

**CHAPTER I : INTRODUCTION**

**1.1 M.M. Kaye : An Introduction**

**1.2 Brief History of Anglo-Indian Fiction**

**1.3 Brief History of the Revolt of 1857**

**1.4 Shadow of the Moon : An Outline**

## CHAPTER 1

### 1.1 M.M. Kaye : An Introduction

Mary Margaret Kaye, one of the significant Anglo-Indian writers, was born on 21<sup>st</sup> August, 1908, in Simla and lived for most of her life in India. Kaye had very strong ties with India as her grandfather, father, brother and husband served the Company Raj. She was the descendant of Sir John William Kaye, who wrote the accounts of the Indian Mutiny of 1857. Her father, Sir Cecil Kaye, was the Head of the Criminal Intelligence Department in India. M.M. Kaye completed her education in England. After her schooling she returned to India, and married a British army officer, Godfrey John Hamilton. It gave her chance to visit some British ruled countries like Kenya, Zanzibar, Cyprus etc. Her visits and stays in different countries resulted into the creation of some historical and detective novels which are as follows :

#### HISTORICAL NOVELS :

Shadow of the Moon, Messner, 1956, enlarged edition, St. Martin's, 1979.

Trade Wind, Coward, 1963, revised edition, St. Martin's 1981.

The Far Pavilions, St. Martin's, 1978.

#### MYSTERIES :

Death Walked in Kashmir, Staples Press, 1953, republished as Death in Kashmir, St. Martin's 1984.

Death Walked in Berlin, Staples Press, 1953, republished as Death in Berlin, St. Martin's, 1984.

Death Walked in Cypress, Staples Press, 1956, republished as Death in Cyprus, St. Martin's, 1984.

*(Under name Mollie Hamilton)*

Later Than You Think, Coward, 1958, republished as Death in Kenya, St. Martin's, 1983.

House of Shade, Coward, 1959, republished as Death in Zanzibar, 1958, republished as Death in Kenya, St. Martin's, 1983.

Night on the Island, Longmans, Green 1960, republished as Death in the Andaman, St. Martin's, 1984.

Six Bars at Seven, Hutchinson, and Strange Island, Thacker.

#### JUVENILES

*(Under name Mollie Kaye)*

Potter Pinner Meadow, illustrations by Margaret Tempest, Collins, 1937.

(Self-illustrated) The Animal's Vacation, New York Graphic Society, 1964.

Thistledown, Quartet, 1982.

The ordinary Princess, Doubleday, 1984.

Black Bramble Wood, Willow Withces Brook; and Gold Gorse Common, Collins.

#### OTHER

The Far Pavilions Picture Book, Bantam, 1979.

(Editor) Emily Bayley, The Golden Calm : An English Lady's Life in Moghul Delhi, Viking, 1980.

It is well known that in 1498 British came to India as traders, and in the course of time became rulers. A political hold over the Indian subcontinent was a must for them to protect their trade and commerce. For industrialized England a large colony like India was not only a market but also a big supplier of raw material. Though India was an alien country for the British in the 19<sup>th</sup> century, in the 20<sup>th</sup> century many of them came to regard India as their own country. India had become inextricable part of their life. M.M. Kaye represented this class of the subjects who were torn between two heritages – British and Indian.

There were so many British men and women who were born in India. They were closely associated with the Indian ayahs and Indian servants in their households. Since their birth they had breathed the Indian air and had been brought up amidst the Indian culture and environment. Some of them could even speak Hindustani with an idiomatic fluency, as Kaye could do. Some British families had established permanent bond of relationship with Indian nobility by marriage. Naturally these British subjects of the 20<sup>th</sup> century had great respect and deep love for this country. M.M. Kaye also nursed tender feelings for India and had expressed them in the following lines :

Admittedly I had often thought how pleasant it would be to be able to marry into one of the Indian families whose children had been my friends and playmates, and be accepted into their close-knit, loving, bickering, clannish family circle.<sup>1</sup>

This clearly indicates Kaye's strong attachment with India. Her children were also born in this country. So she could not keep herself aloof from the land of her birth and kept on her visits to India even after the Indian Independence. In her autobiography Kaye mentions that whenever she recollected the past and remembered India, she found herself not only among the Indians but found at 'Home' :

In the late autumn of that year, A.D. 1927 of blessed memory, we made ready to sail for Calcutta on the S.S. 'City of London'. Oh joy, oh rapture! we were actually going back to India ! I was going home ---- home ---- home !<sup>2</sup>

M.M. Kaye is well known for her historical novels. Previously a successful juvenile writer, she set it aside to concentrate on the historical novels. M.M. Kaye wrote The Far Pavilions, which has been compared to Gone With the Wind. The novel tells us the story of a young British boy, Ash, who is orphaned, then brought up as an Indian and a Hindu and then he is sent to live with his aristocratic relatives in England when his parentage is finally revealed.

After some time, he returns to India as a soldier and finds himself torn between two heritages. Kaye's another historical novel Trade wind, which is set in Zanzibar, also examines two cultures in conflict.

Shadow of the Moon is the third and important historical novel by M.M. Kaye. It deals with a very important historical event in modern Indian history, i.e. the Rebellion of 1857. The novel is dedicated to Sir John W. Kaye, who wrote a history of the Indian Mutiny, and to other close kin. It is the story of Captain Randall and his superior's wife, Winter de Ballasteros, who are thrown unwillingly together in the struggle for survival, during the dark days of the Mutiny. In this context, the Times Literary Supplement reviewer comments :

Shadow of the Moon is an unbiased picture of India at the time of mutiny, emphasizing that not only the policy of the Company but in addition the personal failings of many of its servants gave the sepoys of Bengal army an excuse for betraying their allegiance. The events of war are clearly described and the author makes the point that British garrisons in every station were hampered by the presence of women and children, who must be protected even if their protection immobilized a possible striking force.<sup>3</sup>

All the three novels mentioned above give readers a detailed look at life in colonial India. Allen J. Greenberger is right when he points out Kaye's importance as a historical novelist.

Most of the authors infact favourably disposed to the historical Empire and this looking backward and what they thought had been better days added further depth to their melancholy attitude. In the era of doubt there were virtually no historical novels. The authors of this era were for too concerned with the problems of the present to write about past. In the post-1935 period historical novels reappear, as literary men look backwards rather than forwards. ... Mary Margaret Kaye looks back with pride on the long relationship of her family with India.<sup>4</sup>

Critics most often point to Kaye's comprehensive vision of the nineteenth-century India as the key to her successful novels. Kaye saw and smelled India, and as she possessed a gift for narrative, she made her readers do so. A 'New Yorker' writer concurs that Kaye is, "a topnotch storyteller and historian; ... she holds the reader in thrall".<sup>5</sup>

### 1.2 Brief History of Anglo-Indian Fiction :

The British people, during their prolonged stay in India from 1498 to 1947, had established strong and permanent bond of relationship with India and her people. When we look at this long cherished relationship, we find that thousands of British were born and brought up in this country and though they strove to regain their English roots, by their occasional visits to their motherland, they found it difficult to shake off the influence of India on their mind and heart. British were thus subject to the influence of two far different cultures and civilizations. This amalgam of two different cultures gave rise to the vast body of literature which is called the 'Anglo-Indian Literature'.

This unique branch of English literature is strongly marked by Indian colours. Some scholars and critics have tried to define Anglo-Indian literature from different points of views. For instance, E.F. Oaten says :

Anglo Indian Literature, as regards the greater part of it, is the literature of a comparatively small body of Englishmen who, during the working part of their lives, become residents in a country so different in every respect from their own that they seldom took root in its soil. On the contrary they strive to retain English in thought and aspiration ... Anglo Indian literature, therefore, is for the most

part, merely English literature strongly marked by Indian local colour.<sup>6</sup>

Referring to the definition, it can be said that Oaten has not given the clear-cut distinction between Indo-Anglian and the Anglo-Indian Literature. Bhupal Singh, the Indian scholar of great distinction, has also tried to define the term Anglo-Indian Literature in the following words :

Broadly speaking it (Anglo-Indian fiction), includes any novel dealing with India which is written in English. Strictly speaking it means fiction mainly describing the life of Englishmen in India. In a still narrower sense, it may be taken to mean novels dealing with the life of Eurasians who now prefer to be called Anglo-Indians.<sup>7</sup>

Both these definitions not only disregard the complexity of the process of acculturation involved in these writings but also ignore the historical dimension this literature has. Besides, it includes different set of writers as Anglo-Indian writers. According to Oaten it is literature written by Englishmen living in India, giving a strong local colour to their writings. And Bhupal Singh widens the definition to include Eurasians meaning to English as well as the German, the French and also the Asians.

For John A. and Leena Karkala, Anglo-Indian means a person of Eurasian origin. For them Anglo-Indian Literature, from British point of view, has been literature produced by Englishmen, while on active service in India, but essentially recounting their Indian experience. It also includes literature produced by British citizens born in India and for some time lived in the same country, but who essentially remained British in their way of life and attitudes.<sup>8</sup>

According to Allen J. Greenberger, the term Anglo-Indian literature refers to the literature written by Englishmen in India. Anglo Indian Literature, as I refer to, it is the literature created by British men and women, to show their concern and understanding of India, during their imperial service in this continent. The works in Anglo-Indian Literature had been products of some leisure time which the writers could get during their official leave or even after their retirement. Many of the books were published in England, due to the lack of facility in India and mainly because it was written by British writers and addressed to the readers of their own race.

Initially Anglo-Indian literature was the literature full of travelbooks and stories of adventures. The closing years of Warren Hastings' Governership saw the real birth of Anglo-Indian Literature. Lord Macaulay, during his four years stay in India, recommended the English language as a medium for all higher education in India. Some Indian reformists like Ram Mohan Roy, advocated the need of English learning for the Indians. In addition to that several British officers in the Army and Administration gave up their services and devoted themselves to education and literature. The first half of the 19<sup>th</sup> century witnessed the birth of Anglo-Indian fiction in proper sense, which is one of the vigorous branches of literature. Generally it is supposed that the tradition of Anglo-Indian fiction begins roughly from 1890.

According to Allen J. Greenberger, the authors of Anglo-Indian fiction fall into three periods. \_\_\_\_ The Era of Confidence; 1890-1910, The Era of Doubt;



1910 - 1935, and The Era of Melancholy; 1935-1960. The writers in the first period, The Era of Confidence, represented the image of a confident and secure Empire. These authors believed in their position as rulers and treated Indians as subordinates. In the second period, The Era of Doubt, writers had expressed the common feeling of doubt and also mentioned the loss of confidence in their writing. For the writers of the third period, The Era of Melancholy, the Empire was dead. The position of the Empire in India was no longer a living question. Instead of the position of the Empire they were interested in the personal position of the British in India. India was no more an alien country for them. For many of those, it was birthplace and for thousands, as ashes of their forefathers had been mixed with the dust under their foot, the country had become the place of pilgrimage. M.M. Kaye belongs to this third period and shows her close concern and deep love for India, in her novels. The major development of the novel form took place from 1890 and during the three decades following this year, as there was the emergence of women authors of light fiction.

Mrs. Fanny Penny, the first of the early romance writers, depicts the life, struggle and service of the European and American missionaries in India, in her novels. Mrs. Penny's The Outcaste (1912) is the story of Ananda, who is a converted Christian. Ananda, who is deserted by his friends and relatives, has to face several problems and passes through several hazards. The social hatred, created due to the conversion policy of the mission, is skilfully portrayed by the

novelist. Her important works are The Mixed Marriage (1903), The Rajah (1911), The Swami's Curse (1922) etc.

According to the British, in their early contact India was the sun-baked, diseaseful country of snake-charmers. They thought and found everything mysterious. This attitude and theme of horror is the chief concern of Mrs. Alice Perrin's writings. Her major works are East and Suez (1901), The Row of Silence (1920), Government House (1927) etc. Most of her novels deal with the British social life in India.

The third novelist of the early romancers, is Mrs. B.M. Croker. Her novel, A Family Likeness : A Sketch in the Himalayas (1901) bears the story of an English lady - Juliet, who, while collecting sticks for a fire, meets a Fakir, who wants to use the girl as a sacrifice for the god in a ruined temple. Her other important works are Someone Else (1885), The Happy Valley (1904), In Old Madras (1913), The Pagoda Tree (1919) etc.

Maud Diver is another novelist of great distinction. She is known for her sympathetic study of the Indian princess, Royal India. In her novels she shows her deep sympathy towards the Englishmen in the various military stations. Her uncle, Henry Lawrence, who served as the Commissioner of various districts, was one of those few British officers who were loved and respected by the Indians. Her major works are : The Great Amulet (1908), Desmond's Daughter (1916), Lonely Furrow (1923).

Flora Annie Steel occupies an honoured place among all the novelists of Anglo-Indian Literature. She took interest in the women's education in India and had an opportunity to serve with Kipling's father. For most of the time during her stay in India, she lived in Punjab and wrote a novel, From the Five Rivers (1893). Her other novels are Voices in the Night (1900), The Adventures of Akbar (1913) etc. She left India in 1889, but she returned to India in order to do research for her mutiny novel, On The Face of The Waters. James Douglas, the hero of the novel, wanted to put stop to the false rumours. He suggested to thrash those people who were industriously circulating the story of bone dust flour and such other rumours. He thought that the British were in 'a blink funk'. Edmund Candler is another writer of great merit. His famous novels are The Testimony of Bhagwan Singh and Siri Ram, the Revolutionist. His novel Siri Ram, originally thought to be a memoir by an Indian, caused great debate in England.

Rudyard Kipling, who was born and brought up in India, is regarded as the most influential British author to write about India. He worked as a journalist in India and won the Nobel Prize for Literature in 1907. His works, for the first time in English literature, made India a major theme. As an Anglo-Indian novelist, he is known for his works, Naulakha (1892), Kim (1901), and two volumes of short stories.

E.M. Forster's A Passage to India (1924) is a landmark in the history of Anglo-Indian fiction. It deals with the problems, which arose out of the concern of two different cultures, the English and the Indian.

Though there are several other writers who have written about India, it is only Paul Scott, who has made significant contribution to the body of Anglo Indian Literature. His The Raj Quartet is regarded as a seminal contribution to the post-colonial Anglo-Indian Literature.

As it is mentioned earlier, M.M. Kaye was one of those authors who had witnessed the downfall of the British Empire in India. As her father, brother, uncle and her husband, all served the Raj, she had ample opportunities to visit several states and countries. She was the author of a number of detective novels, which deal with the theme of death. She is known for her famous and much appreciated novels, The Far Pavilions and Shadow of the Moon. In her writings she has tried to portray India, as an insider. She is different from others because she felt for Indians and wrote with the involvement as an Anglo-Indian. It is important to note that she represented the Era of Melancholy (1935 to 1960) when the British were packing up. In fact the Empire was of no importance to those who were born and brought up in the same country. They did not want to part with India, as they had been closely associated with Indian culture and people. They experienced strange emotional conflict because on the one hand they had deep love and sympathy for the freedom fighters but at the same time they could not easily extricate themselves from their identity as the Englishmen

and as the oppressive rulers. They were struggling to remain British in spirit but being born and brought up in India they could not shake off their Indianness. The mixed feelings of this generation of the Britishers are successfully depicted by Kaye in Shadow of the Moon. It is the story of Winter, the heroine, who falls in love with her husband's assistant - Alex Randall. The history of the war of 1857, provides a suitable background to the plot of the novel, and makes the novel a story of war and love. So the study of this novel becomes important to assess the attitude of the new generation of Kaye.

### 1.3 Brief History of the revolt of 1857 :

As the novel deals with the historical event of the 1857 revolt, it is pertinent to have a brief overview of the history of the revolt. At the close of the fifteenth century, i.e. in 1498, Vasco de Gama discovered the sea-passage to India. He was followed by his countrymen and then by the Dutch. The British came to India in 1498, for the first time. On the 30<sup>th</sup> December, 1600, Queen Elizabeth granted permission to the East India Company to start trading in India. Though they began as traders, in the course of time they established their political rule over the country. During those days, the country was a conglomeration of constantly bickering and warring small kingdoms. The British took advantage of this, playing one princely state against the other to gain political power. The battle of Plassey, which took place in 1757, between the British and Siraj-ud-dawla finally ended this conflict establishing absolute power of the British over this country.

The victory of British in the battle of Plassey laid the foundation of their political rule in India. However, a hundred years of the Company Raj in India was shaken by the nation wide revolt of 1857. The uprising was not a sudden outbreak, but it was the result of a wide-spread discontent against the British , since the Company's establishment in India.

During 1799, Lord Wellesley, who was the then Governer-General of India, wanted to annex the great province of Oudh to the British Empire, as it was the central place of India. The rich Nabob of Oudh had men, material and money, but he had not been able to organise his own army. So he used to rely on the British troops for the internal and external requirements of his state. To bring about this annexation of Oudh, Lord Wellesley first wanted to entrap the King and consequently the state, by making him economically weak. So he made him pay seventy-six lakhs of rupees for the upkeep of the British troops. The Nabob declared his inability to meet any further demands on his treasury. This was what the Governer-General had expected. He told the Nabob, since he could not pay in cash, he could pay in money's worth, as he had very rich land. In 1835, the Court of Directors of the Company ordered Colonel John Low to effect temporary assumption of Oudh.

Nasser-ood-din Hyder, the king of Oudh, died in July 1837. There was no direct heir to the throne after him, so there arose the problem of succession. The Company had already refused to sanction the Indian custom of adoption.

In 1838, the Tripartite-Treaty was entered into between Ranjit Singh of Punjab, Shah Shoojah of Aphghanistan and the British Government. Next year, in the last week of June 1839, Ranjit Singh the Lion of the Punjab, died which was the beginning of the end of the Punjab as an independent state. After ten years of Ranjit Singh's death, on 12 March, 1849, Shere Singh, the King of Punjab, submitted himself with his men to the British Government, and Punjab was annexed to the British Empire in March, 1849.

Lord Dalhousie, who became Governor-General of India in 1848, had already annexed the states of Satara, Zhansi, Karnatak and Oudh. The long cherished dream of the annexation of Oudh, came into reality in 1856.

Due to the expansionist policy of the East India Company one after another all the small states and Zamindars lost their power. Under the pretext of maladministration or by refusing to sanction adoption, Lord Dalhousie annexed several states to the Empire. This high-handed action created widespread discontent against the Company. The dispossessed princesses were looking for an opportunity to rise against the British. This discontent was fanned by the reformist laws being passed by the Company Government. It had passed acts like ban on Sati at the behest of the reformers like Raja Ram Mohan Roy and it encouraged widow-remarriages. It also forced the Indian sepoys to cross the ocean, which offended the religious feelings of orthodox Hindoos. They took it as religious interference of the Company and assisted the rebels in the uprising.

Indian soldiers, serving in the British army, were dissatisfied with the military policy of the Government. The company had introduced the new long ranged rifles, called Enfield, to the sepoys. The news spread among the soldiers that the cartridges used in these rifles were covered with the fat of cows and pigs, and this cover had to be removed with their teeth. They believed that the greased cartridges were purposefully introduced to them to break their caste, and to convert them to Christianity .

In response to the story of caste-breaking cartridges, it was 7<sup>th</sup> Regiment of Oudh irregulars, which broke out at first, on 2<sup>nd</sup> May, 1857. Mangal Pande, a sepoy from Barrackpore gave vent to the regiment's discontent among the Indian soldiers. He fired at the British officer on 29<sup>th</sup> March, 1857. He was then arrested and hanged thereafter. His martyrdom inspired the Indian soldiers.

On 20th March, 1857, Henry Lawrence was appointed Chief Commissioner of Lucknow, i.e., Oudh province. Dandu Pant or Nana Sahib, Rajah of Bithoor, was the mainspring of the rebellion there. The Company had refused to give him the ex-Peishwa's retiring pension, so he decided to take active part in the rebellion and plotted conspiracy to drive out British from India. In this connection he visited several places like Delhi and Lucknow.

Henry Lawrence, disarmed the 7<sup>th</sup> Regiment . His act was imitated by the officers like Colonel Carmichael, who ordered the parade in Meerut on 9<sup>th</sup> May, 1857, but failed to gain the confidence of the regiment. The entire Meerut



regiment marched to Delhi on 11<sup>th</sup> May, 1857. They made contact with Ghazi-ood-din who proclaimed himself the Emperor and declared restoration of the Moghul Empire. Sepoys from the Meerut and Delhi regiments together started the work of destruction. They started killing Europeans, including women and children. There was a magazine, full of ammunition, at Delhi. It was guarded by few British officers, but when the time came, they preferred to blow it up.

Public slaughter of the Europeans not only occurred in Delhi, but also in Zansi and on 27<sup>th</sup> June 1857 at Cownpore. Henry Lawrence, was killed in the shell explosion on 4<sup>th</sup> July, 1857. This rebellion was quelled when Delhi was recaptured by British on 19<sup>th</sup> August, 1857, but they had to pay a very high price for it, as the inflamed mutineers had not spared even the life of their beloved officer-Nicholson. On the 30<sup>th</sup> June General Havelock took command and reached Lucknow on 25<sup>th</sup> July 1857, insuring the fall of the restored Moghul Empire. Once again The Red Fort came under the Union Jack. The nation wide revolt had failed badly. The rebels' dream to drive out British from India dissolved like a child's sandcastle when the tide comes in. The story of Shadow of the Moon takes place on the backdrop of these nationwide struggle marked by gory happenings.

#### 1.4 Shadow of the Moon : An Outline

Winter de Ballasteros, the heroine, was the orphan daughter of an English heiress and a Spanish aristocrat. Born in Lucknow and brought up in England, she was betrothed at the tender age of eleven to her distant relative, thirty seven year/old Conway Barton. He was appointed the Commissioner of Lunjore. When the time came to claim his bride, he was so broken down by drink and debauchery that he could not face the journey to fetch Winter from England. Instead he sent his handsome, upright and courageous assistant Alex Randall.

Alex, who knew Conway as a careless administrator and an unworthy person, tried to dissuade Winter from getting married to Conway. But, instead of paying heed to his persuasions she misunderstood Alex and imputed wrong motives to his sincere feelings. After some days they started their journey to India. One day, when all the passengers were standing on the deck, an Indian was reported to be fallen into the sea. Alex immediately jumped into the sea and saved his life. The man, he saved was Kishan Prasad; who was educated in England and was a patriotic Indian, desiring the fall of the Company Government in India.

Winter, immediately after her arrival in India, started her journey to Lunjore via Delhi with her companion Mrs. Abuthnot. Alex prefered to take a different route to reach Lunjore. One day, Niaz the assistant of Alex informed

Alex that the secret meeting of the freedom fighters was about to take place near Khanwai. Alex decided to attend the meeting in disguise. Only those who knew the code-word 'a white goat for Kali' were admitted to this secret meeting. Alex attended the meeting and saw the four year old European child sacrificed to the goddess before his eyes. The blood, flowing from the throat-cut was accumulated in a pot and thereafter mixed with the flour in order to make chuppattis. These mysterious chuppattis were distributed to all the members and they were asked to send them in all the directions, in order to spread the message of the planned rebellion. Alex, promptly reported the serious event he had witnessed to Conway but he did not pay attention to it.

Winter, on her way to Lunjore, met her cousin Ameera. After several days of tiring journey she reached Lunjore. When she entered the Residency, she was shocked to find her betrothed - Conway, sleeping in the bed with a house maid. Conway, shrewdly made an immediate arrangement for the marriage and Winter married Conway within an hour or two after her arrival. Thereafter she started thinking that she had committed a grave mistake by getting married to Conway, but she knew that what was done could not be undone.

One day, Niaz came to Alex with the Kotwal of Jalodari, who informed him about the mysterious spread of chuppattis in the province. Though the countryside appeared to be quiet to the British, it was alive with a number of rumours. For example, the stories of the bone dust flour and of the greased cartridges were discussed by the people with great interest and industriously

circulated among all the sepoys. These sepoys were convinced that these cartridges were specially designed to break their castes. In addition to it, the general prophecy, which was announced in 1757 and which predicted the eventual fall of the Company in 1857, added fuel to the flames.

The country was teeming and throbbing with the secret activities of the revolutionaries and the discontented princes like Nana Sahib. The company had already annexed several princely states to the British Empire, by denying sanction for adoption. The Indian sepoys had determined not to touch the cartridges.

On this background the terror of the nationwide rebellion broke out in Mirat first. The excited sepoys attacked the Europeans, shot their officers, and after firing the town and slaying every English lady and even child they could find, went off to Delhi. There they approached Bahadur Shah who proclaimed himself the King of Delhi. Delhi was snatched from the hands of the British in an hour. The bungalows of the British officers were burnt to ashes. At some places Indian servants in the British households sacrificed their lives in defence of the men of an alien race, Calcutta was filled with panic in those days, as telegram after telegram, message after message, brought the news of disaster. Henry Lawrence, the old Commissioner of Lucknow, disarmed the local regiment.

In Lunjore city the rebellion had already broken out. A swaying, yelling crowd of the rebels could be seen in front of the Residency. All the Europeans

were kept safe in the Residency, as a part of precautionary measures. When the mutineers entered the gate, all the Englishmen started running helplessly like panic-stricken animals. Some tried to hide themselves behind the closets, cupboards and even under the beds.

Winter saved herself escaping with Lou Cottar, and seven months pregnant Lottie Abuthnot. She took shelter, in the ruins of the Hiran Minar, in the neighbouring dense jungle. Niaz took his last breath while fighting with the men of his own kind. Alex buried the dead body of his close friend, by following the Muslim ritual for funeral.

Alex paid clandestine visits to the neighbouring villages in order to get some information. One day, he paid a secret visit to the Residency and found that Conway was dead. Lottie was nine months pregnant and no one in the Minar, including Alex, had knowledge of midwifery. One fine morning Lottie gave birth to Amanda and passed away immediately after the childbirth. Alex stole a goat in order to get milk for Amanda.

One day he found the jungle on fire and so they all were forced to cross the deep river with the goat and Amanda. A few days later, they all were caught by the rebels and kept in a mud wall house with some other British captives. They were then shifted to some city and were kept in a big house. To winter's surprise, it was the Gulab Mahal and she was in Oudh. Amcra's husband Walayat Shah reluctantly agreed to shelter them in his house. Infact he

would have been glad to see them dead as the British had annexed Oudh to the Empire. Some of the captives preferred to leave the *Mahal* but after that they all were stopped, questioned and hanged by the rebels.

Winter married Alex at night, in Gulab mahal. Fortunately for them Mr. Dobbie, the clergyman, was also present there as one of the fugitives. Alex left the palace after spending a couple of months with Winter, and went to Lunjore. Outside the compound wall of Gulab Mahal, the whole Oudh was in a ferment. Delhi was still in the hands of the mutineers. There had been trouble at Agra. It was rumoured that the troops had mutineered at Allahabad also. But one day the news came that the British had won the battle of Badli-Ki-Sarai and were marching towards Delhi. Nicholson himself was riding for Delhi. General Havelock's army too was on the border of Oudh. General Outram had also arrived with an additional relieving force. The Red Fort at Delhi once again came under the Union Jack. Thus, Bahadur Shah's soap-bubble dream of Moghul empire vanished with the fall of Delhi.

One day Dasim Ali, a relative of Ameera, told Winter that there was a sahib again in Lunjore, who had brought back order to the district. But there was no message from Alex. Behind the walls of Gulab Mahal, Alex's son was born to Winter.

Several months passed but Winter did not receive a single message from Lunjore. People, in the absence of Winter, started saying that if her husband was

alive he would have sent a word for her. He must be dead. But Winter did not believe it. She hoped some day Alex would come back to her as she had come to Gulab Mahal.

One day she heard some murmur and voices in the passage. Then someone lifted the heavy curtain of her room and appeared before her. It was Alex Randall.

As the plot of the novel is woven against the background of the major historical event of the 1857 rebellion, it is pertinent to consider Shadow of the Moon as a historical novel.

## NOTES AND REFERENCES

1. M.M. Kaye, Sun in the Morning (London : Penquin Books, 1992), p. 435.
2. Ibid., p.435
3. Times Literary Supplement, Friday, April 19, 1957, Fiction - I, Column II, P.237.
4. Allen J. Greenberger, The British Image of India, (London : OUP, 1969), p.208.
5. Anon. Contemporary Authors, New Revision Series, Vol.-24, p.261.
6. E. F. Oaten, A Sketch of Anglo-Indian Fiction (London: Kegan Paul , 1908), p.1.
7. Bhupal Singh, A survey of Anglo-Indian Fiction, (London : OUP, 1934), p.1.
8. John A. Leena Karkala, Bibliography of Indo-English Literature, (Delhi : Nirmala Sadananad Prakashan, 1974), pp. 4-5.