



THE FORMS AND FUNCTIONS OF HYBRIDITY IN ALLAN SEALY'S
THE TROTTER-NAMA

Jade Furness

This is a research essay presented in partial fulfillment of the requirements for the Postgraduate Diploma in Arts in English, at Massey University, Palmerston North, New Zealand, 2006.

ABSTRACT

The Trotter-nama by Allan Sealy is a novel written in magical realist style that covers the lives of seven generations of Trotters, an Anglo-Indian family whose lineage in India began with Justin Trottoire, a French mercenary, in the 1750's.

This research essay examines how the concept of hybridity in *The Trotter-nama* serves to break down the hierarchical binary logic of pure/impure, original/copy, authentic/inauthentic, whole/half, real/unreal, true/false notions within the context of the colonial encounter in British India. It examines the forms and functions of hybridity in the novel, interrogating its application within post-colonial theory and selecting textual enactments of racial and cultural hybridity that support the unravelling of such binary oppositions.

Sealy's purpose in destabilising the binary logic of colonialism that still pervades much of Western thought is to create a narrative and mythological space for the racially mixed Anglo-Indians who were written out of any official history of British India. Through the narrative mode of 'magical realism', Sealy situates Anglo-Indians at the centre of the colonial encounter, erasing determinate borders between the literal and metaphorical, thereby creating a new discourse that is as legitimate as any existing, authoritative ones. Sealy is not however, suggesting that this is the definitive account of the Anglo-Indian community in India, for there is no such true or

original record. There are only multiple stories of multiple identities that shift and change over time.

INTRODUCTION

The *Trotter-nama* is a narrative and discursive chronicle of the lives of seven generations of Trotters, an Anglo-Indian family whose lineage in India began with Justin Aloysius Trottoire. Justin Trottoire came to India in the 1750s as a French mercenary, was later employed by the British East India Company, and with ambitious ruthlessness and talent, made his fortune through gunpowder, saltpetre and indigo, establishing what would become the ancestral home of the Trotters, Sans Souci, near the city of Nakhlau. His change of surname to the anglicised Trotter was politically expedient as the British gained more control over Indian territory and Justin, responding to the shifting power base, realised that future opportunities lay in their hands.

The chronicle or nama covers the lives and fortunes of the Trotters over the span of two hundred years of British colonisation of India, from the 1790s through to independence in 1947 and its aftermath. Told by the narrator Eugene Trotter, the “chosen” Trotter who continues the family trait of one blue eye, one brown, *The Trotter-nama* begins with him reflecting on his world travels, ostensibly undertaken to reconnect the narrative fragments of the diasporic Trotters into a unified, coherent and complete family story. As Eugene says, “and the result for the chronicler, a paper-chase. Because we came from all over, not just England, and went all over, not just to England” (7). As the nama unfolds, we realise that a coherent story is impossible to attain. The Trotter chronicle (not history, as Eugene is careful to point out [7]) begins with Justin Trotter’s death as he falls out of a hot-air balloon while floating above Sans Souci. The nama ends with Eugene misplacing the chronicle and resuming his life in the city of his birth, Nakhlau, his own Trotter origins in question and the Trotter chronicle lost forever. The Sans Souci estate is sold off and dismantled, but the Trotter remnants continue to live on the outskirts of their former ancestral home. As a means to survive their displacement in the political machinations of the colonial disengagement, the Trotters become globetrotters. Globally dispersed, the Trotter genealogy becomes as increasingly fragmented as their memories.

One of the emergent concerns of *The Trotter-nama* is with the concept of “hybridity”. We are attuned to this concept right at the beginning of the prologue with the words “Take up the Grey Man’s Burden” (1). “Grey” is the colour that Sealy uses to refer to Anglo-Indians throughout the novel. Eugene introduces himself with the words, “I’m half Anglo you know” (3), and in an almost flippant, dismissive tone hints at the interior terrain of living life as a person of “mixed race”, a “hybrid” person when he says, “I’m white here [in India], but I’m brown back there [England, Europe]. It starts at the airport, so I usually wait in the toilet till the change is complete” (6). Identities of racial and cultural hybridity are predicated upon the existence of pure, authentic, original races and cultures. The central thesis of this research essay is that Sealy uses hybridity discursively, linguistically and formally to shift western logic from its entrapment in oppositional binaries and dialectical discourses within the colonial context.

Sealy situates the lives of Anglo-Indians, who represent the literal embodiment of hybridity, within the broader cultural hybridity of British India, showing that India, invaded many times by different groups of people, was already a mixed and diverse culture. Alexander the Great, the Mughals, Portuguese, French and British all left their mark and were marked in turn by their ventures into India. However, the mixed-race Anglo-Indians were written out of British Indian history, their literal existence denied a location and temporality. A number of factors may have contributed to this erasure, one of them being that their very hybridity questioned notions of pure and original races and cultures, prominent in nineteenth-century European epistemology but also available to twentieth-century manipulation in the resurgence of nationalist movements. Paradoxically, it is through their hybridity that Sealy is able to insert Anglo-Indians into a narrative historical representation, positioning them at the centre of the colonial scene. By situating Anglo-Indian racial hybridity within the “Indian” context of cultural and linguistic hybridities, as ineluctable products of the colonial encounter, Sealy is able to recontextualise Anglo-Indian identity from invisibility to legitimacy. Through the nama of the Trotters, Sealy shows, however, that hybridity cannot be fixed into a unitary, universal meaning. It is a process that takes a variety of forms and trajectories rather than being a privileged indicator of post-colonial progress. In order to relocate and reinstate Anglo-Indians, Sealy has to give them an

identity and a name. However, what this identity entails is as varied and heterogeneous as the colours he uses to describe their skin tones, their divided and complex loyalties to either the British or Indian, their sense of home, belonging and where their future lies.

By destabilising the colonial binary logic through the repositioning of racial hybridity, Sealy invents a narrative space and a mythology for Anglo-Indians, which may compensate for their invisibility in official histories. Through the interrogation of grand imperial narratives and monolithic thinking, he reveals the complexities of the coloniser/colonised binary within the British Indian colonial context. Although differential power structures did exist and exerted their influence on the lives of people, Sealy undermines their consolidation into stable linguistic and discursive binaries. Western language and thinking, however, still revolves around hierarchical binary oppositions such as original/copy, authentic/inauthentic, real/unreal, whole/half. Since the discourses we occupy and subscribe to have constructed such polarities, we believe they are real, solid and true. Racial and cultural hybridity challenges such hegemonic thinking and rehabilitates the many, the plural, onto the ontological stage.

In his ironic fashion, Sealy underscores the plight of the “kirani” or “cranny”. The word denotes a traditional Anglo-Indian occupation, that of scribe or clerk, as one who copies recorded discourse, language and history, rather than one who initiates or speaks the official word. (“Cranny” also became another name for Anglo-Indian). Instead of relegating them to a secondary role, Sealy, however, constructs a new representation of Anglo-Indians, a different discourse, a different place to live in and through recorded time. This discourse, however, is not the definitive, authentic history of Anglo-Indians because there is no original form; there is no “official” spoken or written record. Nishan Chand, the Sans Souci librarian and caretaker of knowledge, highlights the Anglo-Indian dilemma when he describes the Portuguese hairdresser Fonseca as a kirani. “Well copy he does. Never a man quicker to learn: his dress, his manners, his whole person modelled on his master [Justin Trotter] – before the master himself became a native! Whom will you copy now, kirani?” (55).

Throughout this research essay, I will explore how the notion of hybridity dismantles

hegemonic linguistic and discursive structures of whole/half, original/copy, authentic/inauthentic and hierarchical oppositions between true and false historical discourses. I will also show how Sealy's use of hybridity enables the reconstruction of new colonial histories, in particular that of the Anglo-Indians, and multiple identities unencumbered by privileged binary terms. In the ensuing discussion I will examine the concept of hybridity that underpins post-colonial theory and how it is enacted in *The Trotter-nama*. I will also explore how hybridity is expressed in the novel through the narrative mode of 'magical realism', thus showing how hybridity and magical realism, the tenor and the vehicle, merge through the interrogation of notions of fixed concepts and hierarchical structures and the creation of an Anglo-Indian mythology. For as Linda Conrad states, "*The Trotter-nama's* magic realism, with all its ebullience and complexity, gives a marginalized community an etiological myth and a fictional voice" (386).

HYBRIDITY IN POST-COLONIAL THEORY

In his discussion of hybridity, Young points out that the term generated prominent debates in the nineteenth century in relation to the construction of theories of race and human evolution (6-7). Much of the nineteenth-century discussion focused on the mixing of different races and how this could lead to the degeneration of racially pure, superior races, such as white Europeans. This debate occurred as part of the historical backdrop to European colonial expansion in Africa, Asia and the Pacific, whereby the dominant European races and cultures came into physical and cultural contact with people who were very different from what was known and familiar to the colonising powers. In contrast, in the context of late twentieth-century globalisation, theorists such as Homi Bhabha have valorised hybridity as a means of exploring and understanding the dismantling of ethnic and cultural borders at the global level.

Thus, the term 'hybridity' has resurfaced in twentieth-century cultural studies and, particularly in post-colonial theory as a contested issue. In one sense hybridity has come to mean a fusion or mixture of two different things into something new that is the same and different and which can be "set against the old form of which it is partly made up" (Young 25). In this sense, the new hybrid form is made up of parts of its parent cultures, the coming together of which transforms both into a third term that is different but which also changes as conditions and contexts reconfigure. In the

colonial context, this blending of cultures and races of both coloniser and colonised produces hybridised peoples and cultures that are new and different from the pre-colonial encounter, so that neither can return to a supposedly pure, original form. Homi Bhabha, however, introduced 'hybridity' into post-colonial theory as a process that disrupts the dominant voice of authority, in this case the coloniser's voice, and enables other knowledge, and the voices of the colonised, to challenge and resist hegemonic colonial power. In the post-colonial context, hybridity is "the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the pure and original identity of authority)" (Bhabha 112). Hybridity overturns the coloniser's disavowal of the process of discrimination, thereby shifting the coloniser's authority from that of a totalitarian force to a contested power relation.

In his later writings, Bhabha introduces what he terms the third space of enunciation, a contradictory space in which "all cultural statements and systems are constructed" (37) and "which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew" (37). Sealy takes Bhabha's position that hybridity is not a third, stable term that resolves the tensions between races and cultures, or that inverts the power relations between dominant and subservient, colonising and colonised (113). It is instead a third term that disrupts and dispels the notion of fixed identities, cultures, races, and power relations. In *The Trotter-nama*, Sealy enacts the concept of hybridity and its changing usage in nineteenth- and twentieth-century theories of race and colonisation. *The Trotter-nama* is set within the historical timeframe of both centuries and surveys the fate and fortunes of the Anglo-Indians—the hyphenated, mixed raced offspring from British/European and Indian sexual unions who represent and reflect the shifting theoretical premise of hybridity itself.

While the coming together of different races and cultures does shift linguistic and discursive dualities, Bhabha's valorisation of hybridity has been challenged for not taking into account the specific historical and material lived experiences of hybridity. As Sealy demonstrates in *The Trotter-nama*, the hybridised state can be a disruptive, confusing place to inhabit, because of the diametrically discrepant constructions it

can elicit simultaneously. This is especially so when the challenging signifiers of hybridity are openly exhibited. In the prelude to the Mutiny of 1857, Philippa, married to Thomas Henry Trotter, relates how, on a recent visit to the village, some boys had thrown stones at her and called her a firangi (330):

Philippa was accustomed to unwelcomed attention: when she went to the city, to the new market called Hazratganj, the Europeans sneered at her while the Indians did not hide their puzzlement at the sight of a dark-skinned woman in a foreign dress. Lately there were no Europeans to be seen and the Indians' perplexity had turned to scorn. (330)

Sealy dedicates his novel to all the Anglo-Indians, which indicates recognition of a group of people who identify as such and have been represented as such in historical and political terms. Yet Anglo-Indian is a relatively more recent twentieth-century term, representing ambiguous categories of people who could not be defined as either pure Indian or pure British. The reality for Anglo-Indians meant that, because they were of mixed racial parentage (father British/European, mother Indian), they were treated sometimes as British, sometimes as Indian depending on the colonial politics of the day. Their very existence as a community of people was not recognised under civil law, yet by virtue of their birth they were discriminated against in employment by both the British and the Indians (Younger 11-15, 22-23). They were seen as half-castes by both British and Indians and regarded as impure, as well as physically and mentally inferior to both races (Younger 16).

Robert Young in *Colonial Desire* identifies a problematic use of the concept of hybridity today because past nineteenth-century usage leaves its trace on present meaning, "show[ing] the connections between racial categories of the past and contemporary cultural discourse" (27). Stuart Hall refutes the charge that post-colonial critics are complicit with Victorian racial theorists in using the same term, hybridity, and regards such a conclusion as being overly simplistic ("When was the Post-colonial?" 431). Young also argues that using the term "hybridity" locks us into a nineteenth-century oppositional economy or ideology (27). Simon During, however, considers that while Young is underscoring that 'hybridity' does not move past identity politics where one group is often in opposition to another, nevertheless Young's "critique is rather removed from everyday life where so much is ordered by identities. It seems to be making a theoretical and utopian rather than a practical

point” (151). The point is that we cannot live in society without some sort of identity so that hybridity will always be engaged to an extent with identity formation, but this does not necessarily discredit its usefulness in undermining notions of single, essential identities.

In *The Trotter-nama*, Sealy reinforces ones of the concrete ramifications of living a hybridised identity, when he re-enacts fictionally the historical Anglo-Indian petition presented in 1853 to the House of Lords Select Committee on Indian Affairs. In Sealy’s text the presenter is Jacob Kahn-Trotter. The exchange between one of the members and Jacob goes as follows: “In Calcutta you are entitled to British law, but in Nakhlau you are a Native? Yes, answered Jacob. We are sometimes Europeans and sometimes Natives, as it suits the purposes of the Government” (307-308). Sealy is indicating that hybridity entails a fluidity of identity that involves a naming, such as ‘Anglo-Indian’, but which cannot be held to a particular form or type. The hybrid identity can be remodelled by whoever controls the discourse.

TEXTUAL ENACTMENTS OF RACIAL AND CULTURAL HYBRIDITY

Sealy employs “hybridity” in the text very much as a process of identity formation that fluctuates and mutates according to the political and cultural context of his characters’ lives. He demonstrates how this lived experience of hybridity destabilises notions of pure, authentic, races and cultures as his characters mix and mingle with each other’s already hybridised cultures in the context of colonised India.

Justin Trottoire, a “French” soldier, who comes to India in the 1750s, builds his home Sans Souci in the style of a French chateau. He eats French cuisine, dresses in European style and imports French furniture. He tries to recreate a piece of France in India. However, the chateau is never properly finished, and Justin becomes increasingly absorbed into the culture of his adopted home. He marries Sultana—from the line of the Prophet—and keeps three mistresses or bibis in different towers at the chateau. He is very much lord and master of his domain, but gradually lets go of external power as he undergoes a spiritual crisis. He laments,

but what is this India? Is it not a thousand shifting surfaces which enamour the newcomer and then swallow him up? It allows him the many titles of victory while obliging him to accept a single function, that of conqueror. The very divisiveness that allowed him in enmeshes him.

How is he to grasp what cannot be held—what in fact holds him fast?
(134)

Justin is alluding to the dialectic where both conqueror and conquered are fashioned by the nature of conquest, caught in the power struggle, in the same making of history. As a Frenchman in India, Justin belongs to the coloniser or conqueror class and is influenced by its dominant discourse. However, living in India, with all its cultural diversity, disturbs what he believes is true, how he thinks a conqueror should be. He begins wearing Muslim clothes and eating only spicy Indian food, in a sense trying to be Indian, but then realises that “no matter how hard he tried, he couldn’t turn Indian (any more than he could revert to a European) and that it was best if he were reconciled to the fact and became a third thing...” (195). Through Justin’s identity remodelling, Sealy is questioning the fixity of naming—of being named French or Indian, for these identities are produced by converging forces which are always subject to change. Justin’s ‘third thing’ is an identity in process, a fluidity that enables him to make sense of his internal and external world. Rather than holding onto rigid ideas of what it means to be either Indian or French and imposing these on himself and others, he is involved in the creation of new blends, new formations, new categories of people. He continues building his chateau “and saw that instead of a spiritless Provençal chateau replicated on Indian soil, or a humdrum Nakhlu mansion after the traditional manner, there had grown up in San Souci something altogether new” (233).

Sealy also addresses the Indian hybrid experience throughout the novel, particularly in terms of colonial power relations. Once again, Sealy is pointing to the complexities of identity formation as ongoing social and cultural constructions, the outcome of a confluence of many forces. He uses the munshi Nishan Chand to illustrate this. Nishan Chand, philosopher, scribe, librarian and Trotter biographer, is a Hindu but he dresses as a Muslim—he has done this for so long he has to reassure himself he is still Hindu (his foreskin and strand of hair being the only signifiers to indicate that he is not what he appears). It has been politically expedient for him to dress in this way. His title, munshi, is Persian for translator of languages, and for Nishan Chand this represents his powerless position in a country ruled by foreigners—the Mughals. He is waiting for the time he can be called a pandit—that is, a brahmin scholar or

learned man—the time when Hindus can claim their rightful place as the centre of power in India, and he can be reinstated in his rightful role. He rails against the Mughals, calling them “the savages who rule us now, converting wretches from the meanest castes, preferring rice-Muslims to deserving Hindus, meat-eaters to devout men, pressing foreign labels on sons of the soil—oh what self-respecting historian should call himself ghulam, or what writer of esteem munshi?” (53). Nishan Chand intends to reinstate Hindu authority and control by studying the ways of the rulers and then using these tactics to overturn them. One of the underpinning discourses of eighteenth-century European enlightenment was to bring Western knowledge and reason to the superstitious natives of the East. Likewise Nishan Chand too is entrapped in his own version of this binary logic. For him, however, the Mughals from Persia represent the unenlightened, forcing their religion, language and culture onto Hindu Indians. He does not seem to appreciate fully that his allegiance to Justin Trotter and his adoption of both Muslim and European cultural aspects have changed him, just as the Hindu India he seeks to restore is a myth, already a fictionalised ideal, unattainable in its pure, essential form.

The hybridised nature of Indian society is further illustrated when Sealy describes the Nawab of Nakhla, the local Mughal ruler, seen through the eyes of the Muslim Yakub Khan, the ambitious chief steward of Sans Souci:

The figure on the topmost step did not resemble the man who had bent over him at the cock-fight. True, he was black verging on purple, and his skin had the right smooth glossy look of an aubergine, but there was a strange otherness about this figure... And suddenly he saw it; the Nawab looked exactly as Trotter Sahib had looked before he gave up his firangi garb – the Nawab was dressed as a European....On his head this ebony Frenchman wore a wig of tight white curls. (72)

What stands out in this description is that even though the Nawab adopts European dress, for Yakub Khan, he is still a black man in white man's dress and as such out of context, like a word “misspelt or turned around” (72). The Nawab has begun to absorb the cultural influences of India's French inhabitants and its future British rulers. Hybridity does not discriminate between coloniser and colonised; nor does it operate only over a fixed period of time. As Simon During points out, “What history over and over again reminds us is that people are interconnected....This means that interrelatedness (imitations, distinctions, transformations, mixings) is the norm of

cultural formation” (166). During argues that while this makes hybridity a more banal concept than some cultural theorists would like it to be, “it [does] undermine the case for monoculturalism and ethno-racist purism” (166). The notion of hybridity exposes the spuriousness of such essentialist identities that compel us to adhere to “truths” of racial and cultural purity and perpetuate the quest for original, authentic cultural experiences in the formation of self.

These characters in the novel, Justin, Nishan Chand, the Nawab, represent an amalgam of ideas, beliefs and cultures in the Indian context, belying notions of singular, original, authentic subjects and cultures. They are expressions of hybridity as a process of cultural formation. However, it is common practice for us to use labels with which to separate ourselves from others while signalling that we also belong to particular groups or communities. As During points out, “It is impossible to exist in society without a proper name, without being located within the set of identity-granting institutions into which one is born: family or kin-group, nation, ethnic community, gender” (152). This use of specific labels or names often serves to fix us into essentialised identities that deny the reality of multiple ways of being. The language we use influences how we see different categories of people and so we come to believe that there is an authentic way of being a woman, a man, a Muslim, a Hindu, a Frenchman and so on.

The notion of hybridity dispels such faceted identities. According to During, “hybridity theory thinks of identity not as a marker, a stable trait shared across groups, but as a practice whose meaning and effect is constantly mutating as its context changes” (151). Though we may need to hold onto specific names and labels to give us a sense of who we are, or because of the political climate we live in, we can acknowledge that we are made up of many different categories that change over time. In *The Trotter-nama* Sealy contests notions of original, pure monolithic entities of race, ethnicity, nationhood, family and even self. Every character is given a label, often signifying their occupation or function e.g. Sunya is the “aged egg-brahmin”, Yakub Khan at one stage is “future baker-and-Chief Steward”, Fonseca becomes “barber-and-Ice-Manager”. This serves to remind us who they are, but as Sealy changes their labels throughout the novel, he shows that this is what they are, merely labels. Justin Trottoire, the Great Trotter, is distinguished racially as being

French; we assume therefore that he is from France. However, his mother was Coptic (an Egyptian Christian), his father Swiss French and he was born at sea, in between France and Egypt. Eugene Trotter, writer of the Trotter chronicle, even contests Justin's birthdate given by the Trotter historian, Mr. Montagu (Proxy Trotter), as 1729. Eugene instead fixes the date at twenty-first of June, 1719 (113). Jarman Begum, Justin's first mistress, is initially called "the German". She is described as white, like ice. However, we later find out that she is not what she appears to be—her mother a local Muslim courtesan, her father a burgher from Ceylon (mixed race descendant of a Dutch or Portuguese colonist) who has never been to Germany. Jarman Begum thinks of Germany as her homeland just as the Trotters look to England as theirs, both mythical countries of origin. The munshi Nishan Chand's outward appearance is that of a Muslim, but he was born a Hindu and he is Hindu at heart. He reflects, "Go disguised among that lot [the Mughals], but keep the heart pure" (54). Fonseca, the Portuguese hairdresser cum kirani, is described as blacker than Indians and there are hints he may have come to India as a slave from Africa. Finally, the origins of the chosen Trotter, Eugene, are brought into disrepute. His father was not a Trotter, but an Indian, his mother, a Burmese of mixed race, the whole Trotter line a mixture of truth and myth.

Sealy is highlighting that our identities are a composite of many factors, our genealogies a mixture of truth and myth, but that our language and social structures encourage us to think in terms of either/or—we are either male or female, French or Indian, Muslim or Hindu. The names or labels themselves become reified, fixed as truths and perpetuated through family stories and official histories. Justin Trotter's first wife, Sultana, spends her life at Sans Souci collecting and naming things in order to make sense of a world that she has no control over. Naming things is her way of asserting some personal power, making the unreal tangible, but it is not enough to keep her alive and she gradually fades away to her death. As a mother, Sultana is not able to name her son because once she has done this he will become separate from her, just another object, one of many in the world. It is interesting to note that Justin also does not initiate any naming of his son, which may indicate an ambivalence about the legitimacy of his lineage through the birth of his Anglo-Indian son. Their son grows up nameless until he is given one by the Tibetan lama. As they are nearing Calcutta, the lama says, "You must have a name in this city little one.....I

will call you after a foreign friend of mine in the high country: Mikhail" (171). Sultana's son prefers Mik (a palindrome on Kipling's Kim), and so he is named and given an identity. Mik also represents the first generation of Anglo-Indians, or Eurasians as they were then called, and his lack of a name mirrors the lack of Anglo-Indian identity in colonial Indian history. It is only through their naming that Anglo-Indians become visible in the world of official names and discourses. *The Trotter-nama* is Sealy's naming of Anglo-Indians, hence giving them an existence in time and space, but as always with Sealy there is a caveat. As Justin Trotter falls to his death from the hot-air balloon, he reflects, "I will suffer nothing, simply a change of identity—and what of that? Did I not ask for my stone to read: Justin Aloysius Trotter who lived and died" (35). The name, the identity, including that of Anglo-Indians, is not immutable or solid; it is always changing.

Identities of race and ethnicity are also fixed in part by their naming according to the colour of one's skin. Sealy uses a variety of colours and tones to describe racial and cultural categories in India, thereby exploring the binaries pure/impure, whole/half, white/black and their material representation through the colour spectrum. In so doing, he destabilises a normative and hierarchical classification of people according to skin colours based on the white/black duality. Fonseca the "barber-and-raconteur" is described thus: "His face so black it shone blue at its points and in the pits marked there by smallpox" (48). Fonseca cross-dresses as Elise (Jarman Begum), the woman he loves, and makes love to her reflection in the mirror. He puts on a wig of white-gold hair, and dabs cold cream called alpine snow onto his face: "A solemn grey face stared back at him" (48-49). Fonseca, supposedly Portuguese/Indian, who is "darker than any man at Sans Souci" (91), literally portrays notions of race, ethnicity and sexual identity as social constructions or discourses based on traditional, Western paradigms of naming and labelling. He is both black and white, male and female, a third term. The Nawab of Tirnab is described as "black verging on purple" (72), and Mik, who was born with blue genitalia, starts to turn completely blue through revelling with the "half-Macedonian nymphets" in the indigo baths (153). His father, Justin Trotter, bemoans, "If he grows any darker he will be invisible" (154). Justin equates being dark with not being seen. Mik, however, is already invisible; he has no name, he is of mixed race, living in the shadow of his European father. It may be that Mik's blueness represents his darkness, but I would suggest

that at this point Sealy is eliciting the tenuous relationship between skin colour, racial bloodlines and cultural identity. We tend to categorise ourselves and others according to what is visible—skin colour, facial features—and accordingly a particular ethnicity, Indian or European and so on, disregarding or devaluing all the other parts that also shape us.

Throughout the novel Sealy refers to Anglo-Indians as the grey people, neither white nor black; the mixing of these two colours producing grey. While “grey” does not have the same political impact as groups of people identifying themselves as “black”, it does provide a more accurate description of Anglo-Indian representation in history and as a racial group that is neither one thing nor the other but a fusion or blend of both black and white, Indian and British/European. The use of “grey” places Anglo-Indian representation in the context of “grey literature”, which is unpublished, hard to find, obscure and often lost but also crucial to unlocking hidden discourses. The irony is that, in writing *The Trotter-nama*, Sealy is in effect legitimising the grey people, and transferring them from obscurity to a place in the historical narratives of the West. This does not mean that Anglo-Indians are no longer grey. Instead it places “grey” on the political colour agenda of black and white, and highlights the complexities of racial and cultural hybridity. As grey (not black, brown, yellow or white), they share a common experience of having been rendered invisible, yet their textual visibility inserts them within a diverse colour spectrum of which they are part. Until they are acknowledged as a specific named racial and cultural group they will be represented as “almost the same [as the white colonisers] but not white” (Bhabha 89). They will still be enmeshed in the white/black binary, unable to discover their differences of experience and the fluid spaces they occupy within the diaspora.

Grey is not a colour commonly used to denote racial hybridity; neither is indigo. Indigo is defined as “a colour between blue and violet in the spectrum” (COD). In *The Trotter-nama*, as Justin Trotter falls through the sky (out of the hot air balloon), he remembers:

the first trial of his indigo. After an hour’s simmering in the vat [of indigo] his bolt of cloth had come out white – if anything, more dazzlingly white than when it had first gone in.....He was on the point of flinging it back in when before his very eyes the cloth began, very faintly to darken. He took it out into the sunlight and watched it go from

pale blue through an infinite number of stages to a dark and fast indigo. The secret, it seemed, was neither in the dye nor in the cloth but in a third place. It was in the air. (33)

Transformation and change are shown as being positive aspects of the process of hybridity, resulting in the formation of indigo, through the opening up to new ideas, different realities. As Justin is falling to his death he longs to find the absolute, the truth:

The sky's colours changed subtly, but where the blue ran into the indigo or where the indigo received the blue, he could not say. Nor could he point to where the colour was purest....At the zenith, where the colour seemed true, seamless, and virginal, where purity was most insistent, there it was that Justin longed with a fierce longing to install the absolute. But he could not. For was there not a purer spot just beside it? (32)

Justin's search for an authoritative place of purity reflects the coloniser's desire to impose their will, their law, their discourses and language onto the colonised, as the true and rightful way. However, even when dying, Justin is not able to find true purity, for it does not exist. For everything is contingent, not more or less, better or worse, pure or impure, just different. Throughout the colonial encounter, the dominant discourse is always contested, never able to rest in a stable position with fixed hierarchic parameters.

Over the centuries India has experienced a number of racial and cultural invasions—Greek, Persian, Portuguese, French, British. During the eighteenth and early nineteenth centuries, the British East India Company was enforcing increasing economic and strategic control over India, and it is during this historical period that the mixed race Eurasian or Anglo-Indian population grew large enough to form a specific racial and cultural group. When Justin Trotter dies, his will cannot be found, his succession is in dispute. Without the will, his son Mik, born of Muslim and French lineage, cannot inherit. "An entire class of person like Mik, sprung equally from Europeans and Indians, was altogether destitute of law" (253). In a sense Mik heralds the naming of Anglo-Indians as a group or class because he falls outside both British and Indian law. Mik has to prove he is Justin's son by showing material evidence through the body (blue genitalia) and through the production of written evidence in the form of the will. Mik has to make visible what is hidden, to establish

his bloodlines, and to legitimise this through the coloniser's law. His word has no authority. When the will is found it is written on the back of Fonseca's resignation to Justin. This signals that the old ways of intermingling and fusion have been replaced by a different form of hybridity. As the British gain more dominance in India, the Mughal, Portuguese and French influence wanes, and the mixed race progeny become increasingly Anglicised. English becomes their mother tongue, England, their mythical home. Fonseca's resignation represents a decline in recognition of European lineage in favour of that of the British. The will legitimises the emergence of an Anglo-Indian community that becomes increasingly endogamous as their status and structural power in the colonial context diminishes. As D'Cruz states in *Midnight's Orphans*,

the most common explanation for the emergence of the Anglo-Indians as a discrete class of people is that the East India Company's discriminatory policies forced Eurasians to develop their own social and political institutions, such as the East Indian Club, in order to gain political representation, and improve the community's educational and employment opportunities. (139)

Once Mik is master of Sans Souci, the nilchis or blue/black tribals, who cultivate and process the indigo, revolt against his rule because of lack of pay and poor conditions. The nilchis are the tribal people, the indigenous people, who are expelled from the land and further marginalised by the new hybridised order. They eventually disperse from Sans Souci after having killed the next Trotter heir, Charles. They also reflect that part of the Anglo-Indian lineage that becomes displaced as the British aspect assumes precedence. Sealy shows that disavowal of their racial and cultural hybridity becomes the norm for Anglo-Indians as well as the British and Indians who deny the heterogeneous cultural context of British India. It is at this point in the narrative that the Trotters start to become a more cohesive but closed community, intent on perpetuating the hyphenated Trotter line.

The textual enactments of hybridity that have been selected from *The Trotter-nama* serve to remind us that racial and cultural intermingling is the norm for human society. By situating the racially mixed Anglo-Indians within the context of the culturally diverse British India, Sealy is exposing notions of authentic, original, pure cultures and races as fraudulent premises that promulgate hegemonic discourses. It is by opening up to multiple discourses that we are able to see our

interconnectedness and that the borders between the powerful and the powerless, between the named and the nameless, are not fixed and defined, but contingent and temporary.

HYBRIDITY AS NARRATIVE VEHICLE

How then does Sealy locate this liminal group of people named Anglo-Indians, who are neither English nor Indian, within the colonial historical context of the British in India? Or more to the point, how does he write them into a history that has been denied to them? Originally referred to as Eurasians, denied access to British law in India, they were not officially recognised as Anglo-Indians until 1911 when it became a designated term to describe their community status in the national census (Younger 22). The written or recorded knowledge about Anglo-Indians is fragmented, piecemeal, and mostly unpublished. The representation of Anglo-Indians as a specific ethnic and cultural group in British India has been in part reduced to a handful of Raj novels written by the British and to some Anglo-Indian memoirs aimed at retrieving their past before it totally disappears. The literal everyday lives of Anglo-Indians and their contribution to British Indian society is mostly unavailable because it has been forgotten or ignored. If you should want to discover what life was like in India in the eighteenth and nineteenth centuries for Anglo-Indians where is this information documented and archived? Snippets may be found serendipitously, but from my own experience of searching for knowledge of my French-Indian great grandmother's life before she came to New Zealand, the trail is largely invisible. This gaping hole in the knowledge basket is occasionally offset with a footnote in an official record or a published book by an Anglo-Indian writer redressing the silence. Thus, the searcher has to be dedicated and persistent to retrieve even this microscopic view.

The lack of documented sources may be one of the reasons Sealy has chosen not to write a realistic historical novel about Anglo-Indians. It may also be that writing a solely realist story about this community of people would be an act of collusion with the hegemonic representations of history that excluded such marginalised groups. A novel may reach larger numbers of readers and a realist novel about Anglo-Indians may have gained a greater following than *The Trotter-nama* has had. However, in order to recuperate Anglo-Indians into a history that has either been unrepresented

or misrepresented, Sealy has chosen the narrative form of magical realism. For it is only through the imagination and its interaction with what is known to be real that he can restore to Anglo-Indians their sense of belonging and being a part of an Indian history that impacted not only at the global, political level but on individual lives as well. Set within the colonial and post-colonial discourses of India, *The Trotter-nama* is a magical-realist polemic, that blends fact and fiction, the literal and the figurative to produce an Anglo-Indian mythology that is accessible to us all. It is ironic that Sealy's magical realist tale provides a more representative account of Anglo-Indian history than has hitherto been inscribed and published.

Magical realism, like hybridity, is a contested concept in current literary and cultural studies because it is unable to be definitively contained. The term was coined by a German art critic Franz Roh in 1925 and was taken up by Alejo Carpentier who wrote the essay "De lo real maravilloso", or marvellous real, in 1948 (Hart 306). Since then magical realism as a narrative form has been used by a number of South American writers as a way to represent their communities and cultures that have traditionally been marginalised in Western discourses, and until recently this form was regarded as belonging almost exclusively to them. Salman Rushdie and other post-colonial writers, however, have since used the mode as a means to convey the complexities of colonial and post-colonial lives and stories. As a discursive form, magical realism provides marginalised and/or post-colonial people a vehicle for creative expression of their own narratives in a way that does not privilege the magical over the real or the real over the magical. It enables them to become the centre of their own stories, acting as a counterpoint to the dominant authority of the coloniser's voice.

In terms of language, magical realism is an oxymoron, bringing together the contradictory ideas of magic and real to form a new and fluid hybridity of representation that contains possibilities of the unreal, or magical, being present in the real and the real or factual being available to magic. As a literary form it is a way of connecting fact and fiction, myth and history, the real and imaginary, the literal and metaphorical (Linguanti 5), and recovering invisible or forgotten stories that are unavailable to or excluded from more realist modes of writing. For most people, the Anglo-Indian story remains hidden, elusive and unreported. Anglo-Indians are a

racially and culturally diverse group of no one fixed abode, having dispersed globally since the partition of India in 1947. The nama of seven generations of Trotters is a metaphor for the lives of a group of real people and a community, produced in colonial India and abandoned by the colonising power when the British left India to “home rule”. Sealy’s history, different from the traditional realist histories found in our texts, places the Anglo-Indian at the centre of discourse, eroding the truthfulness of colonial discourses.

One of the major historical events in British India was the Mutiny of 1857. This was a watershed event that catapulted India into being proclaimed part of the British Empire. Prior to the Mutiny, the British East India Company controlled the economic and strategic environment through its armies of clerks and soldiers. Many of us in the West learned about this event at school, written from a British point of view—horrific stories of rape and slaughter committed by the Indians against their British sahibs and memsahibs, who, though not without blame, redeemed themselves through their assumed natural right and ability to rule. With a fanciful stroke of the pen, Sealy rewrites the siege of Lucknow 1857 as the relief of Nakhlau from an Anglo-Indian point of view. He describes how the Trotters residing at Sans Souci escape in disguise as the Indian sepoy are advancing. Philippa and Thomas Henry Trotter seek help from their Indian workers:

The family decided to wait till it was dark and then go the house of Durga Das to ask refuge. The old dhobi-and-dyer stood in the doorway chewing pan with fastidious incisors...He addressed Thomas Henry, who was standing in the shadows still in European dress and content as in the past to leave all such transactions to his dark-skinned wife. (333)

Durga Das does not help them, nor the potter, but the tailor Wazir Ali gives them shelter and is killed for doing so, while the dhobi’s son Dukhi warns them of impending danger. He helps them escape to the residency where they live under siege for some months with Europeans, Indians and Anglo-Indians. It is Dukhi who is initially charged with the task of getting a message through to General Sir Crawley Campelot. However, Thomas Henry, the middle Trotter, begs to go with him and, dressed as an Indian, face darkened, he is placed at the centre of the story as the hero of the hour who gets a message through to the British reinforcements, advising them not to go through the town but to take an alternative route. Thomas Henry

receives the Victoria Cross for his exhausting two-hour journey with Dukhi whose bravery goes unrewarded. Sealy names this section of the story “how history is made” (343), and compresses their journey into a “breathless”, sped-up precis of the last moments before reaching the Commander-in-Chief (347).

In re-presenting the Mutiny through this fictional event, Sealy is refiguring history with the aid of fiction. He uses hyperbole, irony and humour to draw the reader’s attention to this other version, bringing in a sense of disbelief or doubt that applies to both this account and the coloniser’s official historical one. Anglo-Indians did help the British during the Mutiny but any account of their bravery is difficult to find. In the novel, Thomas Henry’s uncle Cedric is given a cursory mention as having telegraphed a message through to the British forces in the Punjab, forewarning them of the Mutiny. The forewarning by Cedric is based on the known recorded account of the Anglo-Indian telegraph operator George Brendish who performed this deed as the Mutiny took hold, but Sealy does not accord it the same centrality and recognition as his made-up version of Thomas Henry’s adventure. He displaces an important historical heroic act by an Anglo-Indian with his own fictionalised Anglo-Indian hero, thereby interrogating the truths of history by showing that they are determined by whoever controls the discourse.

Eugene Trotter, the miniaturist and seventh Trotter, describes Mr T. Jones Barker’s painting *The Relief of Nakhlau*:

Everybody who was anybody in the siege is recognizably there—everybody except the Guide of Nakhlau. Where is Nakhlau Trotter? Could he be the blur? Is that grey smudge the Middle Trotter, his makeup imperfectly removed, traces of burnt cork lingering on the forehead, his middle sized nose foreshortened to nothing, his mid-grey eyes fixed on the viewer, on posterity, on History? (350)

Eugene continues, “It might be History’s revenge on Thomas Henry, Middle Trotter, to have placed him so far to the middle as to be virtually invisible” (350). Sealy is reinforcing the point that the unsung Anglo-Indian heroes of the Mutiny have yet to be redeemed to visibility, and that this can only be done through reinvention and reworking of written historical accounts.

The rise and fall of the Trotters is a metaphor for the birth, development and literal

decline of the Anglo-Indian community in colonial and post-colonial India. However, Sealy also literalises the metaphor. The Trotter family becomes a real family; the *nama* describes the lives, births, marriages, and deaths of ordinary Trotters. Justin Trotter builds an extravagant but unfinished home called Sans Souci (“without care”) and begins his lineage. The daily minutiae of life are unravelled in Trotter conversations, observations, dreams, hopes and fears—the staples of real lives. The real/unreal merge and blur and in so doing create a narrative space for Anglo-Indians that is grounded in fact and fiction. This undermining of the binaries of real/unreal, true/false, literal/metaphor situates Anglo-Indians in a different history that is as legitimate as the realist, “definitive” accounts. The representation of racial and cultural hybridity as well as magical realism interrogate the hegemonic discourses of the colonial encounter by disrupting the linguistic and discursive binary logic and giving the dispossessed a place at the centre and a voice in time.

The Trotter-nama begins with Justin Trotter’s flight over Sans Souci in a hot-air balloon. It is his second attempt at flight, the first having failed when the balloon collapsed into the firebucket. The balloon is attached to a wicker basket lined with blue and green cushions. It contains

a spyglass, an astrolobe, an horologe, an horoscope, a barometer, a gypsonometer, one hundred and forty meteorological instruments, four sheets of writing paper of the Gtreat Trotter’s own manufacture and bearing his watermark, an inkhorn, three pens, two curried doves, and a partridge in a covered dish. There was also a skin of iced water. (20)

At this point, Justin is an elderly man of eighty years contemplating his estate, his domain, his loves, his life, his death and afterlife. In search of spiritual answers, Justin has studied many religions, “But the wider his field, the less able he found himself to choose among the conflicting versions of the hereafter and the heretofore” (162). He therefore developed a new religion, an amalgam of many spiritual practices, Din Havai or Religion of the Winds, which “would embrace as many faiths as the number of its believers, for certainly no two members of a single faith could interpret that faith in the same way” (162). Sealy is drawing a parallel here with Din Ilahi, the religious practice developed by Akbar, a former Mughal ruler in India, which did not have any lasting spiritual impact, with the comment, “What has been tried once and proven ill-conceived and fruitless cannot without compounding folly be

repeated" (163). While not exactly disparaging the idea of Din Havai, he is suggesting that its extravagant idealism, with its belief in abstract individualism, parts company with the material realities of colonialism: "It has been said that the Great Men of the present age would do better to emulate the Great Mughal's practice of paying his servants on time, and leave abstraction to the specialists" (163). Consequently, the Religion of the Winds has affinity with "hot air" or empty talk.

During the hot-air balloon flight, Justin looks west in search of his native France. However, as he leans forward to look at the city of Nakhlau, the basket tilts sharply and tips him out. He falls to his death in the filthy Ganda Nala canal; his body is never recovered. The elevation of Justin through "hot air" is possibly an extravagant metaphor for Western enlightenment thinking that was the prominent ideology of eighteenth- and nineteenth-century imperialism, providing an underlying justification for Western colonial expansion over the East. In the colonial context, Western enlightenment would bring reason and civilising progress to the superstitious, heathen, sensual natives of the East. In this regard, Western enlightenment could be considered "hot air" for its discourse of progress is predicated upon the logic of colonial domination. It is yet another hegemonic discourse that is unsustainable. "Hot air", in the sense of being empty or without substance, literally becomes hot air that enables Justin to view his personal empire Sans Souci, but in the end it also causes his demise, indicating the tenuous and displaceable nature of hegemonic discourses. Through magical realism, the interplay between the literal and metaphoric, the real and the imagination, Sealy is unpacking the layers of Western ideologies and values and the destructiveness of their arrogant transportation to the Eastern context. Magical realism thus creates a different space for the dispossessed, the invisible, and the silenced to take the stage and direct the play.

CONCLUSION

In this direction, Sealy is careful not to enthrone or reify an alternative discourse. Eugene Trotter, the last and chosen Trotter, loses the Trotter chronicle he has written. He lets go of the story, the fabrication of origins, the fabrications of history. The Trotter lineage is a farce. "Tell you the truth I made up the whole line—I mean joining up all those Trotters like that" (572). As Eugene returns to the city of his birth, Nakhlau, on the plane, he sits next to a journalist Peter Jonquil, who has been

interviewing the remnants of the Anglo-Indian community. He has been to Calcutta, Madras, Bombay, Bangalore... but not to Sans Souci. "A strange sad monadic people," Peter Jonquil went on. "They speak a kind of English....They fantasize about the past. They improvise grand pedigrees. It's like a Raj novel gone wrong" (560). What we are left with are stories. True stories, false stories, their validity depends on who is telling them and how they are told. Sealy is not positioning hybridity on a post-colonial pedestal in *The Trotter-nama*; he is, instead, interrogating its complexities through the recreation of lived experiences of real communities of people. The racially and culturally hybridised Anglo-Indians form the central concern of *The Trotter-nama*. The Trotter family represents the Anglo-Indian community in all its many parts, but in the end theirs is not the definitive story for the journalist has not even heard of them. Eugene has the final say. He no longer has access to the ancestral home at Sans Souci, which has become a hotel. He lives with an Anglo-Indian family in Nakhlau, and works as a freelance tourist guide in the city. He has travelled the world but appears content, as he describes his daily routines with a resigned humility, to remain in an India that many are leaving. Does he really have a choice? "Me? Where to go? I don't know. Here, you look into my eyes. See? Tell me now. Where to go?" (574). With one blue eye, one brown, indicative of an indeterminate identity that cannot be secured by language or history, Eugene remains in a marginalised cultural milieu that at least can provide some sense of home.

WORKS CITED

- Bhabha, Homi K. *The Location of Culture*. London and New York: Routledge, 1994.
- Conrad, Linda. "I. Allan Sealy." *Writers of the Indian Diaspora: A Biobibliographical Critical Sourcebook*. Ed. Emmanuel S. Nelson. Westport, Conn: Greenwood Press, 1993.
- D'Cruz, Glenn. *Midnight's Orphans: Anglo-Indians in Post/Colonial Literature*. Bern: Peter Lang, 2006.
- During, Simon. *Cultural Studies: A Critical Introduction*. London: Routledge, 2005.
- Hall, Stuart. "When Was 'the Post-Colonial'? Thinking at the Limit." *Literature in the Modern World: Critical Essays and Documents*. Ed. Dennis

- Walder. Oxford: Oxford University Press, 2004. 415-32.
- Hart, Stephen M. "Cultural Hybridity, Magical Realism, and the Language of Magic in Paul Coelho's *The Alchemist*." *Romance Quarterly* 51.4 (2004): 304-312.
- Linguanti, E., F. Casotti, and C. Concilio, eds. *Coterminous Worlds: Magical Realism and Contemporary Post-Colonial Literature in English*. Amsterdam: Rodopi, 1999.
- Pearsall, Judy, ed. *The Concise Oxford Dictionary*. 10th ed. Oxford: Oxford University Press, 1999.
- Sealy, I. Allan. *The Trotter-Nama: A Chronicle 1977-1984*. London: Penguin, 1990.
- Young, Robert J. C. *Colonial Desire: Hybridity in Theory, Culture and Race*. London and New York: Routledge, 1995.
- Younger, Coralie. *Anglo-Indians: Neglected Children of the Raj*. Delhi: B.R. Publishing Corporation, 1987.

WORKS CONSULTED

- Andrews, Robyn. "Being Anglo-Indian: Practices and Stories from Calcutta." PhD Thesis. Massey University, 2005.
- Braziel, Jana Evans and Anita Mannur, eds. *Theorizing Diaspora: A Reader*. Malden, MA : Oxford: Blackwell Publishing, 2003.
- Caplan, Lionel. "Iconographies of Anglo-Indian Women: Gender Constructs and Contrasts in a Changing Society." *Modern Asian Studies* 34.4 (2000): 863-92.
- Cooper, Brenda. *Magical Realism in West African Fiction: Seeing with a Third Eye*. London and New York: Routledge, 2004.
- D'Cruz, Glenn. "-My Two Left Feet: The Problem of Anglo-Indian Stereotypes in Post-Independence Indo-English Fiction." *Journal of Commonwealth Literature* 38.2 (2003): 105-23.
- . "Representing Anglo-Indians: A Genealogical Study." PhD Thesis. University of Melbourne, 1999.
- Ganapathy-Dore, Geetha. "Allan Sealy's *The Trotter-nama* : A Postcolonial Synchronicle." *Journal of Commonwealth Literature* 32.1 (1997): 67-78.

- Hall, Stuart. "Cultural Identity and Diaspora." *Theorizing Diaspora*. Eds. Jana Evans Braziel and Anita Mannur: Blackwell, 2003.
- . ed. *Representation: Cultural Representations and Signifying Practices*. London: Sage, 1997.
- Hawes, Christopher J. *Poor Relations: The Making of a Eurasian Community in British India 1778-1833*. Richmond, Surrey: Curzon Press, 1996.
- Hussein, Aamer. "Shipwrecked between Cultures: Anglo-Indian Chronicles." *Third World Quarterly* 12.1 (1990): 220-23.
- Hutcheon, Linda. *The Politics of Postmodernism*. London and New York: Routledge, 1989.
- McClintock, Anne. "The Angel of Progress: Pitfalls of the Term 'Post-Colonialism'." *Literature in the Modern World: Critical Essays and Documents*. Ed. Dennis Walder. 2nd rev. ed. Oxford: Oxford University Press, 2004. 401-14.
- Mijares, Loretta M. "'The Fetishism of the Original': Anglo-Indian History and Literature in I. Allan Sealy's *The Trotter-nama*." *South Asian Review* 24.2 (2003): 7-25.
- . "'You Are an Anglo-Indian?' Eurasians and Hybridity and Cosmopolitanism in Salman Rushdie's *Midnight's Children*." *Journal of Commonwealth Literature* 38.2 (2003): 125-45.
- Mills, Sara. *Discourse*. London: Routledge, 2004.
- Nair, Rukmini Bhaya. "The Pedigree of the White Stallion: Postcoloniality and Literary History." *The Uses of Literary History*. Ed. Marshall Brown. Durham and London: Duke University Press, 1995. 159-86.
- Plotz, Judith. "Rushdie's Pickle and the New Indian Historical Novel: Sealy, Singh, Tharoor and National Metaphor." *World Literature Written in English* 35.2 (1996): 28-48.
- Punday, Daniel. *Narrative after Deconstruction*. Albany, N.Y.: State University of New York Press, 2003.
- Roy, Anindyo. "Postcoloniality and the Politics of Identity in the Diaspora: Figuring 'Home,' Locating Histories." *Postcolonial Discourse and Changing Cultural Contexts*. Eds. Gita Rajan and Radhika Mohanram. Wesport, Connecticut: Greenwood Press, 1995. 101-15.

- Roy, Parama. *Indian Traffic: Identities in Question in Colonial and Postcolonial India*. Berkeley: University of California Press, 1998.
- Said, Edward. *Orientalism*. London: Penguin, 1995.
- Schroeder, Shannin. *Rediscovering Magical Realism in the Americas*. Westport, Conn.: Praeger, 2004.
- Slemon, Stephen. "Magic Realism as Postcolonial Discourse." *Magical Realism: Theory, History, Community*. Eds. Lois Parkinson Zamora and Wendy B Faris. Durham: Duke University Press, 1995. 407-26.
- Spencer, Lloyd, and Andrzej Karauze. *Introducing the Enlightenment*. Cambridge: Icon Books, 2000.
- Tickell, Alex. "Chapter XVII New Literatures: India." *The Year's Work in English Studies* 84(2005): 988-1001.

Jade Furness completed her Postgraduate Diploma in Arts (English) in 2007, which included a research essay on Anglo-Indian writer Allan Sealy's novel *The Trotter-nama*. She has recently finished her Master of Arts in English at Massey University, New Zealand with the thesis entitled: *Where the Postmodern Meets the Postcolonial: Allan Sealy's Fiction after The Trotter-nama*. Jade's initial interest in *The Trotter-nama*, stemmed in part from an exploration into her own great grandmother's French-Indian lineage which took her to Kamptee, India in 1998. She is currently working as a librarian at an academic institution in Wellington, New Zealand and can be contacted at jadefurnz@gmail.com