INTRODUCTION

Postcolonial literally means after colonial period as it is evident from the term itself that it came into origin just by adding a prefix ‘post’ to the term ‘colonial’. To define this term precisely is a difficult task because the term is very unclear and ambiguous as many works of literature, which are now categorized as postcolonial were actually written during the colonial period. Many critics have tried to define the term according to what they think it to be and according to their perception of the same. Postcolonial theory is a critical approach that deals with the literature produced in countries that were once or are now colonies of other nations. This theory became a part of critical analysis in 1970’s and many critics credit Edward Said’s commendable work *Orientalism* as its foundation stone. However, in order to understand the term postcolonial one needs to be familiar with the term ‘colonial’ and ‘colonialism’.

Colonialism is a phenomenon from 15th century onwards whereby some people forcefully invaded other lands and dominated the same. Gina Wisker defines the term colonialism as:

The term colonialism defines the specific, economically based and racially entrenched cultural exploitation that developed as Europe expanded over 400 years. While it does not depend on a central imperial power, one of the colonialism’s main aims is to colonise, settle, take over and change forever the ways of local indigenous people. (18)

To define it in the words of Leela Gandhi, “colonialism then to put it simply marks the historical process whereby the ‘West’ attempts systematically to cancel or
negate the cultural difference and value of the ‘non-west’” (1). Colonialism therefore can be put as the domination of native, poor civilizations by the rich westerners and their subsequent exploitation socially, culturally and economically. It is pertinent to mention what Harichand Itwaru in his essay “Colonialism and Literature” has to say. According to the author, “... colonialism is also, the colonization of the mind, the invasion of the psyche in whose conquest the culture of compliant loyalty, convinced of its own inferiority, is reproduced and maintained in the very institutions which make up colonial society” (10).

Dennis Judd in his book *Empire: The British Imperial Experience from 1765 to the Present* argues that “no one can doubt that the desire for profitable trade, plunder and enrichment was the primary force that led to the establishment of imperial structure” (3). Judd further states that “colonialism was first and foremost part of the commercial venture of the western nations that developed from the late seventeenth and early eighteenth century” (qtd. in Mcleod 7).

The west had economic reasons for their expansion. A ready market for the consumption of their commodities as well as new places to exploit for their own benefit were the strongest reasons behind their aim of colonization. Another aim being to control and mould the indigenous natives. Anna Loomba observes that “one of the most striking contradictions about colonialism is that it needs both to ‘civilize’ its ‘other’ and to fix them into perpetual ‘otherness’” (145).
Thus colonialism was a political agenda as well; framing ‘the other’ in a stereotypical manner and projecting the colonizer as a vendor of mannerisms. ‘The other’ being virtually chaotic and the colonizer being well arranged amongst ‘the other’.

After getting an idea of what colonialism and colonization means the focus of research shifts to postcolonialism. Donna Bennette defines it as:

Post-colonialism is a point of view that contains within it a basic binarism: It divides our way of thinking about people into two parts, as colonial opposed to postcolonial. Colonial denotes a way of seeing that accepts the imperial point of view, while postcolonial is a view point that resists imperialism or relationships that seem imperialistic. (168)

Bill Ashcroft, Gareth Griffiths and Helen Tiffin in their well celebrated work on postcolonial theory The Empire Writes Back: Theory and Practice in Post-colonial Literatures use the term post-colonial:

. . . to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperialism aggression . . . So the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Srilanka are all post-colonial literatures . . . What each of the these literatures has in common beyond their special and distinctive regional characteristic is that they emerge in their present form out of the
experience of colonization and asserted themselves by foregrounding the
tension with the imperial power, and by emphasizing their difference from
the imperial centre. It is this which makes them distinctively post-colonial.

(2)

From this definition by Bill Ashcroft et al. one gets the idea that postcolonialism
does not strictly mean after colonization but it incorporates into it the period of
colonization as well. Dennis Walder also conforms to this point raised by Bill Ashcroft
and finds it “appropriate to consider all the writings which have emerged since
colonization began as post-colonial” (5).

The writer taken under consideration for the present research work is Sara
Jeannette Duncan and her fiction written specifically in and for India. Duncan belonged
to the first generation of Canadian female authors who were competent enough to earn
their livelihood by themselves. Being a Canadian, Duncan also fits perfectly into the
frame of postcoloniality. Sara Jeannette Duncan, a reputed journalist and fiction writer
was born on 22nd December 1861 in Brantford, Canada. Her father Charles Duncan, an
immigrant from Scotland, was a successful dry-goods merchant, her mother Jane Bell
Duncan was of a protestant family and enjoyed a comfortable existence. Duncan
completed her schooling at Brantford and then moved on to Toronto Normal school to be
trained as a teacher but, she soon realized that teaching was not her cup of tea.

Marian Fowler’s biography on Duncan titled *Redney: A life of Sara Jeannette
Duncan* suggests, “Domesticity was not for Redney. She wanted a career and had made
up her mind what it was to be: She would become a writer” (21). As she was interested in
journalism and writing, so she gave up the teaching profession and moved ahead to pursue her cherished goal and finally got her first assignment as a journalist for the *Toronto Globe* to cover the World’s fair in New Orleans in 1884–85 as a freelance journalist.

Duncan was aware of the male domination in the field of journalism and therefore acquired as pseudonym, ‘Garth Grafton’ in order to penetrate and let her voice be heard in the field of her choice. She worked as a correspondent for the *Toronto Globe*, the *Week*, the *Washington Post* and the *Montreal Star*. Adding a feather to her cap she also became the first woman to hold an editorial position in Canada. Although she is categorized as a Canadian novelist but it is very important to mention that she has written only two novels with Canadian themes and dealing with Canada and thus a critic Carole Gerson rightly calls her “an author without a country” (113).

She wrote on a variety of topics ranging from life insurance for women and popularity of gilt hairpins to the pressing intellectual debates of the contemporary period. Being a woman herself, her articles had a special focus on the condition of women in society. Thomas E. Tausky in his article “Sara Jeanette Duncan” suggests that, “Although Duncan clearly saw the hope of new career opportunities for women as an exhilarating prospect, she did not scorn marriage as an alternative, and she satirizes both what she perceived as overtly strident feminism and what she scorns as excessive timidity” (98).

Duncan enjoyed a flourishing career of journalism in Canada, but in 1888 she decided to resign from the *Montreal Star* in order to go ‘round the empire tour’ with her fellow journalist Lily Lewis. To quote Marian Fowler again:
For the first half of her trip, Redney was metaphorically riding on the engine, ahead of everything, pursuing the vision of herself which she has had since childhood: a front runner, outdistancing nine younger brothers and sisters, all of them smaller and slower, outdistancing her classmates in the Brant Country Model School, outdistancing other Canadian journalists, setting records, getting there first. (146)

Being a zealous and courageous woman she “... preferred to enjoy the thrill of a train journey sitting on the cow-catcher in front of the engine in place of the comfort of cushioned seats of compartment” (Parikh and Dhawan 19). Duncan wrote about her visits to the western Canada, Japan, India, Egypt and England in the Star and it was her travelogues and her experiences of various countries and cultures which became the magna-carta of her first work of fiction titled A Social Departure: How Orthodocia and I went Round the Globe by Ourselves. It was published in 1890.

Her voyage across the world led her to be a fiction writer. Later on she wrote about twenty novels with British-Indian and Anglo-American themes. Her works are listed as: A Social Departure (1890); An American Girl in London (1891); Two Girls on a Barge (1891); The Simple Adventures of a Memsahib (1893); A Daughter of Today (1894); The Story of Sonny Sahib (1894); Vernon’s Aunt (1895); His Honour, and a Lady (1896); On the Other Side of the Latch (1901); A Voyage of Consolation (1898); The Path of a Star (1899); Those Delightful Americans (1902); The Pool in the Desert (1903); The Imperialist (1904); Set in Authority (1906); Cousin Cinderella (1908); Two in a Flat (1908); The Burnt Offering (1909); The Consort (1912); His Royal Happiness (1914); Title clear (1922) and The Gold Cure (1924).
Duncan’s journey across the globe not only provided her ample experience for her first work of fiction, but she also came across Mr. Everard Cotes, a British civil servant, who worked as a curator at the Indian Museum in Calcutta. This Mr. Cotes was the one who was destined to take Duncan into a new kind of experience in a new land. She married Everard Cotes on 6th of December 1891 in Calcutta. Her act of marring an Englishman while herself being a Canadian has been elaborated upon in India in Canadian Imagination by Jitesh Parikh and Vimal Dhawan as;

Till it got confederation status in 1867, Canada was a British Colony . . . The new reality could not erase the colonial mentality. Duncan being a women and a colonial, was conscious of a feeling of deprivation and a sense of marginalization. The movement from margin to the centre is a pervasive colonial trait, a dream of every colonial. Duncan’s decision to marry an Englishman was perhaps a conscious step of getting away from the periphery. In one move she became a Britisher and moved to the centre of empire. Marriage thus became a tool for engineering social rise both in her life as well as in her works. (19)

Most of her fictional works were written in England and in India and it was after her marriage, that Duncan came under direct contact with an Eastern nation India. It cannot be denied that Duncan’s art, after she came to India, was severely affected by the colonial discourse prevalent at that time and her art became an easy target to it. It is pertinent to mention what Misao Dean observes in her book A Different Point of View. She opines, “Like her contemporaries in Britain and US, Duncan saw no contradiction
between art and ideology and unabashedly saw her art as that of “dramatizing” an effective “leading idea” as a medium for intellectual debate” (8).

Before analyzing the encounter that takes place in her fiction, with special reference to her works written in India about the residing English community, of the colonial and post-colonial there is a need to have a glimpse of India as a colonial nation.

India is a land of diversity and from times immemorial it has attracted the attention of the world. For centuries India was known to the rest of the world through stray references about it in ancient Greek literature. Many travelers from the west have come to explore the vast heritage of Indian sub-continent. Physically, politically, aesthetically and economically India has been a very strong nation. It has always been looked as a land of culture and traditions and from time to time many scholars have tried to explore its vast and never ending heritage. It is a land of miracles, a land of great and grand history, a land well termed as ‘Incredible India’. In the world of fiction as well, a rainbow image of India has been painted. Being a rich golden country, it has always been the centre of attraction for the world.

Since the early decades of the nineteenth century, India has captured the literary imagination of the British, with many fictional characters either coming from or going to India. Fiction created an image, however inaccurate it might be, of the Indians and India in the minds of a substantial segment of the reading public in Britain. (Chaudari 540)

Like Portugese, Dutch and others, English too came to India as traders in the seventeenth century. The English traders defeated their rivals and emerged prominent amongst all of them. The East India Company established its embassies at the Mughal
courts and by the turn of the century they strengthened their trading ties. They soon began interfering in the political affairs of India as after the death of Aurangzeb, Mughal empire too began to lose its roots. However it was after the battle of Plassey and battle of Buxar held in 1757 and 1764 respectively, that the foundation of British empire was laid in India. They ultimately gained administrative responsibilities when the Mughals granted the company the rights to collect revenue and administer civil justice. This change in role from traders to rulers made it necessary for them to acquaint themselves with the social, political, economic and cultural background of their colony.

In Harish Trivedi’s words, “the British arrived not as settlers but rather as unsettlers of an established order” (40). Furthermore towards the nineteenth century, a full-blown empire was established on the Indian soil and natives were being ruled by the British. They were continuously working towards making their strong hold in India. Many policies and laws were made in order to acquire more and more territories of the Indian subcontinent. Nilufer E. Bharucha in *Postcolonial Discourse: A Study of Contemporary Literature* states that, “In the wider perspective of Indian history, which stretches back thousands of years, these three and a half centuries might not have much significance, but in the context of shaping of modern India’s socio-political consciousness, these were crucial years” (24).

During this stay for three and a half centuries, the British very shrewdly tried every possible way to subdue the Indian masses and rule their land. “James Mill divided Indian history into three periods, the Hindu, Muslims and British . . . Unduly critical of the people and their culture, Mills postulated that contemporary as well as ancient India was barbarous and antirational” (qtd. in Jha 20).
James Mill was a British historian and in his work *A History of British India* he not only made division of Indian history on the basis of religion but also described India as a static country with no inclination towards change. According to him from long India has been ruled by foreigners as Indians were not capable to rule themselves. Through his writings he justified colonial rule of Britain over Indians, as for him only through laws and legislations made by British government India could march ahead in the field of progress. Through their writings these colonialist scholars began to justify their rule.

Being overtly conscious of their fair skin and their own complexes, the British felt themselves to be the best masters of the world. According to Allen J. Greenberger:

> Possession of the characteristics they felt were so valuable gave the British both the right and the obligation to rule. Leadership was looked upon as being the true test of an individual’s or more importantly, a race’s worth. The crucial thing is that the British saw the ability to lead in terms of race.

(13)

These British people residing in India formed a community of their own. This particular community, during its stay in India, wrote abundantly in the form of letters, memoirs, diaries, novels etc. In their writings, their thinking about themselves, their community culture and the culture of their subjects gets reflected. In their writings they were trying to make some stereotype for themselves as well as the Indians. “The people of India according to Charles Grant, lived in a ‘degenerate’ condition because of Hinduism, the source of dishonesty, prejudice, selfishness, social divisions, debasement of women and sexual vice” (qtd. in Jha 19).
The questions which arise now, are, why all the representation and stereotypification was being done by them? and what was the need for writing so copiously when the colonizer’s race was adjusting to live in a colony? The answer to these questions can satisfactorily be derived from the concept of ‘Orientalism’ proposed by Edward W. Said who has been called as the formulator of postcolonial theory. To quote Patrick Williams:

Said lived the combination of being part of the centre (the United States) and the semi-periphery (the Middle East); part of the west and the non-West . . . part of (supposedly) one of the great national identities of the contemporary world, and part of a fragmented people, scattered, oppressed and ignored; part of the elite, and part of the undistinguished or indistinguishable mass of the majority world; part of the ivory tower academy and – as a one time member of the Palestine National Council-part of a radical political struggle. (269-70)

Edward W. Said in his passionately argued book Orientalism: Western Conceptions of the Orient has elaborately delved on what Orientalism is all about. Said is of the opinion that ‘Orientalism’ is a way by which ‘the occident’ or ‘the west’ has looked at ‘the orient’ or ‘the east’ and more specifically tried to make the reality of the east conform to the image of the east as conceived by the west. “Orientalism marks Said’s first sustained attempt to map the politics of knowledge” (Williams 272). Major concern of Orientalism is representation. He argues that Orientalism started as a field of study and research into the eastern culture, language, religion and what not. “In a sense Orientalism was a library or archive of information commonly and, in some of its aspects,
unanimously held” (Said 41). He further states that later with the ideas of expansion and exploitation in mind, these oriental scholars grew into:

. . . a more serious quantity, because by then the reaches of imaginative and actual geography had shrunk, because the Oriental European relationship was determined by unstoppable European expansion in search of markets, resources and colonies, and finally, because orientalism had accomplished its self-metamorphosis from a scholarly discourse to an imperial institution. (95)

It was with the colonial writings modern historiography began to emerge in India. These scholars began to study ancient literature of India. During this period some important works were translated into English like Manusmriti, Bhagwat Gita, A Code of Gentoo Loss etc. Through their writings these colonialist scholars began to justify their rule. Thus this scholarship about the east ultimately led to its domination. West always tried to represent the east from its own point of view and thus “the orient becomes a living tableau of queerness” (Said 103). Said also believes that ‘orient’ and ‘occident’ are completely ‘man-made’. Western scholars in their study of the orient made it a political vision of reality and promoted a binary opposition between the two. “This carefully constructed and maintained image of the inferior other – here but by no means always the oriental – allows the corresponding construction of a powerful and superior self-identity: cultural, national or even continent-wide” (Williams 273).

The knowledge about the orient was used in a negative manner, thereby creating, ‘the other’ who has all the attributes which are totally in contrast to what the occident
has. By creating the east as ‘its other’ the west justifies its presence in the eastern lands. In order to maintain their domination and superiority over the so called inferior east they tried, in every possible manner, to convince the masses that the orient is desperate for guidance by the occident.

Colonialism is perpetuated in part by justifying to those in the colonizing nation the idea that it is right and proper to rule over the other people, and by getting colonized people to accept- their lower ranking in the colonial order of things - a process we can call ‘colonizing the mind’. (Mcleod 18)

Making the orient as ‘the other’ the occident itself moved towards the centre and pushed the east towards the margins. To quote Anna Loomba:

This opposition is crucial to European self conception; if colonized people are irrational, Europeans are rational; if the former are barbaric, sensual and lazy, Europe is civilization itself, with its sexual appetites under control and its dominant ethic that of hard work; if the Orient is static, Europe can be seen as developing and marching ahead; the Orient has to be feminine so that Europe can be masculine. (45)

The west has exploited the concept of ‘White Man’s Burden’ to dominate upon the colonized nations. They camouflaged their exploitative strategies behind this particular moral trait, thereby portraying, themselves as the saviors and the carrier of the burden of mankind. Edward Said’s *Orientalism* also throws light on the concept of the ‘White Man’s burden’ and describes that for the western world:
Being a White man was therefore an idea and a reality. It involved a reasoned position towards both the white and the non-white worlds. It meant - in the colonies - speaking in a certain way, behaving according to a code of regulations and even feeling certain things and not others . . . It was a form of authority before which non whites and even whites themselves, were expected to bend . . . Being a white man, in short, was a very concrete manner of being-in-the-world, a way of taking hold of reality, language and thought. (227)

Just the fair complexion of the Western world was competent enough to place them in the role of a savior of the non-white communities. The coloured colonized subjects were made to believe that they were uncivilized, uncultured and that it is the mission of the west to civilize and culture them. This particular mission was termed broadly as ‘civilizing mission’. This racial attribute of colour thus became one of the most promising tool in the process of colonization. The colonizer tried to create a sort of hegemony. This hegemony was created by using the tool of ideology. Ideology is also known as the science of human mind. “Ideology became a kind of common sense, something which was simply not challenged” (Eatwell 7).

To quote Anna Loomba again, “Ideology is crucial in creating consent, it is the medium through which certain ideas are transmitted and more important, held to be true. Hegemony is achieved not only by direct manipulation or indoctrination but by playing upon the common sense of people”. (30)
Gramsci’s concept of hegemony focuses on the idea that man is not forcefully ruled but he is ruled through ideas and for him ideas and ideology were important enough to let there be the formation of common consent among the masses.

Before Gramsci, the term ‘hegemony’ was more or less limited to meaning the predominance of one nation over others, especially within relatively friendly alliances. Significantly due to his writings, hegemony is now used to describe the intricacies of power relations in many different fields from literature, education, film and cultural studies to political science, history and international relations. In a nutshell, Gramsci redefined hegemony to mean the formation and organization of consent. (Ives 2)

Hegemony therefore plays a very crucial role in domination of other cultures. It is time and again observed that domination by consent is the easiest form to subdue masses. A myth of inferiority of the subject race in floated in such a manner that it gets itself absorbed into the colonized race and thus they feel themselves to be in conformity with that particular myth. Om P. Juneja in *Postcolonial Novel: Narratives of Colonial Consciousness* notes that “this internalized myth of the inferiority of the colonized eats into the fabric of social, religious and cultural life of the colonized. Thus having been thrown out of the history making process, the colonized loses interest in his selfhood and accepts the myth of his . . . inferiority” (3). Through all this discourse, hegemony, representation etc. a distance is thus created between the two parts of the world. As the research focuses on colonial India and Duncan’s fictional works written and dealing with British India, so the colony for this research work is India in particular.
“During the colonial period India was viewed with imperial bias and consequent prejudices” (Parikh and Dhawan xii). Discourse was an essential component for the British to penetrate themselves into the Indian scenario. Discourse can be defined as statements, one or many over any issue which tries to present that particular issue from just one point of view and thereby negating any other kind of interpretation of the same issue. Neither being sensitive to and nor observing as well, the English community started creating stereotypical images for themselves and their opposites. The literary sources became their support and a coloured, debased and inhumane portrayal of the Indians started. Edward Said also holds the opinion that orientalism and discourse moves hand in hand.

Colonial discourse was a self-justifying and a morale boosting exercise. It can also be called as firmly held arena of social knowledge. With the help of discourse, the writers were embodying Indians with a whole variety of negative and nefarious characteristics. Images became central and reality went poles apart. The British were put into the limelight and the Indians were side lined. They glorified their presence on the land where people are all brutes and savages, and thereby justifying their presence on the basis of the concept of ‘White man’s burden’. C.C. Eldrige in this context is of the opinion:

. . . the justification of British rule was obvious: other races were inferior .
. . . It was the duty of the superior race to lead inferior races (the black, brown and coloured people of the world), out of the darkness of savagery towards the light of civilization. To put it simply, ‘white’ was equated
with light, goodness and civilization, ‘black’ with darkness evil and savagery. (141-42)

The British doubly glorified themselves, first by presenting themselves as good, brave whites and secondly by projecting a fake idea that they were helping the natives to be cultured and civilized. This colonial discourse assigns the whites with all the positive attribute leaving negative ones for the other. Sarla Palkar in her article states:

The colonial discourse had cast English literature in the role of a promethean hero, who had undertaken the mission of spreading light and sweetness to all the dark corners of the earth, carrying thereby the message of (western) civilization to the people still living in a state of degeneration or ignorance. The Post-Colonial discourse now regards English literature as a sort of hypocritical villain or as an agent of western civilization who under the pretext of civilizing the colonial people suppressed and to a great extent destroyed the native traditions and cultures. (160)

Conforming to above statement by Sarla Palkar, the colonial British-Indian literature never talked about the Indian culture but glorified their own. India was never presented as a colourful country and a black and white image was always floated. The English community, residing in India, in their writings painted India as a place laden with discomfort (physical, moral and aesthetical) and monotony. Their purpose of coming to India was totally commercial and political and in an alien land, away from their home, the resident English community was filled with despair and melancholy. In their attempt to move out of the state of depression, they started appreciating their efforts to live in a
place like India in their writings let them be travelogues, diaries, letters etc. They started highlighting themselves as heroes struggling hard under extreme physical and mental conditions. Being able to survive the hardships and extremities of India ultimately resulted in their portrayal as superiors and thereby automatically making the Indians inferior.

The annoyances of India have always been described to its minutest details in the colonial British Indian writings. The colonial discourse banked heavily upon the stereotypes of the colonizer and the colonized. The Englishmen, highly obsessed by the myths of ‘White man’s burden’, ‘Civilizing mission’ and the superiority of their race pictured themselves as gentleman heroes, empowered with every positive quality. They were superior and therefore they had to reject the inferior culture and ethos of India. They were people of the superior race with their own dignity, honour and pride almost angelic where as the Indians were lazy, clumsy and filthy and therefore devilish. The Indians were reduced to the level of animals with no dignity.

These fixed parameters, fixed traits and fixed behavior led to the creation of an Indian stereotype. They were considered immature, emotional and lacking self-confidence and consequently were looked down upon by the colonizer. The real Indian, with his values and culture, was not looked at and the image was being concretized in the minds of the British. In this context Rashna B.Singh makes out that:

The image, conscious, sub-conscious or unconscious of an Indian as a species of animals or as a lower form of human life at any rate; was primarily, perhaps, a manifestation of racial feeling. It was a repugnance
felt towards people of different colour, features and habits . . . Just as the English attempted to disguise the material motives for their empire by moral justification, so did the excuse on ethical grounds what was essentially a physical distaste. (125)

The British-India celebrated this difference between the east and the west. Rationality hardly had a role to play. The English appeared entirely blind to Indian values and culture. “The British in this period, at least relatively confident about the values of their culture, imagined that they had to reject everything Indian in order to retain their own individual identity and to succeed in whatever their endeavors might be” (Greenberger 19).

The Indian’s struggle to get freedom from the Empire was also approached through biased point of view. Those who were against the empire were labeled as instigators and traitors. The literature of that era presented the colonized nationalists as the ones having no support from the common masses of their nation. It has been rightly alleged that this colonial discourse was more of a mind game than anything else.

A writer is not away from the socio-cultural environment of the place where he/she lives and the environment models the author. Sara Jeannette Duncan’s first visit to India was with her fellow traveler Lily Lewis and Thomas E. Tausky in the article “Duncan’s Passage to India” states that “Miss Duncan was quick to notice the particular atmosphere created by absolute separation of rulers and ruled” (39). At that time she had a soft corner for the colonized world but this compassion was gradually lost. When Sara Jeannette Duncan arrived in India after her marriage with Everard Cotes she was strongly
taken over by the colonial discourse prevalent at that time. Duncan’s writing was confined to the realm of journalism only when she was in Canada, but it was after she got out of Canada to experience the world that she started writing fiction. In *A Different Point of View* Misao Dean contends that Duncan “thought of herself as a particularly Canadian citizen of Empire” (12) thereby making it relatively clear that her affinities were one with the empire. Her Indian encounters led her to create her world of fiction. Indrani Sen’s book *Memsahib’s Writings* states that “there was a great deal of curiosity about life in India, as well as a ready market for women’s published accounts of their experiences” (xxv), and this could probably be the reason for Duncan to cling to the realms of fiction so that she could become a source of information of the east to the west.

Supriya Goswami states Duncan to be “a keen observer of Anglo-Indian society, she was both an outsider (as a Canadian journalist) and an insider (as a Memsahib of the Raj) which gave her a unique perspective of British colonial life in India” (40). Her fictional attitude towards India as a colony has received numerous perspectives. To some critics she appears to be totally marred by the colonial discourse of her contemporary period and she became an easy target of the set parameters. “Her aesthetic honesty gave way to pre-conceived notions” (Dhawan and Parikh, 20). They also observe that “Sara Jeannette Duncan like other writers of her time is carried away by the imperial ideology and ignores India and its people” (xv). Another major critic on Duncan, Misao Dean in her article “Sara Jeannette Duncan” observes:

Despite her critical eye and sharp wit, Duncan came to identify herself with the Raj, possibly because they shared with Canadians a sense of marginality within the empire and similarly lacked any appreciation of
their privilege in it. Her Canadian upbringing and adulthood in India made her sympathetic to the problems of representing the perspectives of the colonized. (n.p.)

Indrani Sen holds the opinion that Duncan “. . . found British life in India stifling and wrote about it in a sharp, ironic style” (293). Another critic S. Nagarajan in “Sara Jeanette Duncan’s Anglo – Indian Novels” writes that she, “shows how some of the major features, issues and perspectives of British Indian Society . . . appear to our intelligent contemporary who was in a senses, outside ‘the establishment’ ” (33).

Thus there are a number of view points and a whole bundle of interpretations of her colonial Indian fiction. This research work however focuses on the colonial and post-colonial encounters in her fiction with special reference to her Indian novels. The aim of the research work is to bring out both the colonial as well as the post-colonial traits in her fiction and to bring out how both the traits are present in her Indian fiction by applying postcolonial theory.

Being Canadian, however, Duncan fits perfectly in the frame of a British Indian writer. Her Indian novels are replete with colonial discourse. The nineteenth century imperialism became the main theme of her Indian novels. She gained a sense of superiority as soon as she landed on the Indian soil. Although she was critical about the hypocrisy of British-Indians, yet she was much in favor of the civilizing mission of the Anglo-Sexton race. Her thinking capacity and her affinities to the empire were strongly altered during her course of life in India.
The research aims to highlight the phases of her fictional world, where Duncan is moving along, to make out whether to what extent the author succumbed to the discourse and up to what level the encounter of the colonial and postcolonial takes place in her fictional world. As a Canadian, she herself felt the pangs of being colonized but as soon as she landed up in India, it seems she lost her ability to transcribe the experiences of the colonized which she must have retained, being a journalist. This thesis has in its work plan to bring out the conflict of the east and the west which is going on from ages and is also reflected through the fiction of Duncan whereby India is standing for the east and Europe is standing in for the west.

A critical review of Sara Jeannette Duncan’s Indian fiction presents a wide range of diversified opinions. Her fiction has been the subject of a variety of critical and academic comments. Different views and diversified opinions have been framed about Duncan and the postcolonial theory:

Benita Parry in *Delusions and Discoveries: Studies on India in the British Imagination (1880-1930)* (1972) says that the false beliefs regarding natives of the colonized states aborted new discoveries and therefore, generalizations were concretized. The false beliefs or delusions stopped the path of development of the colonized and these delusions held the ‘others’ to be inferior instead of being ‘different.’

Frank Birbal Singh in his article “Sara Jeannette Duncan’s Indian Fiction” (1977) holds the view that Duncan appears detached towards the psychological and intellectual effects of India upon her protagonists and that she was much more concerned about the factual information regarding the Anglo-Indian society.
Chandra Mohan in *Post-Colonial Preoccupations in Canadian and Indian English Fiction* edited by Jameela A. Begum (1989) talks about some aspects of postcolonial imagination in Canadian and Indian fiction in English. He brings out the history of Canada and talks about Canadian identity.

Thomas E. Tausky’s article “Sara Jeannette Duncan” in *Dictionary of Literary Biography: Canadian Writers (1890-1920)* (1990) – writes, “Set in Authority was much more favorably received by the reviewers, perhaps because it was thought, in England at least, that a little town in India was intrinsically more interesting than a little town in Canada. Politics is at the center of the novel.”

According to Misao Dean in her book, *A Different Point of View: Sara Jeannette Duncan* (1991) Duncan’s Indian fiction also has a tinge of “racial difference.” Her method of stereotyping the natives and the Anglo-Indians as well as “the discourse of racism and orientalism” resulted in her portrayal of the native Indians as incapable of self-government.

Misao Dean in her article “The Paintbrush and the Scalpel: Sara Jeannette Duncan Representing India” (1992) holds the opinion that for Duncan’s generation it was mandatory to believe that the existence of India is for the benefit of Europe and this mentality surfaces in her early novels. Having set nine of her books in India and a couple more with Indian content – Duncan was trying to “describe, experience and explain India” in her works of fiction.

Jennifer Lawn in her article “The Simple Adventures of a Memsahib and the Prisonhouse of a language” (1992) states, “*Simple Adventures of a Memsahib* is written by a Canadian but set in India, focusing upon British citizens in temporary exile. The
orientation of the text – the ethnicity of both the author and the projected audience – influences how we situate the work in a post-colonial context.” For her the misuse of language of the natives becomes symbolic of cultural imposition.

Silvia Albertazzi in *Imaginative and Creative Impulses in the New Literatures in English* (1993) edited by Maria Teresa Bindella and Geoffrey V. Davis reviews that all problems whether social or personal were the result of India in Duncan’s fictional world. An underlying theme of Duncan’s Indian fiction is that the western talented people are wasting their youth and energy in a cultural wasteland. Same theory holds good for womenfolk as well. The protagonists of Duncan’s novels soon come to terms with this reality. All ideals are reduced to a meaningless echo, the fundamentals of human beings i.e. “birth, love, death – cease to make sense” living becomes mere survival.

Sarla Palkar in her article, “Where are we going from here? A Note on the Dilemmas and Uncertainties of an English Teacher in an Indian University Today” (1993) says, “The colonial discourse had cast English literature in the role of a Promethean hero, who had undertaken the mission of spreading light and sweetness to all the dark corners of the earth, carrying thereby the message of (Western) civilization to the people still living in a state of degeneration or ignorance. The post-colonial discourse now regards English literature as a sort of hypocritical villain or as an agent of Western imperialism who under the pretext of civilizing the colonized people suppressed and to a great extent destroyed the native traditions and cultures.”

C.C. Eldridge in *The Imperial Experience: From Carlyle to Forster* (1996) reviews the imperial experiences of a wide variety of authors and he finds out that British rule very well justified itself. They hold the other races as inferior and therefore make it
their duty (the superior English people) to read the inferior races for the world. Thus the ideology was being permeated into the cultures of the colonized people.

Teresa Huble’s *Whose India? The Independence Struggle in British and Indian Fiction and History* (1996) contributes to ever increasing discourse on nationalism and subalternity. She discusses colonial writers like Kipling, Forster and Sara Jeannette Duncan and brings out how these colonial writers interpret their colony and its natives.

R.K. Dhawan’s edited book *Postcolonial Discourse: A Study of Contemporary Literature* (1997) discusses about colonialism and literature and how the literature was affected during the colonial period; how the thinking capacity of the colonizer was formed and how it gets reflected through literature. He argues that literature of the colonial times dealt with all that was relevant and important for the colonizer.

Jitesh P. Parikh and Vimal Dhawan in *India in Canadian Literature* (1999) are of the opinion that Sara Jeannette Duncan’s writing skills were restricted only to the area of journalism when she was in her native country Canada and her entire work of fiction was written in England and India. Out of about twenty novels written by Duncan only two deal with Canada and her majority of novels can be clubbed under Anglo-Indian fiction. For them an unstated hierarchy is the main focus of her portrayal of the English and the Indian masses. She wanted to establish the superiority of the West over the East.

Roger Eatwell and Anthony Wright edited *Contemporary Political Ideology* (2003) throws light upon what is ideology, the coinage and the usage of the term. The book elaborates upon the difference between political ideologies and propagandas.
Ania Loomba in *Colonialism/Post-colonialism* (2005) elaborates upon the concept of colonialism and post colonialism and relates it to hegemony and ideology as well.

Edward Said’s *Orientalism* (2014) critically analyses the ways the western world adopted to justify their presence on the oriental lands. The role of images and the process of stereotypification of east have also been elaborated upon by author. Working of the process of colonialism and its tools and techniques have also been discussed which help to understand the complex process of colonization

The theory that has been applied in the research work is postcolonial theory as it is the only and the best approach that deals with the east-west confrontations. The term has been elaborated upon in the opening pages of the introduction. Dennis Walder elaborates upon postcolonial as:

> It carries with it the implication that what we are talking about has to do with large scale historical phenomenon, phenomenon involving shifting power relations between different parts of the world, as well as between people within particular territories. It demands a kind of double awareness of the colonial inheritance as it continues to operate within a specific culture, community or country; and of the changing relations between these cultures, communities and countries in the modern world. (2)

*A History of Literary Criticism* by M.A.R. Habib also discusses postcolonial criticism and points out that, “the most fundamental aim of the criticism is to re-examine the history of colonialism from the perspective of the colonized to determine the
economic, political and cultural impact of colonialism on both the colonized people and the colonizing powers” (739).

The research project focuses upon the Indian fiction of Duncan and thereby applying the concepts involved in the postcolonial theory in order to come to conclusions. Various concepts of postcolonial theory like ‘Mimicry’, ‘Hybridity’, ‘Hegemony’, ‘Discourse’ etc. have been taken into consideration while evolving the chapters of the present research work. The major critic taken up for this study is Edward Said. Homi Bhabha’s concepts of mimicry and hybridity have also been taken up for the study.

The novels taken up for the research are Vernon’s Aunt: The Oriental Experiences of Miss Lavinia Moffat (1895), The Simple Adventures of a Memsahib (1893), The Story of Sonny Sahib (1894), Set in Authority (1906) and The Burnt Offering (1909). These fictional works written, in and about India, within sixteen years of her stay in India sufficiently help to come across the change of the attitude of the author towards the Indian colony.

The novels under the study area deal with British-India and present a very vivid scenario of the colonial set up. There is an evolution that has been traced in the research work of a memsahib from the west. The research is not an attempt to wholly conform her writings to that of her contemporary writers. The focus of the research is to bring out the elements of colonial and postcolonial simultaneously in her fiction.

Duncan’s fiction perfectly retains the property of being a colonizer’s version of the narratives. The ideology of the times gets reflected in the works of Duncan. However, every now and then one can locate postcolonial traits in her fiction as well. The
role of ideology of the times is so prominent that a writer, who is neither an English citizen nor an Indian national but, belongs to a third country, Canada, gets severely affected by it and the proof of it is to be found in her works specially in her fiction dealing with the Indian sub-continent. The thesis seeks to explore the selected novels on the basis of this encounter of the orient and the occident. The area of study also covers both colonial as well as the postcolonial aspects which are prominently present in the selected texts. The process of creation of stereotypes of both, the colonizer and the colonized, the myth of white man’s burden and duty, the binary opposition of the two cultures, hybridity, and other colonial and postcolonial traits would be looked at in the novels. Therefore, the oriental and occidental conflict forms the very foundation of this research work.

Although a lot of critical work has been done on the fiction of Sara Jeannette Duncan from the feminist perspective but this application of postcolonial approach would reflect the relationship of the author to her contemporary society. This analysis would bring out how the ideological discourse of her times altered and changed her writing style and subsequently her fictional works. It will further locate the postcolonial elements in her works and examine how they are confronting the colonial aspects of her fiction. This study focuses on the understanding of the role of ideology in the process of writing fiction.