional and Cultural Integration*. India: Asia Publishing House, 1967. p.24.
17. Ibid., p.90.
18. See Ruskin Bond, 'Preamble, Prelude, Prologue' taken from *Scenes From a Writer's Life: Ruskin Bond*. New Delhi: Penguin Books India, 1995. pp.xv-xvi.

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**PANJAB UNIVERSITY RESEARCH JOURNAL (ARTS) VOL. XXXIII No.2**

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