Human selves are centres of narrative gravity since humans are programmed to extrude narratives as naturally as spiders spin webs or beavers build dams.

- (Nair 7)

This chapter attempts to explore the writings of William Dalrymple and Mark Tully in the light of the narrative strategies that they incorporate in their travel writings namely: *The City of Djinns: A Year in Delhi*, *The Age of Kali: Indian Travels and Encounters*, *Nine Lives: In Search of the Sacred in Modern India* by William Dalrymple and *No Full Stops in India*, *India in Slow Motion*, *India’s Unending Journey: Finding Balance in a Time of Change* by Mark Tully. Both writers have a distinctive place within the area of travel literature. One of the significant traits of their travel writings is that they do not travel for locations, sights or even in order to locate something amazing though they journey on a theme, therefore they are in a position to drill through the upper crust of the society and its people with their own narrative style.

Dalrymple and Tully provide new dimensions to the narrative tradition of travel writings on India along with very contemporary accounts of real people from their surroundings. But before analysing the narrative approaches of the selected writers and the elements which make the texture of their narrative, one must delve into the nitty-gritty of narratology. Monika Fludernik in her book *An Introduction to Narratology* clarifies that interpreting narrative as synonymous with novel or short story, is a gross misunderstanding of this term. In fact, narrative is present all around in various forms like – “someone tells us that about something: a newsreader on the radio, a teacher at school... a fellow passenger on a train...” etc. Hence, the narrators as, mundane conversationalist or as the professional narrators or often unconscious spoken language activity, all are alike
encompassed by the term narrative (12). Consequently, the literary narratology does not just imply the common understanding and reading of the framework of a narrative though it is a factual and real scrutinizing of standard significance of the narrative, for instance - its nature, texture, conceptualization and the cultural linkages concerned which are profoundly placed within the center of all of the narratives (Fludernik 14).

‘Narratology’ is a comprehensive study of ‘narrative’ and the ways in which a narrative functions. Its objective is to describe the “constants, variables and combinations typical of narrative” and also to make clear exactly how the qualities of narrative texts link within the “framework of theoretical models” (Fludernik 8). The term ‘narrative’ has been derived from the Latin phrases ‘narrare’ (to relate) and ‘gnarus’ (knowing). Therefore the meaning of narrative is ‘to connect to be able to know’. Likewise, something that directs a story is a ‘narrative’ no matter whether it is a publication, painting, movie, novel or maybe a story or history book. The narrative just might be verbal or non-verbal; it may be realistic or unrealistic; non-fictional or fictional plus it may be literary or non-literary (Kaur 32). In addition, narratives likewise eliminate the dividing line between the two categories i.e. fiction and nonfiction by an admission of the fictionality of truth (qtd. in Foley 10). The term ‘Narratology’ was introduced in 1969 by Tzvetan Todorov, which originated from its French version ‘narratologie’. It was used in order to designate “a systematic study of narrative firmly anchored in the tradition of the Russian and Czech formalism of the early twentieth century and French Structuralism and semiotics of the sixties” (O’Neill 12). However, the term is used in a broad sense but it refers “specifically to the theories of the narrative structure” (Prince 4). Narratologists around the world have examined and categorized narratology and have laid down theories to explain the complicated nature of narrative form. In general, narrative theories are split into three major groups. According to the first, the narrative is a series of incidents. With this, the theorists’ concentration is primarily on the narrative while not with regards to the medium utilized. They are supporters of Claude Levi-Strauss as well as Tzvetan Todorov. The other perceives narrative being a
discourse and the theorists within this team are often the successors of Gerard Genette and also Mieke Bal. The last group recognizes narrative as an intricate construction whereby the significance on the narrative is supplied by the viewer or even receiver. (Kaur 32)

However, there are a number of perspectives through which narrative can be studied. Different theorists have tried to define narrative in different ways. Peter Barry while elaborating on the narrative discourse says:

… It isn’t just plot in the narrow sense which is at issue, but style, viewpoint, pace and so on, which is to say, the whole ‘packaging’ of the narrative which creates the overall effect. (215)

Thus, narrative discourse includes not only the plot and subject matter but also the technique, point of view and other embellishments that complete the text. Narratology involves the manners in which the narrative creates and defines the reader’s perspective of cultural variations along with the individualistic approach of the writer/narrator. The overall effect of narratives is also explained by Hayden White:

… far from being one code among many that a culture may utilize for endowing experience with meaning, narrative is a meta code, a human universal on the basis of which trans-cultural messages about the native of a shared reality can be transmitted. (149)

For Gerard Genette, a narrative is comprised of three basic components: the Story (the signified/the narrative content); the Narrative (the signifier, that is, the statements that comprise the discourse in the text itself); and Narrating (producing the narrative action/the entire real or fictional situation in which the action/plot of the narrative takes place) (27). Furthermore, Genette in his literary cannon Narrative Discourse devised that in any narrative, an effective rendition plays an important role rather than the text itself. He distinguishes the basic narrative mode in two sub-types on the basis of presentation of narratives, namely “Mimetic” and “Diegetic”. ‘Diegetic’ means summarizing the narrative in a presentation in such a
way that the narrator does not try to create illusion while presenting the sequence
of events but the narrator reports the action verbatim, without trying to edit it. Whereas mimetic presentation is the one:

… in which what is done and said is ‘staged’ for the reader, creating the
illusion that we are ‘seeing’; and ‘hearing’ things for ourselves. (Barry
223)

Similarly, Monika Fludernik uses Gerard Genette’s differentiation between three
closely linked (and often synonymously used) terms- narration, discours or a recit
proper and histoire. While narration is the narrative text as utterance, histoire is
the story the narrator tells in his or her narrative. Narrative discourse together
becomes the narrative act and story becomes a binary distinction. So, the narration
is now the representative element which the narrative discourse reports or
signifies (2). Fludernik also states that in this perspective a fictional narrative is
starkly different from historical or a non-fictional writing because a historian is
not free to correct narratives hence they abide by the information provided by
their sources, but with individually distinct perspectives, historians can have their
own set of prejudices. She thus goes on to say that narrative is a ‘story plus
narrator’:

A narrative (Fr. recit, Ger. Erzählung) is a representation of a possible
world in a linguistic and/or visual medium, at whose centre there are one
or several protagonists of an anthropomorphic nature who are existentially
anchored in a temporal and spatial sense and who (mostly) perform goal-
directed actions (action and plot structure). It is the experience of these
protagonists that narratives focus on, allowing readers to immerse
themselves in a different world and in the life of the protagonists. In verbal
narratives of traditional cast, the narrator functions as a mediator in the
verbal mediums of the representation. (6)

Moreover, when Roland Barthes published S/Z in 1970, it widened new horizons
in the field of understanding narrative structures and decoding the hidden
meanings and symbols behind simple narratives. Barthes devised five semiotic codes to highlight the interwovenness of literary structure and stressed upon the plurality within a text. These five codes are categorically the voices that form the fabric and texture of a text and at one point of time may dominate the narrative (XII). The first code is the hermeneutic code which is also, “the voice of the truth”, is the driving force of a narrative and is the basic principle behind the ‘delay’ in action or maintenance of suspense. The second code proairetic code which arranges interrelated episodes of human behaviours where each episode or sequence has a regularity that may not draw any logic from the narrative (XI). These are smaller sequences of a narrative and not the larger part of the narrative like the hermeneutic code. It is here that Barthe’s notion of the “readerly text” comes to the fore because he feels that the different parts of information are rendered in a ‘prescribed’ order thereby grouping them into events:

Thus the proairetic code pictures the text as a location with spatial and temporal dimensions through which the reader moves. (n.pag.)

The semic or semantic code is the next in line and it includes the consultations of the character, person, place or an object:

The character has not only characters but also unstable connotations because the person has an existence (a name proper) which is external to the characteristics, the fixed meaning. (n.pag.)

The fourth code is symbolic code which is actually the voice of symbols present within the text. It refers to those innovative meanings which arise out of apparently simple expressions. Hence, “new meanings arise out of opposing and conflicting ideas” (n.pag.). The last code is referential code which is also called the voice of science and is constituted by the points at which the text refers to the common bodies of scientific knowledge. Thus with Roland Barthes, the semantic interpretations of a given text took a giant leap and in the later years to come, other narratologists too added and contributed to his theories on narratology (n. pag.).
Thus, these theories on narratology not only give a framework to study the text but also help in developing a deeper understanding of hidden meanings and significant tropes. Travel narrative is an old narrative style employed throughout the past and it basically enlarges information concerning the unfamiliar and also the new. Whatever the writer takes in as well as what he translates into words and phrases consist of the many levels which the author journeys over within the transformation through ‘travel experience’ to ‘travel text’ (Thompson 2011: 62). Raban rightly mentions that “literature and travel are anciently inevitably tangled. Journeys suggest stories, stories take the form of journeys - odysseys, exoduses, pilgrims and rakes’ progresses” (qtd. in Borthwick 23).

Travel writings, being a significant source of information that supplements history, should exhibit “intelligent criticism”. Raban points out that “what the travel book needs is not an elegiac history but the ground rules of an intelligent criticism” (258). However, the parameters are “still being established… and till date no specific travel theory has emerged” (Youngs 2013: 166). Therefore, certain aspects borrowed from the established literary theories may be significant in critiquing the narratology in travel writings especially Mikhail Bakhtin’s ‘dialogism’ and ‘polyphony’. In the recent years the discourse of dialogism has been taken up by critics working in the field of literary criticism. The basic trope that Bakhtin uses in his writing is ‘Dialogue’, as he emphasizes:

There is neither a first nor a last word and there are no limits to the dialogic context (it extends into the boundless past and the boundless future). Even past meanings, that is those born in the dialogue of past centuries, can never be stable (finalized, ended once and for all) - they will always (be renewed) in the process of subsequent development of the dialogue. (170)

As per the perspective there is simply no last form of ‘meaning’ within a dialogue. Perhaps it is restored as per the need of a specific circumstance. Bakhtin displays his concepts with the illustration of Dostoevsky’s novels. Bakhtin demonstrates on exactly how meaning is produced in Dostoevsky’s dialogic novel:
It is not constructed as the whole of a single consciousness, absorbing other consciousness as objects into itself, but as a whole formed by the interaction of several consciousnesses, none of which entirely becomes an object for the other; this interaction provides no support for the viewer who would objectify an entire event according to some ordinary monologic category (thematically, lyrically, or cognitively) - and this consequently makes the viewer also a participant. (18)

He contrasts the single-voiced speech of the monologue, in which just one person is engaging with the concept of dialogue, in which two or even more voices indulge with one another as a result of diverse perspectives. Hence, Dialogics indicates interaction of words within a sentence to deliver the full meaning of a sentence or perhaps interaction of voices, usually displayed through the use of dialogues. He highlights that novelistic discourse comprises dialogue that echos the variety of voices hence supplying it a multiple-voiced quality which he named as ‘polyphony’. The authorial voice does not rule, rather, it is mediated by means of the various voices of a narrative content. Consequently, within a polyphonic discourse, the meaning is created through the interaction of voices through the means of dialogues. Bakhtin’s first criterion for a textual content to generally be regarded as polyphonic is most likely the freedom and liberty of the characters from the control of the author:

A character’s word about himself and his world is just as fully weighted as the author’s word usually is; it is not subordinated to the character’s objectified image as merely one of its characteristics, nor does it serve as the mouthpiece of the author. (7)

Similarly, Arran E. Gare observes: “A polyphonic grand narrative in the form of a dialogic discourse could take into account the diversities of cultures and multiplicity of local stories by which humanity has formed and is forming itself...” (140). The dialogic encounter as per Bakhtinian concept goes well in the context of travel writer who constantly interacts with others.
Another dominant discursive mode that has been increasingly influential within the framework of travel writing is ‘Ethnography’. The recent aspect guiding their connection is the growing curiosity about the textual dynamics of ethnography. Literary theorists have pointed to parallels concerning rhetorical techniques used in ethnographies and travel writing and discussed. “[t]he format and rhetorical conventions of the ethnographic monograph […] in the context of other types of writing whose content was often very similar [travelogue, missionary letter, diary and journalism]” (Thornton 503). Both travel writer and ethnographer need to travel in an effort to write. Ethnographies and travel writing likewise share the hybridity of the genre. For instance, the ethnographic text borrows from travel writing some narrative and discursive techniques (Borm 94). James Clifford, explicitly involved into the connection concerning travel, and ethnography, emphasises ethnography's development as an interdisciplinary practice and claims that its “rhetoric and authority” have dispersed to a lot of areas wherein ‘culture’ happens to be a common denominator. The literary techniques such as metaphor, figuration or narrative pervade all the works of cultural representation including ethnography (1997: 34). Further, he points out four kinds of ethnographic authority: experiential, interpretive, polyphonic and dialogical; “none is obsolete, none is pure” (1988: 54). Basically, various kinds of ethnographic authority is able to co-exist, often even within an individual ethnographic text.

Henrietta Lidchi in an essay entitled “The Poetics and the Politics of Exhibiting Other Cultures” elaborates on the meaning of the word ethnography... It “comes from *ethnos* meaning ‘people/race/nation’, and *graphein* meaning ‘writing/description’... A common definition might state that ethnography seeks to describe people of nations with their customs, habits and points of difference” (160). Likewise, Joan Pau Rubies in an article, “Ethnography and the Genres of Travel Writing” from the book *The Cambridge Companion to Travel Writing* says, ethnography is a kind of investigation approach that makes it possible for the researcher to look at as well as examine the cultures and communities which are crucial areas of human expertise (244). Several of the components analyzed under
ethnography for travel writing tend to be the political order, kingship, aristocracies, warfare and justice; nationality, financial tasks, trade and cities; religion, festivals and rituals; marriage; dialect along with oral rhetoric; dress; technology; as well as practice of hygiene and eating (Hulme and Youngs 251). Because of the explanation of individuals, customs, their nature, dialect as well as a religion which is present in big amounts of travel writings, ethnography has turned out to be the vital component of the genre.

Thus, ethnography is an investigation based upon face to face or maybe as a participant observation associated with a selected category of people’s method of living. The target of the analysis will be discovering how its practices, habits, and behaviors are different from that of the observer’s because usually, the observed group will be beyond the observer’s very own cultural group (Buchanan 24).

Hence, ethnography is the description of a particular culture and society, in this sense, most of the travel writings have an ethnographic focus may be to a greater or lesser extent. However, in the standard ethnographies “polyvocality was restrained and orchestrated” (Clifford 15) by providing to one voice a pervasive authorial function as well as to others, the role of sources or informants. Since dialogism and polyphony are actually distinguished as modes of textual growth “authorial voice” has been inquired in polyphonic ethnographic texts where numerous voices are noticed and their expressions are offered equal value regarding the writers. However, Thompson names this sort of strategy a “Free indirect discourse” and describes it as:

In recent theoretical work on ethnography, the term means the narrative device whereby the collective opinions and attitudes of a whole culture are seemingly voiced, in formulations like ‘The Piraha says that…’, or ‘The Dowayo thinks…’ (2011: 200).

So, it could be said that polyphony and ethnographic discursive approaches in representation of any culture in travel writings have got a significant place in the
last few decades. Travel writing in its contemporary form incorporates an ethnographic focus. This finds expression in V. S. Naipaul’s comment on his own work. In an interview with Ahmed Rashid for the observer, he says, “my books have to be called ‘travel writing’ but that can be misleading because in the old days travel writing was essentially done by men describing the routes they were taking…What I do is quite different. I travel on a theme. I travel to make enquiry… with the gifts of observation and curiosity… There is the narrative of the journey and within that there are many patterns that are part of the larger pattern” (16). Similarly, Pankaj Mishra asserts that in the present age of globalization to stay connected with the rest of the world, the traveller has to train his eye as an ethnographer and needs to undertake the innovative information readily available regarding these intricate communities, about their religions, economy, history, along with politics (qtd. in O’Reilly et al. xxii).

Unlike the monologic mode of narration found in traditional travel writings, the contemporary writers adopt polyphonic form of narration in their travel writings. In the context of Tully and Dalrymple’s travels also this is mostly because of multi-voiced focus and ethnographic description within their narrative. In their texts, one can find several voices give their own perspective along with the author to provide some commentaries on the socio-cultural surroundings of the past in addition to the present. Through their journeys to different locations to connect with people a large part of their narratives is based on their experiences in the field and direct observance and interaction with the people.

In City of Djinns, Dalrymple incorporates polyphonic-ethnographic approach to represent the system of eunuchry in India. The narrative in the sixth chapter constitutes a detailed focus on the eunuchs’ life. Their socio-cultural status in the past and present is represented through multiple voices presenting their own point of view. The section begins with Dalrymple’s first-person narration of his efforts to find out any member from the eunuch’s community so that he can interact with them and gather more about their life. After the hard work of many days finally as the “solitary rickshaw jolted out of the labyrinth of the old city”, (CD 169) he saw three figures of eunuchs inside it. He describes them as:
They were clad in brightly coloured silks and muslins, flowing saris edged in glittering gold brocade. They were heavily made up, with painted cheeks and scarlet lipstick; each of their noses was pierced with a single diamond stud. They were dressed for the naauch, dressed as a woman, yet they were not women. Even at a distance of twenty yards I could see that their physiognomy was very different from the delicate features of Indian girls. Their faces were too strong, their arms were too thick, their shoulder were wrong. They smoked. Physically, they resembled painted men, yet they were not men - the figures in the rickshaw were all eunuchs. (*CD 169*)

Dalrymple contrasts their appearance in the sentence (they were) “dressed as women, yet they were not women” (*CD 169*) and reinforces the contrast again in last sentence when he says they “resembled painted men, yet they were not men” (*CD 169*). In Hindu society, Hijras (eunuchs) “were considered to be even lower than untouchables and castration was seen as a degrading punishment and no one was allowed to accept alms from them, no one was allowed to eat food cooked by them and they were not allowed to be part of any sacrifice” (*CD 171*). However, there is a contradiction in eunuchs’ social status as, on one hand, they are considered as a curse but on the other, their blessings are considered auspicious on important occasions:

Modern Indian eunuchs dress as women and arrive uninvited at weddings and birth celebrations. They dance and sing and make bawdy jokes. From the poor they extract money in payment for the good luck and fecundity that their blessings are supposed to impart. From the rich they take larger sums by threatening to strip naked unless paid to leave; terrified middle-class party-givers will give them anything as long as they go quickly. They are volatile, vulgar and can sometimes be violent. (*CD 110*)

While playing the role of participant-observer, Dalrymple’s curiosity takes him to the eunuch’s place with the help of a local jeweller named Zakir. From this point in the narrative Dalrymple represents them as informants and a polyphonic effect
is also created with the introduction into the narrative through the voices and perspective of the eunuchs themselves. Dalrymple and Zakir are taken inside by a young eunuch into “a small courtyard under a wooden veranda lays a spread of carpets and divans. Sprawled over them were two more eunuchs” (CD 174). The writer treats them as informants and commentators of their own community. The introductory dialogue is made as follows:

‘Who’s the *gora* (white)?’ asked one.
‘This is my friend Mr. William,’ said Zakir. He’s a writer.
‘Why have you brought him here?’
‘He would like to meet you all.’
‘You know we can’t talk to any outsiders,’ replied the *hijra*, ‘unless Chaman Guruji gives us permission.’
‘And she won’t,’ said the other *hijra*, pouting defiantly at me. ‘She doesn’t like *goras*.’
‘Where is Chaman?’ asked Zakir.
‘Upstairs. She’s sick.’ (CD 174)

While moving upstairs to meet Chaman Guru, Dalrymple as an ethnographer, notices that the world upstairs is in sharp contrast to the interior of the Old Mughal Haveli they were introduced to downstairs. The image of the gaudily decorated room is described with the notion of colour imagery:

We were confronted by a pink boudoir that could have been the dressing room of a 1950s Hollywood film star. Mirror-glass tiles covered the end walls and the ceiling; pink plastic carnations peeped out of brass vases; cut-out pictures of actors and actresses were pasted into a frieze over a glass bookcase filled with Hindi videos. The pink Chintz curtains matched the pink Chintz bedspread; underneath it, prostrate yet fully dressed in woman’s blouse and man’s dhoti, sprawled the figure of Chaman, the guru of the household. Chaman’s fingernails were brightly painted and her hair was long and straggly; she had huge sagging breasts. Yet her face with its heavy jowls, hangover eyes and early-morning stubble was entirely that of
a man. As we entered the bloated face nodded us a silent greeting. (*CD 174*)

Here Dalrymple minutely observes the setting and interior of the room and through Chaman Guru's outfit he again reveals the ‘half-truths’ of the eunuchs physicality: “woman’s blouse”, “painted fingernails” and the “huge sagging breasts” shows the details that are feminine and on the other hand “man’s dhoti”, “early-morning stubble” and “bloated face” (*CD 174*) are masculine.

Further the scene with Chaman Guru is engaged in such a way that the point of view of Chaman Guru as a central character comes out. The dialogue conveys information about their mode of life in community and social status. The Guru asks about Dalrymple:

‘Who’s this *gora*, Zakir?’
‘This is my friend, Mr. William.’
I smiled. Chaman frowned.
‘Is he your boyfriend?’
‘No’, said Zakir. ‘He’s married to a girl.’
Chaman wrinkled up her nose in disgust. He has brought you a present, Chamanji, continued Zakir. (*CD 176*)

Dalrymple takes out a silver *ta’wiz* which Zakir had advised him to gift to the guru. Her fat hand snatched it from him.

‘Who give you this?’ asked Chaman.
‘Pir Hassan Naqshbandi’, I said.
‘Naqshbandi’, eh?
Chaman bit the corner of the *ta’wiz*. This seemed to satisfy her as to its authenticity.
‘It will make you well again.’ I said hopefully.
‘Nothing will make me well again.’ The old eunuch fixed me with a sharp eye.
‘Are you American? From the land of Hollywood?’
‘No. I’m British.’
‘From London?’
‘From Scotland.’
‘You know Sean Connery? I read in a magazine that he was from Scotland.’
‘You’re right. He is.’
‘In the old times we *hijras* used to be like your zero zero seven. We were called *Khawaja Saras*, not *hijras*. We used to live in the king’s house. In those days we never danced. Our job was to listen and tell things to the king. We were just like your Sean Connery’. (*CD* 176)

For the next two months Dalrymple without fail visits their house in order to learn more about them and their ways of living life. In this section of the narrative Dalrymple employs first- person narration so that the individual stories of the three chelas namely; Razia, Panna and Vimla are heard in their own voices. They narrate how and why they are destined to become *hijras* and how they came in the contact of Chaman guru. These stories are depicted in first-person narrative voice to add to the polyphonic nature of the narrative. Dalrymple ends the section with an authorial comment:

I was always struck by eunuchs’ lack of bitterness. Through no fault of their own, through deformity or genetic accident, they found themselves marginalized by Indian society, turned into something half-way between a talisman and an object to ridicule. Yet in their own terms they seem fairly content with their lives, and they do not rail against the fate that has left them with this role. (*CD* 183)

The intention of ethnographic expression in travel writings is to focus on local peoples’ experience rather than the authors’. In the essay entitled “The Age of Kali - Patna, 1997” from *The Age of Kali*, Dalrymple, adopting a dialogic approach as ethnographer, highlights the growing culture of violence and corruption in India. In keeping with its polyphonic form, the narrative is so structured that in the six interconnected sections Dalrymple interweaves different
perspectives with regard to the subject of “violence, corruption and endemic caste-warfare” (AK 3). The opening part of the essay draws on the media reports from the Indian press and this method of making use of real media sources and factual information in recording the grim socio-cultural truth, creates a good interpretation. Dalrymple travels to Bihar to get first-hand accounts. While moving in his car, like an ethnographer, he gives a graphic description of the topography:

...although it was one of the principle highways of Bihar, potholes the size of bomb craters pitted its surface. On either side, the rusting skeletons of dead trucks lined the route like a succession of *momenti mori*. As we drove, I had the feeling that I was leaving the twentieth century far behind. First the electricity pylons came to a halt. Then cars and trucks disappeared from the road; even the rusting skeletons vanished. In the villages, well began to replace such modern luxuries as hand-pumps. We passed the odd pony trap, and four men carrying a palanquin. The men flagged us down and warned us about highwaymen. They told us to be off the roads by dark. (AK 6)

He makes the use of figurative language and compares ‘the rusting skeletons of dead trucks’ to *momenti mori*. Dalrymple, in describing the visit to the village, introduces the first-person narration through the voice of Ashok who was one of the two male survivors of the massacre in which two hundred armed untouchables had killed forty-two upper caste men at a village in Bihar. He plays a role of an informer and takes Dalrymple to the scene of the carnage. He shows him the houses of the widows of the murdered men. Dalrymple describes the architecture of the houses:

They were miniature castles: tall and square, with no windows except for thin arrow-slits on the third storey. Unwittingly, they were almost exact miniature copies of the Peel Towers erected across the Scottish borders in the sixteenth century, when central authority had completely broken down.
There could be no better illustration of Bihar’s regression into the dark ages. (AK 8)

Here, Dalrymple, by the way of comparison, draws upon an historical reference from his native place Scotland that marked an anarchical period dating back to the sixteenth century.

Similarly, in his essay “On the Frontier” in the same book, he focuses on the Kalashinkov culture and the prevalent drug culture in the North-West Frontier Province of Pakistan. At the very outset, he indicates the main focus of the essay:

Violence is to the North-West Frontier what religion is to the Vatican. It is a raison d’etre, a way of life, an obsession, a philosophy. Bandoliers hang over the people’s shoulders, grenades are tucked into their pockets. Status symbols here are not Mercedes or Saville Row suits; in Peshawar you know you’ve arrived when you can drive to work in a captured Russian T-72 tank. (AK 313)

Dalrymple succinctly brings in the comparison between Vatican and North-West Frontier in Pakistan that helps the reader comprehend the gravity of the situation. He points out that the “harshness of the landscape... hard, barren, dry country, drained of colour, warmth and softness,” (AK 313) is responsible for their rigid attitude. Dalrymple in the next section of the narrative describes his visit to the shops of the Arms bazaar of Darra Adam Khel. He elaborately portrays the strange interior of the shop and the display explosive warheads in glass cupboards “facing onto the street as innocently as jars of humbugs in an English village store” (AK 314). He writes that stacked mortar shelves and the anti-tank ammunition are freely available on the cash counters as if they were tins of Heinz baked beans and the belts of machine-gun bullets are routinely hung up as if they were mere strings of onions. Heavy machine-guns, rocket-launchers and field-guns lie widespread like discarded garden equipments:
…there is a fantastic, almost surreal feel to the place: here we go round the Arms bazaar, half a pound of tuppenny shells, five greened gasmasks sitting on a wall. (AK 314-315)

Thus, Dalrymple compares the scene to the visual image of a small corner shop in a country village where basic commodities are sold. By comparing items such as ‘humbugs’, ‘tins of baked beans’ and ‘onions’ with the mortal-shells, field-guns and rocket-launchers Dalrymple brings forth that the visibility of the weapons was a common sight and it had gained acceptability.

The polyphonic impression in the narrative is drawn through the perspectives of the shopkeeper and his assistant as they inform that sale of Kalashnikovs declined since the Afgan War has ended. Here the reader listens to the voices of the two men as they express their views:

Mohammad Rafiq nodded in agreement, ‘Our people are liking too much these arms. In the tribal areas you do not need permit, not even for tank’.

‘Take middle-rank man’, said Abdul Qadir philosophically. ‘He does not have the comforts of life. But he has gun and pistol and rifle, may be two: one Lee Enfield for traditions - sake, one Kalashnikov for killing people’.

If he is big man - a malik - he may have rocket-launcher and anti-aircraft gun. ‘Too many guns is good business.’

‘And they actually use these guns?’ I asked.

‘Often they are using.’ (AK 315)

The dialogue throws light into the culture of the people of Frontier and how the weaponry custom has impacted the people. Again here the parallel is drawn between tradition and modernity by citing the terms ‘the traditional Russian manufactured Kalashnikov’ and ‘British made Lee Enfield’. Dalrymple devotes the next section of the essay to the “ever-expanding drug culture” (AK 319) and its social and cultural impact on the Frontier. The narrative is constructed around the
ethnographic description of the two interconnected locales. The first is the Qissa Khawani bazaar in Peshawar and the other is the town of Landi Kotal situated at the top of the Khyber. Dalrymple refers to it as “the nerve centre of the opium trade and home to many of Pakistan’s biggest drug barons” (AK 319). Wandering through the bazaar in Peshwar, Dalrymple describes the haphazard mixture of goods on sale:

Along with the rugs and sheepskin coats, the karakul caps and the Chitrali cloaks, the pavements of Peshawar appear to be the end of the line for many of the knitted woollies and discarded trousers proudly donated by tens of thousands of Home Counties grannies to Save the Children or Oxfam. Ten yards further down the street plastic mirrors, broken toy tanks and red waterpistols all appear to have fallen off the back of a lorry en route from Taiwan. The fraudulent Rolexes, brass idols, cassettes of wailing music and garish calendars have been smuggled across the border from India. (AK 317)

Darymple, like an ethnographer, talks to the people and gathers information about the drug mafia in the Frontier. He hires a taxi, an old Morris Traveller and an armed guard to take him to Landi Kotal. There is a dramatized description of the drive up the mountains. As the vehicle “snagged into the narrow mouth of the Kyber Pass” (AK 320) on its ascent into the barren hills, they pass the “marble-faced enclosure surrounded by high-tension electrified wire” (AK 321) and guarded by Kalashnikovs wielding men. He builds up an environment of suspense and danger. Dalrymple describes it as “the sort of place where Kipling’s short stories came to an end, the true-blue Victorian hero lying disemboweled on a Frontier pass, and the vultures hovering nearby”(AK 321). He quotes one of Kipling’s poems:

When you’re wounded and left on Afghanistan’s plains,
An’ the women come out to cut up what remains,
Jest rolls on your rifle an’ blow out your brains,
An’ go to your Gawd like a soldier. (AK 321)
The intertextual reference to Kipling’s poem which in turn exhibits surrendering to a brutal demise in hostile and cruel surroundings enhances the ghastly consequences of the environment. The narrative approach which Dalrymple utilizes in this particular essay brings together several points of view since he pursues dialogue with several individuals.

Furthermore, Dalrymple in latest travel book *Nine Lives* marks the development in his perspective and writing style, over the course of twenty years since his first travel book *In Xanadu*. According to him, it was customary then for travel writing to “highlight the narrator; his adventures were the subject; the people he met were sometimes reduced to objects in the background” (*NL* xiv). But in *Nine Lives* he inverts this technique. As the ethnographer/narrator he engages his informants in dialogue, frequently asking questions to bring out information, but and keeps himself in shadows. Dalrymple explains this strategy as follows:

…each of the characters telling his or her own story, and with only the frame created by the narrator, I have made a conscious effort to try avoid imposing myself on the stories told by my nine characters. (NL xv)

This strategy lends power to the distinctive voices of the nine characters and their individual stories. The essay in which a vividly polyphonic ethnographic representation finds expression from this book is “The Red Fairy”. The narrative, structured in seven parts, interweaves different story strands through historical narration; a personal story of displacement is linked to events that mark violent transitions in the history of the subcontinent and this is paralleled by a representation of shrine culture. The personal story is explored through the documentation of Lal Pari’s life. Dalrymple introduces Lal Pari as a Qalander, “the sort of deeply eccentric ascetic that both the Eastern Christians and Sufis have traditionally celebrated as Holy Fools” (*NL* 121). Her pathetic past as a “triple refugee” is represented in the context of the violent events in the history of the region. She is first driven out of India as a Muslim into East Pakistan after Hindu Muslim riots in the 1960’s; then as a Bihari driven out of East Pakistan at
the creation of Bangladesh in 1971; and finally as a single woman taking refuge in the shrines of Sindh while struggling to live the life of a Sufi in the male dominated and increasingly Talibanized society of Pakistan. (NL 121)

The narration interweaves his personal experiences with the major historical events. Through the first person narrative voice, Dalrymple includes the perspective of Lal Pari while adopting dialogic approach:

‘How many years have you been here?’ I asked.

‘I’ve lost count,’ replied Lal Pari. ‘Over twenty.’ People come and go, but many find what they are looking for here, and stay forever.’

‘What do you mean?’

‘Once you find the love and protection of Lal Shahbaz Qalander, you want to feel it again and again…’

I asked how he showed his love.

‘He protects me and gives me whatever I need,’… ‘Whenever I am hungry, someone comes and feeds me. In his house, everything is fulfilled.’ (NL 120)

The shrine is represented as a revered site of pilgrimage for people of both sides. The geography of the Sindh region serves as a main factor which is a safe and secure abode of those who fled from the terrible clutches of orthodoxy. The basis of the Sufism is laid on the faith and trust on Humanity rather than rituals:

All the religions were one, maintained the Sufi saints, merely different manifestations of the same divine reality. What was important was not the empty ritual of the mosque or temple, but to understand that divinity can best be reached through the gateway of the human heart – that we all have Paradise within us and the quest for fana… immersion in the absolute… liberated the seeker from the restrictions of narrow orthodoxy, allowing
the devotee to look beyond the letter of the law to its mystical essence.  
(NL 113)  
Dalrymple notices that the Sufism has proved helpful within both paths. On one hand, it has attracted numerous Hindus to the Islamic belief, while on the other, it has additionally produced a kind of understanding about Hinduism, particularly the mystic methods for Hinduism amid the Indian Muslims. The lessons Sufi saints teach, by way of their poetry and songs, move straight towards the hearts of average individuals since they are conveyed within the Sindhi, Hindi and Punjabi vernacular and therefore happen to be very easily comprehensible to the ordinary village folk. The all-natural imagery in the poetry is drawn from simple countryside symbols used from dusty roadways (NL 113-14). Dalrymple illustrates it through the inter-textual reference by citing a verse from the *Sur Jo Risalo*, the monumental Sindhi verse collection of Shah Abdul Latif, in which the saint refers to his wanderings in the desert, in the company of a group of Hindu sadhus and Nath Yogis:

> These ascetics have conquered their desires  
> In their wilderness they found the destination  
> For which they searched so long  
> On the path of truth,  
> They found it lay within (NL 115)

Sufism is an amalgamation of the Hindu and also the Islam faiths and the Sufis believe that all the religions were one, nonetheless within the Sindh it still retained with almost no characteristics of Hinduism in it. However, even now it is the cult which appears to have been hated as well as assaulted by the Islamic organizations. The reason behind the increasing hatred towards the cult is the wild and ecstatic night-long celebrations, loud Sufi music, adoring love poetry, dancing with females, smoking hashish as well as worship the dead man as opposed to adoring the God Almighty directly (NL 115). The Islamic extremists consider these kinds of activities recreation as anti-Islamic and according to them “Sufism
is not Islamic. It is jadoo: magic tricks only. It has nothing to do with Islam. It is just superstition, ignorance, perversion, illiteracy and stupidity” (NL 138).

The same essence could be seen in Mark Tully’s essay “The Sufis and a Plain Faith” in the book *India in Slow Motion* in which he takes the reader in the cultural ambience of Sufi culture. Tully’s ethnographic representation finds expression in minute description of the surroundings of the tomb of Hazrat Nizamuddin Auliya, one of India’s most revered Sufi Saints. He describes it as an entirely different world. Here one can find people still wearing long white kurtas and loose-fitting pajama trousers along with an Islamic cap instead of Western shirts and pants. However, the presence of women is rare and if any they will be covered in black burqas and even the shop signs are written in Urdu script (ISM 154).

Further to know more about Sufis and the Tablighis movement Tully meets Maulana Wahiduddin Khan, a Muslim scholar. This part of narrative keeps shifting in the first-person and third-person narration. Tully’s visit to the shrine of Nizamuddin, the serene environment a revered site of pilgrimage and his experience inside the Saint’s tomb and its physical setting establishes him as a keen observer and ethnographer. He describes it thus:

The arches were decorated with delicate blue, maroon and green floral patterns and crystal chandeliers. Women, their heads covered, their lips silently repeating prayers, sat on the floor of the verandah. A carved marble screen separating them from the chamber was covered with red threads and scraps of ribbon… Nothing could be seen of the tomb itself because it was covered by layer after layer of brightly coloured cloths and rose petals. Above the tomb was a wooden canopy inlaid with mother of pearl. (ISM 165)

In many of his travel essays, Tully chooses to focus on social-cultural themes. “Farmer’s Reward” is one such essay which focusses on the farmer’s condition in India. Tully, through the first-person narrative voice includes the perspective of
the farmers themselves. He attends the meeting called by farmers to “get a first-hand account of the problems they were facing” (ISM 185). Here Tully adopts polyphonic approach to bring in the contemporary reality. “Voices from all around the table started echoing the problems that farmers are facing. A farmer standing at the far end of the hall shouted, we harvested the maize in October and we still can’t find a market for it six months later” (ISM 186). Further Tully demonstrates the question-answer mode as:

When I asked about government’s decision to enter the market, buy in a big way, and so, hopefully, raise the price of maize, there was a chorus of protests.

‘They haven’t procured a tenth of the crop.’

‘You mean a twentieth’

‘The government does unscientific purchasing, they haven’t succeeded in raising the price in the market.’

‘There’s no profit for us in the government price, and the market means a definite loss.’

‘The big farmers in the village will see that their produce gets taken up by the government, but if you only have forty quintals what hope is there for you?’

Thus, Tully by adopting questionnaire method and also being a participant in the discussion brings forth a realistic portrayal the dilemma and problems of farmers in India.

Similarly, a vivid ethnographic description could be seen in the essay “Ram Chander’s Story” in Tully’s book No Full Stops in India. Tully moves to his cook Ram chander’s daughter’s marriage in his village. While entering the village he describes the entire setting of Chander’s basti where the marriage ceremony was to take place with minute details as an ethnographer. The entire basti was adorned with the paper flags. Similarly Banana trees were kept on both sides of the doorways of the hut. Even the new mango leaves which symbolises prosperity were tied above the doorway. The walls of all the huts and the ground of the
court yard had been covered with a fresh paste of mud and cow dung and the women of the basti had painted the pictures of animals and men both inside and outside the houses (NFS 34). However, Tully goes to attend his cook’s daughter’s marriage to know more about the dalit community to which his servant belongs. But he does not get enough opportunity to interact with the village people and visits the village again later to know more about them.

Thus, Dalrymple’s and Tully’s oeuvre exhibits an extensive use of polyphonic-ethnographic technique to represent and deal with the contemporary issues and themes. Most of their travel writings that employ this mode carry a central theme in the context of a cultural practice in a specific locale and setting and there are parallel strands of narrative that carry the theme forward with a shift in the point of view through the variation from first-person to third-person. This adds depth to the overall narrative.

Another prominent factor in the narratology of travel writing is the use of intertextuality. A lot of travel writers rely on the writing of various other travellers as well as their depiction or representation of a specific locale. The content used from preceding travel writers or other sources comprises a crucial part of travel as well as travel writings. The term ‘intertextuality’ was coined by poststructuralist Julia Kristeva in 1966. Her coinage of the term represents an attempt to combine Ferdinand de Saussure’s semiotics with Bakhtin’s dialogism. It asserts that an individual text is read in a way driven by its associations with different texts with any kind of information of various other texts found in the individual texts. This sort of constant draw on intertextuality gives an effect of a dialogic impression with other literary texts or voices. The intertextual travel provides the ways through which “the actual travel of the writers can be contrasted with the virtual experience of travel through the language of the printed text and this involves splicing extracts from the previous accounts to the text” (Cronin 36).

According to Linda Hutcheon, intertextuality replaces the inhibited author-text connection with one in between reader and text. It is just as part of previous discourses that any textual content drives meaning and significance. (126-130)
She replaces the term ‘intertextuality’ with ‘interdiscursivity’ and asserts that it may be a more suitable term for the “collective modes of discourse from which the postmodern periodically draws: literature, the visual arts, history, biography, theory, philosophy, psychoanalysis, sociology and the list could go on” (126-130).

A text of intertextuality is the text in which other texts reside or echo their presence. In the present context, intertextuality is not the sign of influence of other texts but it is a conscious attempt of the writer. Although ‘intertextuality’ is a postmodern term, the concept of intertextuality is not new. It was already anticipated by T. S. Eliot in his seminal essay “Tradition and Individual Talent” in 1917. Eliot insisted that any great work is always an outcome of the poet’s historical sense that makes a poet ‘traditional’. He states that tradition cannot be inherited. It is to be acquired through diligence and involves the historical sense:

… and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity. (28)

Intertextuality forms an integral part of the narratology of the majority of travel books. Through the knowledge which the traveler gains from other texts, he establishes a mutual interaction between his assumptions about a particular place combined with the information obtained from previous texts (Zarrinjooee 26). Barbara Korte explicates that:
…reading is as much a part of travel as is writing… the significance of a journey is constituted not only in its own textualization, but essentially also through other texts. Texts read during the journey contribute in large measure to the travelling experience as they mediate the travelled world for the traveler; the experience of travel is thus fundamentally intertextual.

(145)

In current travel writings intertextuality emerges vividly in texts about excursions in which the traveller pursues the footsteps of preceding travellers and their accounts. Intertextuality in postmodern travel writing is, nonetheless, a lot more than an attendant of the writer during his journey as it communicates the main concern of these travel books i.e. “the meaning of travel is ultimately only constituted through texts” (Korte 146). So, intertextuality is the connection in between any one specific text as well as the numerous precursor texts from which the specific text actually either extracts from or refers to directly or indirectly.

In City of Djinns, Dalrymple uses intertextual references to the passages that represent the culture of a particular time in the past. Dalrymple uses quotations, allusions and references from different sources like histories, previous travelogues, architectural as well as literary writings. In the context of the partition of the Indian subcontinent in 1947, he gives intertextual reference of Ahmed Ali, the celebrated writer. His novel Twilight in Delhi portrays “the decay of a whole culture, a particular mode of thought and living, values now dead” (Ali x). Dalrympelle introduces it as:

*Twilight in Delhi* is not only a very fine novel, it is also an irreplaceable record of the vanished life and culture of pre-war Delhi. Written only seven years before the catastrophe of 1947, its gloomy tone and pessimistic title were more visionary than Ahmed Ali could ever have imagined. *(CD 58)*
He refers to Ahmed Ali’s *Twilight in Delhi* to dig deep into Delhi’s past especially partition and also to, compare and contrast the glorious past of Delhi to its decayed present as *Twilight in Delhi* “survived partition to represent the life of Old Delhi to a new readership today” (CD 59). To explore more about Delhi’s cultural history, Dalrymple goes to Pakistan to meet Ahmed Ali, who now resided in Karachi. Dalrymple’s exaggerated reference to Ahmed Ali is to have the cultural experience of the subcontinent during the partition. As a keen observer, he minutely describes his appearance that is totally opposite to what he thought about him:

He wore severe black-rimmed glasses above which sprouted a pair of thin grey eyebrows. He slurred his consonants and had the slightly limp wrist and effete manner of one who modelled himself on a Bloomsbury original. His hair was the colour of wood-ash. For a man once seen as a champion of Delhi’s culture, a bulwark of eastern civilization against the seepage of western influence, Ahmed Ali now cut on unexpectedly English figure: with his clipped accent and tweed jacket with old leather elbow-patches he could have passed off successfully as a club land character from a Noel Coward play. (CD 62)

The other historical accounts that throw light on Mughal culture and supplement Dalrymple’s research in *City of Djinns* are Francois Bernier’s *Travel in the Moghul Empire* and Niccolao Manucci’s *Moghul India*. In the seventh chapter he refers to these two seventeenth century travel accounts. According to him “no sharper or livelier pictures of Mughal Delhi with all its scandal, dramas and intrigues, have come down to us” (CD 191). Dalrymple provides details of their life and writings. Bernier was an aristocratic French doctor who came to India during the reign of the Shah Jehan in 1658, and later became the physician to the royal family. Through his travel accounts he comes across as “one of the first apologists for Mughal culture against the growing arrogance of its European visitors” (CD 192). In his writings he comes across as “wonderfully French - proud and arrogant, a gourmand and an aesthete, an admirer of female beauty” (CD 191). Dalrymple extracts passages from Bernier’s account. For example, he
includes the following observation by Bernier: “I have sometimes been astonished to hear the contemptuous manner in which Europeans in the Indies speak of [Mughal Architecture]” (CD 192). Further Dalrymple cites Bernier’s opinion about Delhi Jama Masjid in Delhi:

I grant that this building is not constructed according to those rules of architecture which we seem to think ought to be implicitly followed; yet I can see no fault that offends taste. I am satisfied that even in Paris or Church erected after the model of this temple would be admired, were it only for its singular style of architecture, and its extraordinary appearance. (CD 192)

Dalrymple mentions that in addition to the descriptive detail of the architecture and the courtly and ceremonial lifestyle of the Mughal royalty, there is what he terms as “realms of bazaar gossip” (CD 191) in Bernier’s travelogue which both informs and entertains the reader.

Further, the next traveller whose travel accounts are referred by Dalrymple is Bernier’s younger Italian contemporary, Niccolao Manucci, who was son of a Venetian trader. He ran away from home at the age of fourteen and came to India to seek employment in the Mughal army. His travelogues recorded the bitter rivalries between the members of the royal family. However Manucci’s account of Mughal India is as full of gossip as Bernier’s. Further, Dalrymple while differentiating both the travel accounts comments as:

With their two very different viewpoints - one the angst-struck French intellectual, the other the ex-con and hard-nosed Venetian man of action - Bernier and Manucci colour in the gilded outlines provided by the Mughal’s own court chronicles and their miniature paintings. (CD 195)

The writer acknowledges the importance the travel accounts of both writers in providing full details rather than the official court records and contemporary miniatures of the Mughal period. Likewise, in his essay “The Singer of Epics” from Nine Lives, a considerable portion of the narrative is constructed on
inter textual references to the scholarly evaluation about the performative and representational facets belonging to the oral tradition across cultures. Intertextuality is most apparent in the third portion of the narrative. Dalrymple draws on the work of Milman Parry, a Harvard classicist from the 1930’s who claims that Homer’s epics, seen as the definitive texts within the European literary tradition, should have derived from the original oral poetic style that was made popular by story-tellers in old days. Parry’s investigation led him to Yugoslavia, exactly where it appeared that the oral tradition was even now flourishing. Additionally, the intertextual narrative is enhanced by Dalrymple to include historic information regarding the literary sources of the oral tradition within the subcontinent. This is primarily represented in the two epics, the Mahabharata and the Ramayana. Dalrymple refers to the Mahabharata, as “India’s equivalent of the Iliad, the Odyssey and the Bible all rolled into one” (NL 88). He also uncovers the popularity of the great Muslim epic, the Dastan-i Amir Hamza. Over the centuries the story of Hamza was told across the Islamic world. However, it is in India during the Mughal period that Hamza epic grew to an unprecedented level. It was performed by the professional story-tellers who were known as dastan-gos.

Abundant intertextual references are evident in the travel writings of Mark Tully. In his book No Full Stops in India he refers to the celebrated Indian writer Nirad C. Chaudhari’s Autobiography of an Unknown Indian in which the writer glorifies the British Empire and asserts “all that was good and living within us was made, shaped and quickened by the same British rule” (NFS 57). By referring to Chaudhari’s book and opposing his views, Tully tries to represent the cultural hegemony that is “preserved by the conviction that we are superior” (NFS 57).

Whenever an author borrows from earlier texts, their work acquires different levels of meaning. Additionally, each time a textual content is looked over in the light of some other text, all of the assumptions as well as consequences of another text provide a fresh meaning and impact the way in which the original text is interpreted (Novak n.pag.). It seems true in relation to Tully’s references to different versions of Ramayana in the essay “The Rewriting of Ramayana”. He provides the examples of R. K. Narayan’s English version, The Ramayana Retold
and F. S. Growse’s *External Ramayana - The Ramayana of Tulsi Das* published in 1883. Through the examples of both writers, Tully brings into focus the popularity of Ramayana in India and its impact on Indians. He quotes from R. K. Narayan’s Introduction to his book:

...the epic has been the largest sources of inspiration to the poets of India throughout the centuries. India is a land of many languages, each predominant in a particular area, and in each one of them a version of the *Ramayana* is available. *(NFS 130)*

Furthermore, in Tully’s *India’s Unending Journey* there are a number of intertextual references that shaped his understanding not of only India but also of Hinduism and his own religion. Many of the ideas in the book came from other texts. Like in first chapter “Puri: Exploring the Opposites” he first refers to the book *Children of the Raj* by Vyuyen Brendon to show how the English nannies were employed by their British masters to guard children against promiscous intimacy with the native servants. It was true in Tully’s case because he was always kept away from Indians and Indian languages and in childhood he was also under the custody of Nanny Oxborrow from England.

*The Passion of the Western Mind* by philosopher Richard Tarnus, John Gray’s foreword to *Straw Dogs* are some other texts that shaped his philosophy while writing this book. The book which helped him to overcome his early prejudices about Hinduism is a short book by Dr. Sarvepalli Radhakrishnan *The Hindu View of Life* which he recommends to “anyone who comes to India wanting to learn more about Hinduism” *(IUJ 45)*. He foregrounds Radhakrishnan’s views:

... Hinduism does not demand the kind of certainty. He says there has never been a uniform, stationary, unalterable Hinduism whether in belief or in practice and describes Hinduism as a movement, not a position; a process not a result; a growing tradition, not a fixed revelation. *(IUJ 45)*
Further, in the same essay he refers to the Jesuit poet Gerard Manley Hopkins who was a keen observer of nature. Like Hopkins, Tully also feels that the most superlative beauty is always the beauty of nature. “The awesome Himalayas; even in bustling, worldly Mumbai, the sight of the sun setting over the Arabian Sea; the wild moorland country of Yorkshire” (50) - all overpower him. Tully quotes the first lines of the poem ‘The Grandeur of God’ which indicate that nature inspired him if not necessarily “an experience of God’s glory, certainly a sense of it” (IUJ 50). He quotes the lines as:

The world is charged with the grandeur of God.
It will flame out, like the shining of shook foil.
It gathers to greatness, like the ooze of oil crushed.
Why do men then now not reckon his rod? (IUJ 50)

Dalrymple and Tully draw on intertextuality as a significant formal device. The literary references from the past, particularly from the old travel records associated with the Indian subcontinent contribute to their own knowledge. In Darymple’s travel texts, along with the perspectives of Marco Polo, Ibn Battuta, Bernier and Manucci there are intertextual references to the writing of Babur, Dargah Quli Khan, Ghalib, Kipling, Ahmed Ali and several others. Similarly, Tully’s works exhibit a large number of intertextual references derived from the writers like Amartya Sen, Radhakrishnan Sarvapalli and others.

Another important strategy that frames the contemporary travel writings is the powerful “discourse of nostalgia”. The modern travel writers “trade on and play on, what the anthropologist Renato Renaldo called “Imperialist nostalgia” (Holland and Huggan 29). The nostalgia for Empire is one of the most powerful strategies in present travel writings. Holland and Huggan assert that contemporary travel writers present “a mythicized version of the past” which “actually pertains to Empire” and “attempt at the restoration of the Empire’s former (imagined) glories, and the resuscitation of Empire’s erstwhile (imaginary) ‘subordinate’ subjects” (29-30). Because “Gaping at the marvels of ‘foreign’ peoples and culture, they are apt nonetheless to assimilate them into a European frame of
reference, thereby reinstating Europe-or, in the case of the gentleman England - as the ultimate arbiter of cultural value” (33). Thus, a majority of contemporary travelogues are nothing more than supplements to earlier travel accounts – “supplements that cling desperately to the ‘mythic’ and ‘glorious’ world of Empire” (67).

Similarly, Debbie Lisle in her introduction to *The Global Politics of Contemporary Travel Writing* points out that travel writers yearn to ‘imagine the past’ because their “linear understanding of temporality” is currently being endangered by globalization. The majority of the world is actually “catching up” together with the West, consequently the globe is turning into one single homogeneous place without any clear hierarchies of distinction, along with absolutely no assured cultural superiority for western writers. So, “to re-establish the teleological historical queue”, travel writers produce a powerful ‘discourse of nostalgia’ in order to cultivate a longing for the past (37).

William Dalrymple and Tully’s writings on India are no exception to it. In his book *City of Djinns*, Dalrymple utilizes the similar trope of “imperialist nostalgia” to foster Empire’s past glory. Meanwhile journeying into Delhi’s imperial past sometimes he looks down on the present state of the city and people. Dalrymple is particularly critical of the Punjabi residents of the city who “managed to swell the capital’s population from 918,000 in 1941 to 1,800,000 in 1951” (*CD* 44). He indulges in nostalgia and mourns the loss of traditional values with the arrival of Punjabis stating:

This explained why Delhi, the grandest of grand old aristocratic dowagers, tended to behave today like a *nouveau-rich* heiress: all show and vulgarity and conspicuous consumption. It was a style most becoming of a lady of her age and lineage; moreover, it jarred with everything one knew about her sophistication and culture (*CD* 44).
Hence, Dalrymple views the current culture of Punjabis, “the boorish yeoman farmers” in drop against probably the “oldest Urdu-speaking elite that had inhabited Delhi for centuries” (CD 44). The Punjabi inhabitants are definitely the representative of current Delhi, the city exactly where one can sense the existing order is “disappearing under a deluge of Japanese-designed Maruti cars, concrete shopping plazas and high-rise buildings” (CD 23). At several instances, Dalrymple compares the existing Delhi of “high-rise buildings” to that of Delhi, that was “still a low-rise colonial capital, dominated by long avenues of white plaster Lutyens bungalows” and also brings up that these bungalows “gave New Delhi its characteristic” and it was the “last surviving reminder of the town planning of an elegant age” (CD 23). He devotes a very long section on the structures which symbolize imperial British architectural existence in New Delhi. He identifies broadly Luyten’s structure and its beautiful, quintessentially imperial look (CD 80-83). He praises Lutyens:

It was superb. In the dusk, as the Sun sank behind the great dome of the Viceroy’s House… I would realize then, without hesitation that I was looking at one of the greatest marriages of architecture and urban planning ever to have left the drawing board. (CD 82)

It seems that Dalrymple has a particular fascination for “less claustrophobic avenues of lutyens” as compared to newly constructed building in Delhi. Therefore, he upholds the view that these bungalows gave New Delhi its character and its shady avenues of jamun and ashupal trees, low red-brick walls gave on to hundreds of rambling white colonial houses with their broken pediments and tall iconic pillars” (CD 23). Even he recalls one of his strongest memories from his first visit while sitting in the garden of one of these colonial bungalows nostalgically as “a glass to hand with my legs raised up on a Bombay Fornicator (one of those wickerwork planter’s chairs with extended arms, essential to every colonial veranda). In front lay a lawn dotted with croquet hoops; behind, the white bow front of one of this century’s most inspired residential designs” (CD 23).
Debbie Lisle says that there is a “powerful sense of nostalgia that pervades contemporary texts” and “travel writers... harking back to their precursors, seeking solace for a troubled present in nostalgic cultural myths” (34). Likewise, Dalrymple visits various areas and looks for the people who can take him into the colonial past. He seems to be in search of reminiscences of affectionate memories of the British in India amongst people and places he visits. Accounts and opinions of European travellers of British India and British stayers-on from Imperial Delhi such as Iris Portal, Nora Nicolson, Lieutenant William Franklin, Anglo-Indians Marion and Joe Fowler have been put forward in his narrative to collect their reminiscences of India at the time of Raj. He meets Edith and Phyllis Haxby who are British stayers-on from Imperial India who long for the British past. Phyllis says, “...you know, Mr. Dalrymple, you people today have no idea what India was like before. It was... just like England” (CD 88). Here, somehow Dalrymple suggests his nostalgic longing for a lost world.

During his first visit to Delhi, Dalrymple expected to find much that was familiar. He expected that there would be a great obsession among the Indians “with things Imperial British as India had been influenced by England from the Elizabethan period” (CD 70). On the contrary he observes:

Nevertheless, far from encountering the familiar, I was astonished how little evidence remained of two centuries of colonial rule... For all the fond imaginings of the British, as far as the modern Delhi-wallah was concerned, the Empire was ancient history, an age impossibly remote from our own (CD 71).

It could be said that though there are many unknown facets of Delhi’s past that Dalrymple uncovers but at some instances it seems that City of Djinns is a selective approach to foster the Empire’s past glory. Jenny Sharpe describes the “raj revival” impulse towards a “representation of decolonization as the moment of ruin”, an argument which “preserves a foundational moment of pomp and splendor as a monument to imperial greatness” (143). This tendency towards a “raj revivalist” representation is evident in contemporary texts. Dalrymple in The
Age of Kali compares the problems of modern India that were the outcome of partition, independence, and social issues like caste with its past. He uses cities such as Lucknow and Hyderabad as model of India’s glorious past, in the essays “In the Kingdom of Avadh” and “Under the Char Minar”.

Similar nostalgia can be observed in Mark Tully’s travel writings. Tully was born in colonized India but his formative years were spent in England. His career as a BBC correspondent brought him to India. Tully’s nostalgia for British Raj is apparent at the outset of the book No Full Stops in India. In the first essay “Ram Chander’s Story” he longs for his childhood in British Raj. He mentions:

Bed tea... as we used to know it when I was a child in Calcutta during the last days of the raj, is one of the luxuries of my life in India... waking up would be easier if I had a more old-fashioned servant: some of those who lived here during the raj have admitted they knew it was time to get up when they felt their cheek and realized they had been shaved. (NFS 13)

The longing for the luxuries of the Raj time and fostering his imperial nostalgia by recalling the British is manifested in the text. Thus, it can be said that like Dalrymple, Tully also indulges in the past glories of Empire. However, aware of being judged negatively both the writers present their encounter with the people in the form of dialogues. They present the Indian stereotypes as humorous and eccentric, and thus render them as natural and insert their own perspectives in between to support their views.

Sometimes while depicting the society as well as the culture of an area the author gets into the process of ‘Othering’. The phrase might be used in two different ways. Generally, ‘Othering’ indicates the method by which the individuals of a single culture bring to light or perhaps present the distinctions in between themselves as well as the individuals of another culture. In other sense, it describes the procedures and techniques by which one culture depicts another culture as not merely unique but additionally substandard to its own (Thompson 2011: 132).
However, in some way or the other, all travel writings engage in the act of ‘Othering’ in the first sense of the word but the second sense of the word is debatable. The term in its second sense is the much critically discussed term in the variety of travel writings that represent the other people and places as inferior. In this regard Edward Said’s *Orientalism* (1978) is an important text not only for postcolonial but also travel writing studies. In this Said explores Western images and accounts, from ancient times down to the late twentieth century, of the ‘Orient’ i.e. from Egypt and the Middle East to India, China and Japan. He detects many stereotypical images of the ‘Orient’ represented within the western travel writings. The Orientals are routinely depicted as inferior and this ‘Othering’ of the ‘Orient’ has often been used to justify the West’s colonial ambitions.

Likewise, India that was once the colony of British Kingdom is now an independent nation. Despite this, the stereotypical representation of India continues to exist in western travel writings. The British writers or perhaps travellers, who go to their former colonies still keep alive the colonial ideology of British superiority. So in both the selected writer’s travel texts one can notice the underlying repertoire of stereotypes. Like in *City of Djinns* at the very outset Dalrymple sets the ground for experiencing something exotic when he presents the city as “so unlike anything I had ever seen before”, a city “full of riches and horrors”, “a labyrinth, a city of palaces, an open gutter, filtered light through a lattice, a landscape of domes, an anarchy, a press of people, a choke of fumes, a whiff of spices” (*CD* 7-8). Hence, he presents the city as an outsider tourist who only sees poverty, filth and grimy environment. There are many occasions in *City of Djinns* where west is interpreted as superior.

Moreover, Dalrymple makes fun of Indian English and he specially ridicules obituaries and matrimonial advertisements. Through his first conversation with his taxi-driver Balvinder Singh, he demonstrates his mockery at the Indian use of English. Dalrymple mentions it as:
‘How do you know I’m a Britisher?’
‘Because,’ said Mr. Singh, ‘you are not sporting.’
‘Actually I am quite sporting,’ I replied. ‘I go for a run every day, swim in the summer...’
‘No Britisher is sporting’, said Mr. Singh, undaunted.
‘Lots of my countrymen are very keen on sport,’ I retorted.
‘No, no,’ said Mr. Singh. ‘You are not catching me.’
‘We are still a force to be reckoned with in the fifteen hundred metres, and sometimes our cricket team...’
‘No, no’ said Mr. Singh. ‘Still you are not catching me. You Britishers are not sporting.’ He twirled the waxed curlcues of his moustache. ‘All men should be sporting a moustache, because all ladies are liking too much’

(AD 19)

One of the more extended examples of Dalrymple’s poking fun of Indian English in the Times of India. The news is inevitably depressing stuff yet somehow the jaunty Times of India prose always manages to raise the tone from one of grim tragedy. City of Djinns frequently highlights the ‘Hinglish’ version of Indian English.

…Ten convented (convent-educated) girls may have been gang-raped in the Punjab, but thousands of students have staged a bandh (strike) and a dharna (protest) against eve-teasing (much nicer that the bland Americanese ‘sexual harassment’). And so what if the protesters were then lathi (truncheon) charged by police jawans (constables)? In the Times of India such miscreants are always charge-sheeted in the end. (CD 73)

In The Age of Kali Dalrymple while maintaining the superior representation of Britishers notes that the Railways founded by the Britishers in India was the greatest investment: “It was the biggest, and most costly, construction project undertaken by any colonial power in any colony anywhere in the world. It was also the largest single investment of British capital in the whole of the nineteenth century” (BK 338). Dalrymple constitutes a historic observation in association to
the railways in Indian subcontinent that it not just revolutionized the travelling activities of the masses it also developed a social revolution since it produced a space that was devoid of the century-long class consciousness. It had become the place in which any person could buy the ticket and also occupy his place without being classified into any class. Secondly, it was actually the railway that made travelling quicker. Moreover,

...as journey times shrank, India became aware of itself for the first time as a single unified nation. As the bullock cart gave way to the locomotive, a subcontinent disjointed by vast distances and primeval communications suddenly, for the first time, became aware of itself as a single geographical unit. It was the railways that made India a nation. (AK 339)

Just as the British’s establishment of the railways brought a great change into the lives of Indians, Dalrymple notes, the Indians too had their own treatment to the railways. He notes that just like India has constantly turned its conquerors, therefore in similar manner it gradually indianised the railways. Eventually, in just a few years something typical English has been constantly converted into typical Indian and the hierarchy of the railways appeared directly to the echo the Hindu caste structure having a position after position, from the sweepers through the parcel clerks, goods clerks, booking clerks and special ticket examiners to the stationmaster and general manager (AK 341). Thus, by giving the example of railways Dalrymple clearly indicates the British contribution in development of India during their rule.

Similarly, Tully in his travel book No Full Stops in India, one side he disagrees with Nirad C. Chaudhuri’s views in the favour of the British but on the other side he says that “all that was good living with us was made, shaped ...by the British rule... we (British) were clever, not crude rulers”. Further, in India’s Unending Journey, throughout the book he shows how India follows western blindly which he considers not good but he ends by asserting that one should not “fall into the error of assuming that the East has got it all right and the West has got it all wrong” (IUJ 268). However, through these sorts of statements it appears
that the both writers have dual/twofold consciousness of being British as well as Indian. They talk of their fascination for the Indian life, culture and customs; but at the same time, they also hint at the Britishers ability to structure politics, economy and life-style appropriate to their society. Tully acknowledges India’s inability to figure out the plan and strategy suited to Indian social and cultural need; also confessing that: “… the West has harmed the poor and continues to harm them…” (NFS 2).

Similarly, Dalrymple on one hand glorifies and establishes British superiority and on the other he rejects the fixed national stereotypes of much travel writing. He criticizes certain aspects of British imperial architecture, as well as the “most horrible characteristics of the English character- philistinism, narrow-mindedness, bigotry, vengefulness - [which] suddenly surfaced at once” (CD 147-148).

However, both the selected writers are British but they overtly disclaim having adopted a perspective towards India. Dalrymple writes in the ‘Preface’ of Beyond the Three Seas: Travellers’ Tale of Mughal India: “the exploration of the East- its people, habits, customs and past-by European travelers has become the target for what has effectively become a major scholarly assault. ‘Orientalist’ has been transformed from a simple descriptive label into a term of outright academic abuse… travellers are individuals whose responses, motives, aims and enthusiasms vary from person to person; indeed travellers are often driven more by their fascination to see, than by motives of power or profit” (ix-x). In his view, the history of travel is full of individuals who have fallen in love with other cultures. Similarly, in one of the interviews by Tabish Khair on being asked about his views on looking at the things and issues of the ‘Orient’ being a ‘Westerner’, Dalrymple asserts:

I write about the world I live in, and write it as I see it, and encounter it. Generations of my family have lived and died in India, I have Bengali blood swirling in my veins, I’ve lived here for quarter of a century and I think of it as home. I will never be an Indian, but like many people in the
globalised world, I am both insider and outsider: who today spends their lives in the village where they are born? To have that dualism is I think a pretty useful complexity for a writer, not an obstacle. (180)

Thus, it can be said that Dalrymple and Tully are conscious of their dual identity and their polyphonic-ethnographic narrative mode gives their travel writings a distanced and realistic colour. The ‘Conclusion’ will cohesively assimilate the ideas and views put forth in the preceding chapters and sum up the overall analysis and interpretation.
CONCLUSION

In the foregoing chapters, an attempt was made to critically examine the selected travel writings on India by William Dalrymple and Mark Tully and cohesively assimilate the socio-cultural, historical and political images as represented in their works. The focus has been on (1) travel writing as a genre and its historical overview; (2) situating William Dalrymple and Mark Tully as travel writers within the Indian context in the light of their spatio-cultural identity; (3) the engagement of these two travel writers with Indian history, religion, politics and significant socio-cultural issues; (4) critical evaluation of the strategies adopted by Dalrymple and Tully in their narratives to represent various aspects of India. Travel has been a sustained motif in human life since time immemorial and accordingly, accounts of travel have existed in oral or written form. Recounting of the travel undertaken has been an endeavour to share experiences, to educate and also to disseminate information through language by reliving the journey based on memory.

Travel writing as a genre defies any specific definition as it is inherently pluralistic and multidisciplinary in nature. As discussed in the ‘Introduction’, it is an amalgamation of adventure, history, anthropology, spiritual quest, political commentary, philosophical treatise and much more depending on the inclination of the writer. It goes without saying that the travel writer is propelled towards travel by the inherent desire to explore, expand the horizons of knowledge and to learn the unknown and the ‘other’. But the writer is equally driven by the desire to share his experiences with the others. Thus, it can be said that travel writings, under the ‘loose generic label’ are non-fictional, experiential accounts in first-person that map the spirit of the travelled locale and the culture based on the writer’s perception.

In the medieval period, journeys were undertaken as pilgrimages and chivalric quests or for spiritual enlightenment and were fraught with difficulties, uncertainties and adversities. Records of such travels provided significant pointers
to the subsequent travellers. With the passage of time, new discoveries and inventions brought about a shift towards empirical enquiry. With the invention of printing press, travel documents began to be produced as ‘voyages and travel’. As pointed out by Carl Thompson, exploration and tourism gave impetus to travel and travel writing. As brought forth in the Introduction, Thomas Cook’s concept of package holiday and the European imperialistic designs contributed significantly to exploration narratives. But in the twentieth century, the ‘narratorial self’ emerged largely and paved the way for the evolution from ‘voyages and travels’ to ‘travel writings’. In the contemporary scenario, with the increased accessibility of travel, travel writing has been radically democratized in the form of blogs, travel reviews, television shows etc.

However, recognition of travel writing as a literary genre has been very recent probably because travel writings now are not mere detailed, realistic accounts of travel. Rather they have become narratives in which the interest is focussed both on travel as well as the traveller’s responses. Moreover, the protean and the multidisciplinary nature of the genre makes it more challenging and has intrigued critics. A number of ‘academic readers’ or critics like Pratt, Campbell, Paul Fussell, Debbie Lisle, Sachidanandan Mohanty etc. have contributed substantially by looking into the fundamental aspects of travel writings, its growth from the historical perspective, situating the contemporary travel writings in the theoretical frameworks of postcolonialism, multiculturalism etc. Travel writing has been critiqued differently. While some critics consider it to be retrogressive, deceptive, biased and illusionary as mentioned in the Introduction, others view it positively as a cosmopolitan venture that bridges the gap and moves towards a global community.

India has always fascinated people from within and abroad with its intriguing plurality, cultural embeddedness, glorious past and enigmatic political and religious contemporary scenario. The present study was delimited to the contemporary travel writings of William Dalrymple and Mark Tully in a comparative mode as these two writers have been closely associated with India and their travel writings produce images of contemporary India cutting across
history, society, culture and religion within the spatio-temporal framework. It becomes evident from the overview in the chapter “Indian Scenario of Travel Writing” that India has been ventured and imaged by many foreign travellers like Megasthanese, Fa-hian, Xuanzang, Al-beruni, Marco Polo etc. Within India as well, the notion of travel has deep roots and travel accounts have been chronicled in epics like Ramayana, Mahabharata and in ancient folk narratives. As brought out earlier, contemporary travel writers in India and on India like Naipaul, Amitav Ghosh etc. have made their mark globally.

William Dalrymple and Mark Tully as travel writers on India are interesting because of their plural identity and dual locales. They stand apart because they are British and have been living in India with a deep fascination and interest in India. They have imbibed Indian ways yet have maintained a distanced critical stance. Besides an outsider’s awe, their travel writings are marked with an insider’s insight, involvement and concern. It becomes evident from a close textual reading of their travel writings namely, City of Djinns: A Year in Delhi, The Age of Kali, Nine Lives: In the Search of the Sacred in the Modern India, No Full Stops in India, India in Slow Motion and India’s Unending Journey that besides history, both Dalrymple and Tully deftly map the dynamism in Indian culture and critique significant social and political issues that have impacted India in some way or the other.

It can be said that the increasing literary credibility of travel writing as a genre is the result of its inclusive and protean nature that is marked with intersections with other literary genres such as history, ethnography and even anthropology. Travel writing and history might seem discrete but many travel writings feature extensive use of history. Keeping this in view, in the third chapter entitled “Intersections Between Travel Writing and History” an attempt was made to examine the engagement with history in Dalrymple’s City of Djinns, Nine Lives and Tully’s No Full Stops in India and India in Slow Motion. On the basis of the certain common tenets that have emerged between history as a genre and the selected travel writings, it can be said that travel writings supplement history by producing social history. Aspects like ‘from the below’ perspective, verity with an
element of subjectivity in travel writings enhance the understanding of history. Both Dalrymple and Tully uncover the stories and events of past to represent the diverse socio-cultural aspects of India. They incorporate the representation of past both as a quest for the historical development as well as for a comprehensive understanding of contemporary India. In Dalrymple’s travel writings, the readers experience the past through a series of stories about various characters encountered by Dalrymple, who are in turn linked to historical figures and events. A close perusal of the texts reveals that Dalrymple has carefully developed his persona in the narrative and is at the centre of his narrative. Dalrymple’s travel writings are appropriate examples of the style where investigation and research feature more prominently within the text and are subsequently more concerned with verity while still containing personal and subjective interpretations. At times, like in *City of Djinns*, the temporal dimension becomes prominent instead of the spatial. But Tully’s travel writings exhibit a balanced temporal and spatial dimension and his focus is more on the current politics and topical issues.

Instead of the normative journey/travel motif, the writings of Dalrymple and Tully can be said to be ‘travels in dwellings’ as they have been in India for a long time and have developed an experiential understanding of India. Their writings exhibit an inclusive writing process which includes anecdotes, interviews, explanations as well as well-researched background within a narrative. Dalrymple and Tully’s long stay in India as well as their interactions with individuals through interviews, establish verity in their travel writings. Both the writers problematize the historical event within the social matrix and foreground the perspective ‘from the below’ through direct interaction with the common people who have not only experienced the event but continue to live it through memory. Thus it can be said that travel writing as a genre makes a strong case for its inclusion in the discipline of history as a valuable contributor to it.

In the chapter entitled “Socio-Cultural Representation of Contemporary India” an attempt was made to map the images of India as Dalrymple and Tully represent in their texts. A close analysis of the texts shows that Dalrymple and Tully articulate their concerns regarding critical issues afflicting India and engage
themselves with the matters close to the common masses through an insider’s perspective. They very lucidly capture the issues of caste, unemployment, gender, politics, child marriage, widowhood, sati, the plight of farmers etc. There are insightful references to the underlying communal and caste tensions prevailing in India. Both the writers take up sensitive gender issues that have been a persistent presence in the Indian socio-cultural matrix. But it needs to be pointed out that both the writers have glossed over the realistic contemporary situation of the empowered and agential women as well as the endeavours being made to provide greater opportunities, education and quality of life to women in India. Therefore, it can be said that the images of women produced in their travel writings are not inclusive and comprehensive.

Within the backdrop of modernization, Dalrymple and Tully juxtapose the binary images of the urban and rural India, the developed metropolitan cities with the still traditional villages of India, the transformed and the transforming India and foreground the changes that Indian culture has undergone. They bring forth intriguing aspects of India’s past and present but are critical of the excessive western impact on the Indian culture. They establish that India’s pluralist traditions, heterodox philosophical thought and religions still form the core of the socio-cultural fabric despite dynamism in Indian society. Tully specifically disapproves of the Indians’ drift away from religion. He is critical of both the colonizers and the Indians who have not been able to decolonize their minds.

In the chapter entitled “Narratology” their texts have been analyzed in the discursive framework of polyphonic-ethnographic writing, dialogism and intertextuality. The polyphonic expression in their texts is created by combining the authorial voice with varied articulations from the past as well as the present and their interactive role as an observer and participant in recording cultural traditions and social customs has been examined through textual analysis of their writings. Dalrymple’s and Tully’s interest in the social, cultural, political world of India finds expression through the polyphonic-ethnographic mode and the textual analysis reveals that the narratives are structured in segments so that they are expository, interpretive and dialogic in turn.
To conclude, it can be said that Dalrymple and Tully exhibit a judicious mix of journalism, ethnography, religion, culture and history. They foreground India’s pluralist traditions and the spirit of assimilation and acculturation despite factions. The images of India as produced in their travel writings appear realistic and distanced, though they have exercised their prerogative as writers to choose what they want to write about. Despite their British identity, they show a deep understanding of Indian ways and culture and therefore, map its dynamism in the wake of modernization along with enigmatic and palpable reality of orthodoxy, lively traditions and co-existence. Dalrymple and Tully perceive India both as insiders and outsiders and exhibit the spirit of assimilation and syncretism.

Within the limited scope of the present study, a sincere effort was made to examine the images of contemporary India in the selected travel writings of William Dalrymple and Mark Tully. It is hoped that the present study would be relevant and useful for further research in this area.