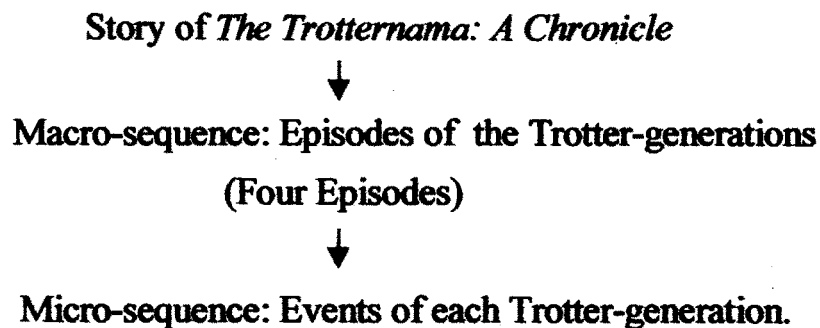NARRATOLOGICAL ANALYSIS OF
THE TROTTERNAMA: A CHRONICLE

STORY

Events

The Trotternama: A Chronicle is a set of events about the Anglo-Indian Trotter family. It is a story of 200 years of the Trotter family. Beginning with the first Trotter-generation of Justine Trotter, the story of The Trotternama: A Chronicle ends with the last Trotter-generation of Eugene Trotter producing a convincing account of essential leaps from series of events to an underlying theme of 'history of the Trotters'. In the story of The Trotternama: A Chronicle, events about the Trotter family change from one state to another to form a uniform structure of the story of trotters. The structural description of The Trotternama: A Chronicle shows how events combine to produce micro-sequences, which in turn combine to get macro-sequences towards the production of the complete story spanning seven generations of the Trotters family. For the convenience of analysis, micro sequences could be 'events' and macro-sequences 'episodes'. In this way, the story of The Trotternama: A Chronicle is structured as:

Story of The Trotternama: A Chronicle

↓

Macro-sequence: Episodes of the Trotter-generations
(Four Episodes)

↓

Micro-sequence: Events of each Trotter-generation.

The Trotternama: A Chronicle can be divided thematically into four macro-episodes each emerging from interrelations with constituent events of the story. The macro-episodic structure begins with a story of the first Trotter, Justine Trotter and ends in a story of the Chosen Trotter, Eugene Trotter. The genealogical structure of these episodes is vertical as 'one by one' with horizontal elaboration of micro events of each episode. The story takes place in and around fictional space of the Trotter family chateau, San Souci founded in eighteenth century by Justin Trotter.

The story of *The Trotternama : A Chronicle* is a story of people from different communities coming in contact with one and another and getting transformed in cross-cultural communities. When Europeans and Indians came in contact with each other at the end of the 15th century, they mixed to some extent and a new community presented itself, a community today known as the Anglo-Indians.[#]

Episodic Structure

The description of the macro-episodic structure of the story with their setting in Sans Souci is as follows:

1.   **Episode I**

The story of *Trotternama: A Chronicle* opens with Justine Aloysius Trotter. His story occupies more than a third of the narrative.

Justine Trotter is a son of Miriam and Joseph Trottoire, a merchant of Lirey descended from a certain Jean Petitot. Joseph has changed his name from Petitot to Trottoire to avoid religious persecution in Geneva and later immigrated to the country of his Catholic ancestor, settled in Lirey. The legendary Great Trotter himself makes his fortune from Gunpowder, indigo and ice and takes four wives- the Muslim, Sultana of the Prophet's line and Farida Wilkinson, the German, Elise of Ceylonese Burgher descent and Rose Llewellyn. Justine Trotter grows up in the period when colonialists started their direct involvement in India in all respects. In the race for inheritance that ensues, all the wives manage to get pregnant and mother different branches of the Trotter clan. Farida marries the barber and the kahani master Fonesca and Elise, the Muslim Steward Yakub Khan whose son lays claims to a Jewish-Christian ancestry by slightly altering the spelling of his name to Jacob Kahn. The episode is set in early seventeenth century when Europeans of assorted origin made their way to India. This period of around 1761-1819 has been described as the heyday of the military encroachment. They first co-habited with and later intermarried Indian women.

2.   **Episode II**

Justin's own son, the chivalrous Mik runs away from home, becomes a Surveyor in the East India company, travels across Persia

before being enrolled as a Fireworker in the Company's army. But, the Governor- General decrees on April 21st, 1795 that

"no son of an European by a native mother shall serve in
the Company's army as an officer. Such persons may be
admitted as fifers, drummers, or farriers." (202)

Yet when rejected by British army, Mik joins Maratha confederacy but his activity is considered "treacherous." It is with Mik's generation that the Anglo-Indian identity and a racially divided society was born. Henry Louis Vivian Fonesca-Trotter, son of Fonesca and Farida fights against prejudice and ignorance and for academic freedom. He speaks naturally in couplet. Henry starts working as bookkeeper at the indigo factory and later on becomes assistant master of history and literature at Hindu College. But, he is dismissed by the management of Hindu majority. Later on he turns towards journalism. Henry dies of cholera and its Jacob Kahn who is chosen to represent the community's grievances by the Anglo-Indian gathering in Calcutta and carry its petition to the parliament. Jacob Kahn complains in the House of Lords that "we are sometimes Europeans and sometimes natives, as it suits the purpose of the Government". This episode raises the issues of conflict between religious and national allegiances, the incompatibility between custom law and civil law, the fight for equal opportunities, the plight of

minorities. Other Trotter-family members are shown as struggling to accommodate themselves in Indian cultural context with their distinctive dress codes, eating habits and tastes.

3.   Episode III

Meantime, Mik or Gipsy Trotter, the warrior and wanderer given to cavorting, has innumerable progeny. He installs a son, Charles, as heir. The child who grows up to be a painter- is reared Rose, the beautiful young girl adopted by the Great Trotter as his menage (and wife) in his old age and an illegitimate daughter of his own son, Mik. The romantic Charles Augustine Trotter is an atypical Trotter in so far as he becomes an artist and not an "artillerist" as his father would like him to be. This friendly Trotter perishes in a struggle between the Tribal indigo workers and the Sans Souci management. His life time is aptly entitled "Romance" and produces the writer Thomas Henry, a clerk in the unconvenated civil service receives Victoria Cross for his role in the Relief of Nakhlau during the Sepoy Mutiny. During the mutiny, the Anglo-Indians choose side with the British. Also, in the First World War Trotters fought on the British side but they are always not accepted as British. Thomas Henry's daughter, the pro-Victoria, marries the Protestant Charles Montague who intends to write the family history after having taken over the family name. He is, therefore, the anti-Trotter. The England-educated

eye specialist, Paul Trotter (son of Victoria and T. H. Montague) is not found respectable enough to treat European women. To recover from this hurt, he marries a domiciled European, the Belle of Banglore.

4. Episode IV

The stress continues in the years preceding independence of India. When all realize that independence is imminent, the domiciled Europeans join hands with the Trotters to lobby for their interests as an ethnic minority. Paul Trotter even comes up with a separate insular homeland for the Anglo-Indians in Nicobar that he gives up because of the ever-present danger of malaria. The decadence of Sans Souci begins with the fifth Trotter Philip Augustine, a failed priest. The sixth Trotter, Eustace, the policeman, witnesses diasporic trend of Anglo-Indian community before his tragic death in the pre-partition Hindu-Muslim riots. The concluding sections of *The Trotternama: A Chronicle* recount the gradual decline of the elegant chateau, which is simultaneous with the diminishing fortunes and insecurities of the race whose members find themselves protected but confined to clerical jobs, running the railways, the posts and telegraphs as also the lower orders of the police force. The majority struggle to distance themselves from India, claiming to be Domiciled Europeans, and many such made their escape in the early years of the century. After

independence Sans Souci is transformed in to Sungum Hotel and caters to cosmopolitan clientele. Eugene Aloysius Trotter, the seventh and the chosen Trotter succeeds in setting down the chronicle of his family for his globalized and ever-mobile posterity.
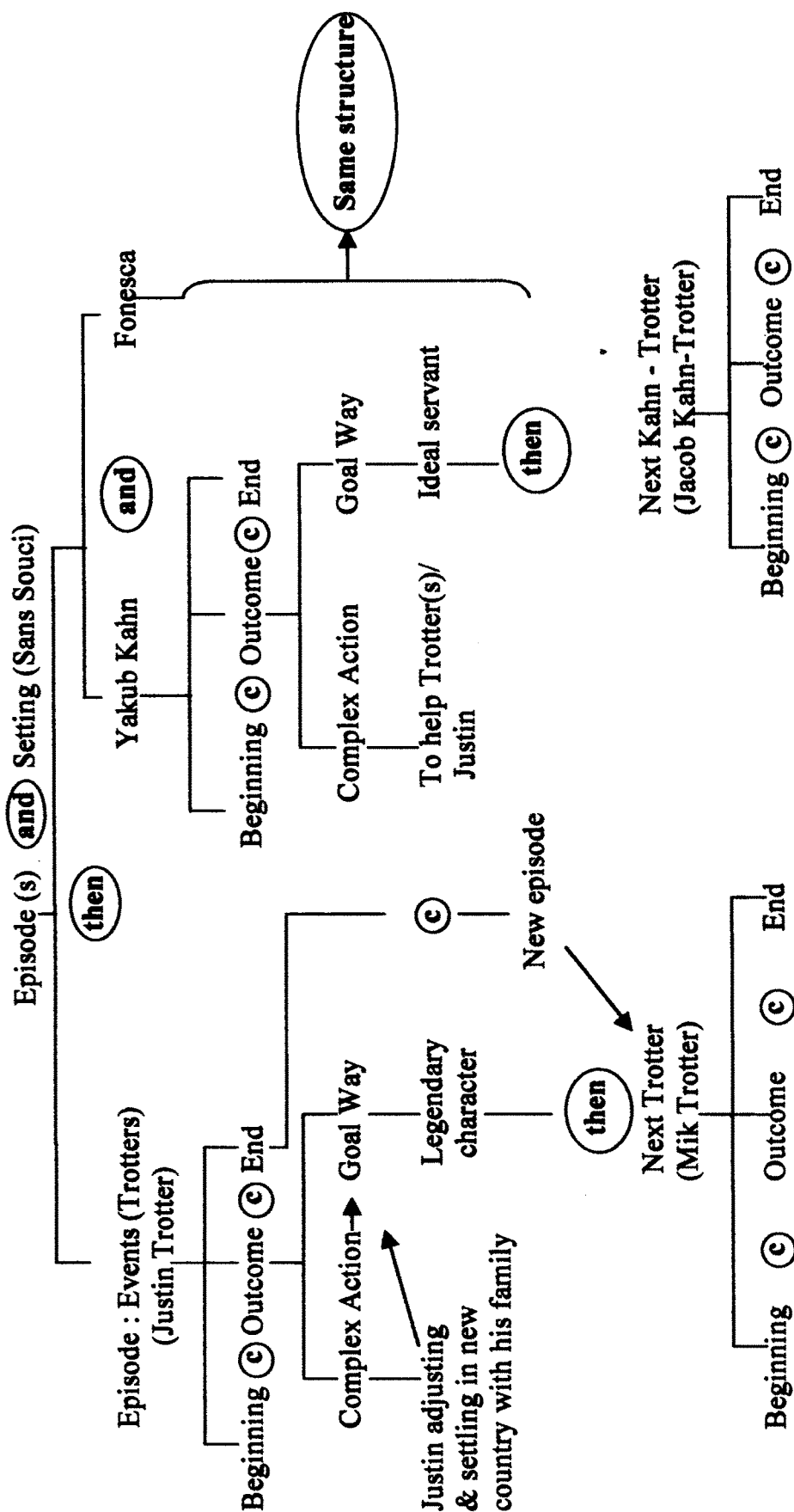
In brief, eight macro episodic constituents include following aspects of the story with setting of San Souci :

1. members of Trotter family, their direct inheritance of trotters and inter-exchange with Fonesca and Yakub's family.

2. journey of the Anglo-Indian Trotter-family through specific historical events.

3. cultural fusion.

As given above, is an extensive episodic description of the story brings out certain cohesive story structure. Now, the question is: what are the motives behind cohesion of intertwined story structure? The most basic motive of multi-episode story involves causally and temporally connected episodes. The connections can be shown in the following diagram as:

STORY

Episode (s) (and) Setting (Sans Souci)

(then)

Fonesca

Yakub Kahn (and)

Beginning (c) Outcome (c) End

Complex Action   Goal Way

To help Trotter(s)/   Ideal servant
Justin

(then)

Episode : Events (Trotters)
(Justin Trotter)

Beginning (c) Outcome (c) End

Complex Action → Goal Way

Legendary
character

Justin adjusting
& settling in new
country with his family

(c)

New episode

(then)

Next Trotter
(Mik Trotter)

Beginning (c) Outcome (c) End

Same structure

Next Kahn - Trotter
(Jacob Kahn-Trotter)

Beginning (c) Outcome (c) End

and/then : temporal
relation/connection
(c) = causal relation

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Causal and Temporal Connections

Causal connections between episodes occur solely through the embedding property of the beginning, outcome and end. Whenever episodes are causally connected, there is overlap or redundancy between beginning and end. Justine Trotter's death gives way to the next Trotter and he, in turn, gives the third Trotter. This process of presenting descendants as one after the other 'because' of the exit of early character. It means the episode of Mik Trotter has the ending embedding of Justin Trotter and the beginning- embedding of Charles Trotter. In this process, it can be seen that the 'goal'constituent of each episode plays crucial role to define episodic structure. In the story of *The Trotternama: A Chronicle*, head of Trotter generation becomes the 'goal' constituent of each episode. And, hence, structurally it could be one of the reasons of labeling this story as 'Trotternama'. Once the 'goal' constituent is determined, the structural pattern gets relatively associated with it. One more function of the'goal' constituent in the process of generation of embedded story structure is that it can decide whether or not same protagonist is maintained across the two episodes and if the relation between two goals is maintained. For example, in the fifth episode of Thomas Montagu, the protagonist is shifted from Thomas Henry to Montague, which is decided by the 'goal' constituent – Montagu of the episode.

Furthermore, the 'goal' constituent confirms three semantic functions of the episode: -

1.   the 'goal' constituent, Thomas Montagu that was 'sub' in last episode of Thomas Henry becomes the 'goal' of the episode.

2.   the goal is shifted to Thomas Montagu who achieves encroachment at San Souci.

3.   structural distinction shows that 'goal' Montagu is antagonist because his actions are 'anti-Trotter' actions.

The principle of causality works when the Trotter-family structure is developed on the basis of one's exit and other's entry with natural laws of birth and death. However, when non-Trotters are introduced in the structure, the principle of temporality is introduced. In the first episode, Fonesca and Yakub are inserted in the structure by 'then/and' connection conjoing different characters and events at the same level. An advantage of such temporality is that the focus of the story shifts from the 'goal' constituent to the subsidiary or marginal chain of events. For example, in the sixth episode of Peter Augustine, the 'goal' constituent is shifted from the Trotter-constituent to Young Paul by the temporal principle of 'and'. Or, descendants of Fonesca /Yakub events would get interrupted in the 'goal' constituent of Eustace.

The story through out the narration happens in and around Sans Souci Nakhlau. The first trotter, Justin Trotter, builds the place, Sans Souci in 18th century. It becomes land of the Anglo-Indian Trotter family. All events happen in long period of 200 years but most of them take place in Sans Souci. The story-teller attaches every part of his story and the development of the characters to Sans Souci because, for him, the Sans Souci becomes the place from where everything begins and ends as a space of the Anglo-Indian Trotters. Of course the settings change but according to the events. However, they are logically related with each other. Justin Trotter surveys up on high his at Sans Souci, his mangoes, his fields, his gardens and trees, his indigo baths... the product of his science, his parklands, groves, canal, Tank and his beloved chateau. The balloon veers towards the Nawab's capital-Nakhlau- and here he introduces this space as in Lines in Praise of Nakhlau (from Qaiyum) as,

"Who has not heard of chowk, with its heaven-embracing markets loaded with silks and incense, sugar and mangoes, its colonnade festooned with peacocks, its fragrant stairs washed hourly with crimson juices? Here, veiled pass heart-expanding women with chaplets of flowers and comely boys with languid gait. Here are bejeweled elephants and haughty eunuchs...the mouth-rejoicing gulab jamun, the tongue-delighting jalebi, the tooth-vibrating kulfi...(24)

The descriptions of the space combine not only to establish an immediate mood of what he intends to tell but it is also an urge to the reader to share it The events of the story are related as they pertain the same theme: Anglo-Indian. The general thought or idea of *The Trotternama: A Chronicle* is development of Anglo-Indian trotter generations. The theme of Anglo-Indian history plays important role as an organizational principle and makes reader to think in same way of principle.

Characters

The characters in the story of *The Trotternama: A Chronicle* is a non-verbal construct drawn from the text of narrative. These non-verbal constructs are modeled on the reader's conception of people the characters represent. Patrick O'Neill points out role of the reader in the following manner:

> "Our reconstructive activity as readers is also a complex procedure, working both from present details to absent wholes (as we progress in linear fashion from word to word of the text we are reading) and simultaneously from already fuzzily preconceived wholes which we silently modify as necessary as the details become available."[1]

The Trotternama: A Chronicle has characters-centered story structure. The characters are drawn from different periods of history

and so are the actions either anterior to simultaneous with or posterior to the characters and each other. In Greimas' term, the core 'actants' in *The Trotternama: A Chronicle* are eight as focused by the author. To name them, Justine Trotter, Mik Trotter, Charles Trotter, Thomas Henry, Theobald Montagu, Peter Augustin, Eustace and Eugene Trotter. The destiny of action of the story starts with Justine Trotter,

> "A glistening globe, he greets the world, like all great man from Akbar to Zoroaster, with a laugh... Young Justine, roaring all the while, tears off his caul and seizes the medical finger with grip the doctor will never forget" and at last, chronologically story ends with Eugene Trotter's action where "he enters the world with a laugh, like Akbar, like Zoroaster, like the Great Trotter (that he is)". (113)

The characters through action and not action through characters shift the story towards certain semantic transformation as Barthes writes,

> "To read is to struggle to name, to subject the sentences of a text to a semantic transformation." [2]

Actor	Thematic Relation of the actor
Justine Trotter	Legendary actor of story/Glorious past
Mik Trotter	Kindness/bravery
Charles Trotter	Efforts for getting status
Thomas Henry	Existential struggle
Montagu	Encroachment of non-trotter at Sans Souci
Peter Augustin	Failure
Eustace	Diasporic developments
Eugene	Futuristic Placements.

The charted actors are,

"relatively stable or abiding personal quality' of 'struggle to name' that can be seen metaphorically, as vertical assemblage inter-secting the syntagmatic chain of events that comprise the plot."[3]

In this process of story making where character develops to produce certain action. Todorov calls such narrative as psychological novel "in which all the events contribute to the composition of character." [4]

The abstraction of the character traits and their actions are not immediate as given in the chart. However, each episodic macro

structure involve relative structures of micro events to produce integrate semantic conclusions. For example, the microscopic structure of the episodic events as given below, the first episode could be structured as :

Episode I of Great Trotter	Thematic Conclusions
Micro-events Justine——Sultana	European adjustment Indian and Vice a versa.
Justin——Fonesca and Yakub	Colonials' establishments.
Justin——Mik	Father and son/first Anglo-Indian offspring of story.

Then, all the episodes of *The Trotternama: A Chronicle* could be charted as follows :

Episode	Micro-event	Thematic Conclusion
II	Mik----Indian princes	Struggle for Anglo-Indian settlement,
	Trotter---British empire	British attitude, racial discrimination
III	Charles Trotter	Anglo-India educationists
	Henry Louis	Community leadership
	Jacob Kahn	
IV	Thomas Henry	Result of policies of Sepoy Mutiny
	Phillipa	Mutiny influences
V	Montague	Participation in National freedom
	Alex Trotter	movement
VI	Peter Augustin/Sulekha/	Anglo-Indian in national movement/dual policies
	Young Paul	Struggle for rights in independent india
	Sucheta	Britishers' role in the new context
VII	Engene/2 Timothy	Post independence/modernization

The characters in *The Trotternama: A Chronicle* are drawn on the basis of the author's perception of Anglo-Indians. The characters represent their Anglo-Indian counterpart.[5] The story occupies more

than a third of the narrative and whose character is inspired by the life of an unusual mercenary, Caude Martin, a Frenchman who began his life in India first with the French and then in 1763 with the East India Company, but ended it as a polymath, and a Major General. He represents the beginning of the history of Anglo-Indians when Europeans were motivated to have marital or extra-marital contacts with Indian women. The Great Trotter informs his mother that it the East India Company even paid the "sum of one pagoda for every child brought for christening out of such marriage"(188)

The Great Trotter's son grows as a great warrior and a great lover. The racial history conflated into family history here fuses the story of Mik with the exploits of the legendary Colonel Skinner his son James. When the racist imperial edicts confined Anglo-Indians as soldiers to only the lowest ranks of the army, they shifted their allegiance to princely states: Scindia of Gwaliar, Holkar of Indore, Gaekwad of Baroda, and the Peshwas (219) Mik in the story fights the battle "Under more than one flag. Both my masters chose to disown me, the foreign and native." (255)

Another example is of Henry Louis Vivian Fonesca-Trotter in the novel, who is modeled on the historical figure of the Anglo-Indian poet Derozio. Young Paul, a fifth generation Trotter, for instance, represent leaders of community like Sir. Henry Gidney and Frank

Anthony in the story. Sir. Henry Gidney was most active in the early part of this century. He attended the Round Table Conference in London in 1930 to represent Anglo-Indians (432-36)

Time in Story and Text

The temporal duality is a typical phenomenon of the fictional narrative. The narrative is doubly temporal in sequence as the story time is different from the narrative time. In chronicle, as a form of history, the temporal decisions are already clear. Specifically, in *The Trotternama: A Chronicle*, the narrator in the beginning clears his form of chronicle as,

> " So, the Trotter-Nama. The chronicle (not *history*) of the Trotters as set out by the Seventh Trotter. A mixed bag, prodigally illustrated as all those namas *were*, but this one by the author himself..."(7)

In the next paragraph the narrator says,

> "That's the prime mover-the garnering of past". (7)

In the narrator's conception, chronicle is the opposite of history, for it is a spatioalization of Time while history is temporalization of Space[6]. His story might not be faithful to the history because it is 'prodigally illustrated' but is 'a mixed bag'. The storyteller wishes to explore his own sense of looking at history. It is not of history-proper with

faithful sequence of diverse time frames. For the narrator, it is 'a mixed bag, prodigally illustrated'.

The temporal choice of chronicle fiction lies between the past ('garnering of past') and the fiction (by the author himself). On the one hand, it has to narrate according to what happened of past events but on the other hand it fictionalizes aspects of history and creates own fictional time. It is the friction between two time scales where the chronicle fiction tries to desimplify the chronological time of past. The narrator himself gives an explanation of the narrative time and its function in the process of storytelling in an image of ice-light, slippery spermy light that comes just before dawn as:

> "It does in a way. It freezes time, or rather, it traps it at that tremulous point just short of freezing, when time is neither solid nor liquid but simply a quality of light.....It allows you to get the past down, to copy, it, after its actually melted away. And the past alone is true. Its my livelihood anyway. Sans Souci, for instance-that's our ancestral home-rebuilt it by icelight". (4)

The 'ice-light form' of time, in Genette's term, is the analeptic narration giving about the past life of Eugene Trotter and his ascendants of Trotter family. The time is larger than the history where the narration chooses to compose his own fictional narrative time

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using narrative devices like news paper articles, epistolary and bureaucratic language, diary notes, personal and formal letters, interview questions and office reports. Such use of objective narration helps to transform it into more subjective mode of presentation. The terms like collage or pastiche fail to explain these connections between two different kinds of narration used in the fictional narration as they are neither imposed like 'collage' nor 'pastiche' in order to bring visual harmony nor even they develop as a sequential narration parallel to the 'Trotter-narration'. However, they have only subsidiary function to play. In fact, the non-fictional objective forms are linked as fractures in the fictional narrative time to function only as sub-narrations to work along with the chosen time of the narrative. *The Trotternama: A Chronicle* always moves between the history-time and the fictional time. On the one hand, it narrates according to the time of the Trotters of the past and on the other hand, it narrates a-chronological accounts of them by fictionalizing past events. In this sense, if one asks: Is *The Trotternama: A Chronicle* a work of history or fiction? Answer would be yes and no. It is partial history and partial fiction. It is history because it sticks to the specific chronological history of Anglo-Indians and it is the fictional narrative because it creates subjective fictional time from the narrator's perspective.

The strength for creating the fictional time is in a form of chronicle. A chronicle form is a choice in favour of telling in time though it has internally a-chronological structure. It gives ample scope for 'where shall I begin?' and 'where to end?' The temporal decision about these issues widens to the indefinitely large sets of possibilities to explore fictionality of the narrative. In chronicle form, narration by confining itself with the chronicle sequence begins with not chronologically but with the major event and ends ofcourse not chronologically but at the same event where narration has started.[7] For example, the narration starts with Justin's flight in the air as,

"On the twenty first June, 1799, from ten minutes past ten in the morning until the stroke of noon, a man not much above four feet tall, portly, handsome, eighty, alive and well, floated in the sky above Sans Souci, looking down in unspeakable wonder upon the dwarfed features of his chateau and lands about it.

(The narrator's intrusion)

Justine Aloysius Trotter rose late that morning. He passed the night's water, its dark soil, purified his hands and rinsed his mouth, stood under his watering-can on a pallet of mango wold, towelled his bulk, put on fresh clothes, and composed himself for breakfast." (19)

The narration continues describing death of Justin Trotter in flying balloon. Then, the birth and other details of Justin Trotter start with the new section "Who" at page no.112.
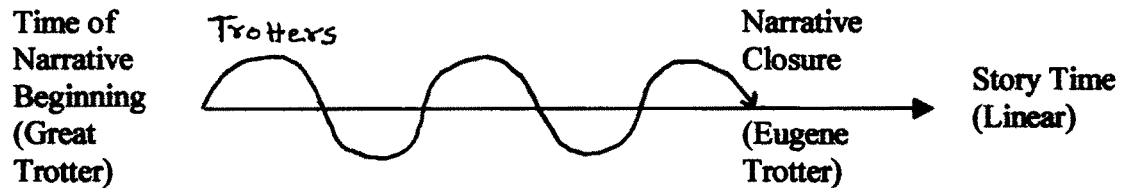
Again, 'major event' and narrative closer remains authority of narrator as a part of strategic plan of narration. The beginning and the closure of the narrative are also part of Anglo-Indian perspective taken by the narrator. For example, the narrator begins his narration with the action of the Great Trotter, the legendary character of the Anglo-Indian Trotter family and through out the narration other characters are compared to or analogous with the Great Trotter. In case of the closure, the narration is 'spherical' in form. The narration ends at the temporal and spatial point where it starts. It starts with the narrator narrating his narration and ends with the same event,

> "Hallo, hallo, where you have been, men? Yeah, yeah its
> me- Eugene, same chap."(565)

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TEXT

Paratextual Presentation

Paratextuality is,

> "the undecided zone lying between the text and that
> which remains external to the text and which is revealed,
> firstly through the "peritext"(titles, subtitles, chapter
> headings, preface, postscripts, etc.) and secondly
> through the epitext (interviews, correspondence, etc.
> bearing on the text but that are not actually part of it.)"[8]

The paratextual presentation in narrative is the "threshold"[9] to enter interior of the text because

> "This fringe, in effect, always bearer of an authorial
> commentary either or less legitimated by the another,
> constitutes between the text and what lies outside, it a
> zone not just of transition but of transaction..."[10]

The paratextual entries in *The Trotternama: A Chronicle* include the title of the work, dedicatory note, contents, maps and family tree, the prologue and epilogue. It would be understatement to say that all these paratextual entries before and after the actual narrative will return to the action of drawing the narrative structure of *The Trotternama: A Chronicle*. Rather, they will allow the analyst to draw dispense with preliminary enumeration of the narration. An

identity of these entries would certainly lead to draw spatial interrelation within the text. For example, a framework of pretext entries may act as a means of leading eye into the picture and concentrate on certain part of it.

The title, *The Trotternama: A Chronicle* is a direct authorial speech act as manifestation of the narrative form and structure. In an extratextual sense, it refers to the Persian epic form, *nama*. The form of *nama* is a biographical or autobiographical narration to eulogize kingly person like Akbar or Babur. For instance, The *Akbarnama* is a biographical narration by Abul Fazl. The later phrase, chronicle, in the title gives temporal dimension of the narration. A *chronicle* is the historical record of events occurred. The title, *The Trotternama: A Chronicle* manifests spatio-temporal identity of narrative as: *The Trotternama* is a chronicle of trotters (like Akbar/Babur) set by the author. The dedication, 'To the other Anglo-Indians' could be seen as both pre-text and pretext. The pre-text is tied to the text as structure and available to readers as a "key" to meaning and obviously interfaces with social context of narration. In this sense, one can claim text's contextual meaningfulness as: it tells a story of Anglo-Indians. At the same time, as pretext, the dedication may appeal to the authority of dedictee and/or ironize it. The verbal presentation in the form of 'content' encourages the reader to choose the sequence in

which they read. The pretextual arrangement of *The Trotternama: A Chronicle* adopts certain typographical layout of non-fictional scholarly text and then begins the textual narration in the form of the fictional work of art. The genealogical map and family tree in the beginning gives about eight generations of the Trotter family and setting in which narration takes place. It is a physical structure like dictionary or encyclopaedia guiding readers in finding the information they want. The non-fictional units in the beginning of *The Trotternama: A Chronicle* perform annotative role. They are innately referential as well as reflecting on the text, engaged in dialogue with the narrative text and often address extratextual world to negotiate between the author, the text, and the reader.

If these are pretextual elements of the narrative, the prologue is the pre-narrative of the narrative text of *The Trotternama: A Chronicle*. The pre-textual elements like map and family tree, dedication are defined in their temporal situation with the text but prologue is attached atemporally, in a sense, it is direct authorial comment on the 'forthcoming' narration. The prologue announces the narrative strategy and lets the reader into the narrative world of *The Trotternama: A Chronicle*.

Focalization

At the textual level, the narration communicates between two narrative levels: first, that of the narrator and his imaginary narratee, Cupbearer and second, of what the narrator actually narrates. *The Trotternama: A Chronicle* informs about generations of the Trotter family through act of focalization at both the levels. In fact, different members of the Trotter family are legitimate "choices" of the narrator as his focalized objects. In the first narrative, the focalization is through the narrator-focalizer and in the second narrative, through the character(s)-focalizer(s). In Rimmon-Kenan's term focalization in *The Trotternama* in the second narrative is internal variable focalization where the narration passes through what character of the narration knows and its not restricted to any single character but different characters. Eugene, the narrator presents his story through eight heads of the Trotter family and their parallels in Fonesca and Yakub's family members. Any single formula of focalization does not bear on entire work. The number of variations in focalization occurs at the first narrative and the second narrative level. In the first narrative level, the narrator himself is focalizer and in the second narrative level, the narrator focalizes through characters. The focalization at the first narrative level starts in the prologue. The aspects of the narrator-focalizer elaborate functional position of the first narrative level. In

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the prologue, Eugene, the narrator, allows the reader a momentary entry into the narrative thoughts and elaborates them throughout the narration by controlling and extending them

> "Enough, narrator.
>
> What is it, Cup-bearer? Where am I?
>
> Its past, narrator, there now, there now.
>
> Here is a little rice wine from Japan. It will calm you.
>
> O my sweet Ganymade! For a moment. I thought I was- no its is too horrible...
>
> Then leave it. Let us go on." (39)

The narrator-focalization in *The Trotternama: A Chronicle* takes the form of "bird's eye-view Vs. that of limited observer"[13]. It is a classical position as in Indian oral narrative where focalizer is located far above the object/s of his perception. The narrator-focalizer structurally being 'external' to the narration of *nama* takes a panoramic view of the third person. Temporally, he is always 'present' in different narrative situations. His flexible activities can break the time frames of the narration and accept certain temporal position. The benefit of this role is that he can convert the narration temporally. The narrator-focalizer has knowledge of what is going to happen in the narration.

"Restless cup, stolen drink has pickled your brain.

Or how could you have missed two generations,

the one after history and one after that? Decadence

began fifty pages ago, and after that-

Is there life after decadence, narrator?

There is not only life-but bring me the sweetest

maraschino and you shall see..." (437)

The knowledge of the narrator-focalizer is not restricted but he restricts the knowledge of his focalized objects for the sake of his narrative 'reach'[14].

The most important aspect of the narrator-focalizer in *The Trotternama: A Chronicle* is ideological. He presents Anglo-Indian ideology before his characters, their events and readers. In the complex the narration of *The Trotternama: A Chronicle*, other additional ideologies emerge, but they always remain subordinate to the dominant focalizer. The ideology accepted and focused by this the narrator-focalizer is usually taken as authoritative who evaluates narrative situations from his higher position, especially during his interruptions in the second narrative. For example, the narrator accepts Justin Trotter as 'Great', addressing him with capital 'He' and regrets over the existence of T.H.Montagu as 'void'. Its is ideological stance of not accepting a-Trotter family member to meet the ideological position of narrative. In addition, his ideological position

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is implicitly available to the reader where he controls the introduction of certain events and characters and their elaboration.

At the second narrative level, the narrator uses internal focalization. He focalizes different characters, as his focalizers like from Justin Trotter to Eugene Trotter. An introduction of character-focalizer is very specific mode of technique in *The Trotternama: A Chronicle*. The character-focalizer is described and followed in time but as an unknown persona whose identity is not recognizable. For instance, in the beginning of 'nama':

> On the twenty –first of June, 1799, from ten minutes past
> ten in the Morning until the stroke of noon, a man not
> much above four feet tall, portly, handsome, eighty, alive
> and well, floated in the sky above Sans Souci, looking
> down in unspeakable wonder upon the dwarfed features
> of chateau and the lands about it.
>
> (The narrator's intrusion)
>
> Justin Aloysius Trotter rose late that morning, he passed
> the night's water, its dark soil, purified his hands and
> rinsed his mouth, stood under his watering-can on a
> pallet of mango wood, towelled his buck, put on fresh
> clothes, and composed himself for breakfast. (19)

In this, initial ignorance of identity of the focalizer is phenomenon of each internal focalizer in *The Trotternama: A Chronicle*, where the

narrator while introducing them pretends not to know them and goes on describing them. Here lies a technique of suspending an identity of certain character. It is also beneficial act of shifting focalization from one to other. As the second narrative has variable internal focalization, a technique of emerging of focalizer as a shift from early focalization that creates harmony in structure of events. The locus of internal focalization is inside the represented events. Unlike, narrator-focalization, the character-focalization is restricted to one's eye. For example, what Great Trotter observes is different from Peter Augustin's observation. *The Trotternama: A Chronicle* allows readers to watch Sans Souci from different characters' point of views. At the same time, the focalizers represent different time zones and consequently, the focalization activity covers broad canvas of time of eight generations of the Trotter family. In the internal focalization, omission of some important actions or thought of the focalizer can occur as the narrator chooses to conceal from the reader. For example, the narrator-focalizer chooses Anglo-Indians as his focalizers and always conceals non-Anglo-Indians' actions or thoughts as focalizers. Mahavir Prasad is one the mutineers of India who is concealed to focus exploitation of Anglo-Indians during the mutiny-period. The main disadvantage of this mode of "vision with" is that readers know well in advance about stance of certain character in the context.

Essentially, in *The Trotternama: A Chronicle* internal focalization is through the 'hero' or 'heroes' among the characters. The 'choice' by the narrator as hero/heroes is among characters of the Trotter-family.

NARRATION

Introducing Narration : The prologue

The prologue is the first narrative extradiegetic level that remains superior to the second narrative diegetic level of *The Trotternama: A Chronicle*. The prologue of *The Trotternama: A Chronicle* is the assumed fictional dialogue between the narrator and Eugene. In fact, Eugene himself plays both these roles and remains interrupting throughout the narration. The narrator introduces himself by quoting what his dentist used to call him, "The Late Mr.Trotter." Later, while responding to what dentists' daughter says of him, he confirms his identity, "The Late Mr.Trotter, seventh Trotter pleased to meet you". The narrator also clears the time of his narration as,

> "So the The Trotternama. The chronicle (not history) of the trotters as set out by the seventh Trotter.... That is the prime mover –the garnering of the past." (7)

Also, it is relation between the narrative time and the story time. The narrator clearly specifies the place where the story happens and his

relation to the place and also, he locates the time of his story: past. It is, in Genette's term, an ulterior narration where events are narrated only after they happen. Though the spatial determinations for the narrator and his story are same, the temporal determination is subsequent to what it tells. For him,

> "...to get the past down, to copy it, after it's actually
> melted away. And the past alone is true. It's my
> livelihood anyway. Sans Souci, for instance-that's our
> ancestral home-I rebuilt it by icelight". (4)

The narration of the prologue provides temporal interval of present tense to the "garnering of past" that has already "melted away". The temporal interval is like icelight that

> "(It) freezes a time, or rather, it traps it at that tremulous
> point just short of freezing, when the time neither solid
> nor liquid but simply a quality of light".

The time of narrating is subsequent but very brief: it narrates within a flash, like icelight: the story of past. The narrator's commentary in the prologue is extended up to the epilogue where the narrator himself has become one of the characters of the story. As Genette says,

> "According to what we have already seen to be the
> common practice of "auto-biographical" narrating, we
> could expect to see the narrative bring its hero to the

point where the narrator awaits him, in order that these two hypostats might meet and finally merge"[17]

The story of *The Trotternama: A Chronicle* is about the narrator playing between the two hypostats: as the narrator narrating the story and becoming one of the characters at last. The narrator brings his 'heroes' –of his own story of the personal past- to the point where he himself becomes the hero. The narration at the end becomes simultaneous narration, as the narrator's narration is simultaneous with the narration of Eugene Trotter. The interval time of shifting two hypostats is what we call the time of narrating *The Trotternama: A Chronicle*.

Extending Narrative Levels

The prologue gives rise to the other narrative: of the Trotter's story. The overall narration of *The Trotternama: A Chronicle* is embedded in the prologue, in a sense, it frames other narrative that is already a character in the first one. Hence, it is embedded narrative with

> "the act of narrating the narrative which produce the second narrative is an event recounted in the first one."[19]

The narrator in the prologue with enunciation from his eighteenth century ancestor starts writing the fictive history: 'nama' of the Trotters.

" But then He began to appear. Not him, the skinny one. Him. The Great Trotter Himself (peace be his). Saying: Eugene, write."

The first narrative of 'narrating act' contains the second level of 'nama act' of the Trotter-story. Hence, we confront two narrative levels: one that is directly announced by the narrator and other embedded in it.

The first narrative level is a narrative whose author is the fictive author of *nama* and in tern its real author is of course, Allan Sealy. The first narrative level that starts from the prologue and completes its course with the epilogue. The gap between two ends becomes the narrating act of *The Trotternama: A Chronicle*. Through the course of covering the narrating act of *nama*, first narrative keeps on affecting, modifying the transitional stages of levels.

Now, the relation between the first narrative level and the second narrative level of *nama* would certainly be fruitful in focusing narrative structure of *The Trotternama: A Chronicle*. The relation between the events of the first narrative and the second narrative is of causality.

"But then He began to appear.... Saying: Eugene writes.... Thought I'd ignore him but he kept turning up...Eugene write."

Again,

> "One says paint, one says write, and the result is an
> illustrated nama. If someone had said sing, you might
> have had a musical book, but no one did."

He (the Great Trotter) said 'that's why' Eugene started writing (first
narrative). He takes written form for expression because someone has
asked him to write. The curiosity of the reader at the first narrative
level is fulfilled and extended. Hence, the first narrative carries
explanatory function in the course of narrative. The function of
explaining events of narrative started in the prologue but it is extended
till the end of *nama*. The function is evident in the form itself accepted
by the narrator at the end of the prologue:

> "Yes, who knows, we might meet. Let us see. As they
> say every hour on All-India Radio. The next program
> follows."

Like radio, the first narrative of *The Trotternama: A Chronicle*
provides explanation and necessary information with extension about
what has happened and what might happen with necessary reasoning.

The second relation between these two levels is thematic. The
fictive-assumed dialogue between the narrator and Eugene in the
prologue clears that the narrator is 'the Seventh Trotter' of 'the
Trotter- book' who he has planned to write. The Great Trotter has

asked him to write it and he writes the story of his family. If the first relation is that of spatio-temporal continuity, the second is of condition of theme of the narrative. In *The Trotternama*, the relative position of first and second narrative, the issue of narrative authority of the first narrative level is essential to discuss; although it is the 'first'.

Now, from the discussion above it is clear that second narrative level is embedded within the first. Hence, the first narrative is 'embedded narrative' or 'matrix narrative'. But, during the intrusion of the second narrative level of narrating *nama*, the narrator of the first narrative level diverts narrative authority towards extra-narrative sources, like,

> "Well said. Now listen, I have heard from the cranny
> bird, sometimes called the writer bird, that it happened in
> this way."

It raises an issue of the narrative source and questions authority of *The Trotternama: A Chronicle*. To be more specific, it functions as embryo that gives birth and remains outside further narrative developments. Then, the structure evolves as:

Embryo narration [First narrative [Second narrative [Nama]]]

Embryo narrative in no way affects the narrative accepted by the narrator but functions to keep an internal organization within the narrative structure.

Narrator and Narratee

The above discussion gives rise to the next point of discussion about the narrator and his functions in the given narration. The transition from one level to the other is achieved by the act of narrating. The act consists of introducing new situation by means of knowledge of other situation. Any intrusion by the first narrative in the second narrative makes the transition from one state to another. As the narrator begins his epilogue as:

> "Hallo, hallo, where you been, men? Yeah its me-
> Eugene, same chap. Stop looking like you seen a ghost."
> (565)

The reader may get surprised of seeing a 'ghost' with the surprise of experiencing a shift in thematic focus at certain point by the narrator.

By accepting typological presentation of Gerard Genette, the narrator in the first narration of *The Trotternama: A Chronicle* is of second type who "says what character knows" though he always keeps on interfering through the first narrative level. The shift in narrative level in *The Trotternama* produces two kinds of narratives.

One where the narrator is absent from the story he tells- heterodiegetic narrator and the other, the narrator is present at the extradiegetic level hence, extradiegetic narrator. At the end of the narration, the narration comes at a point where the narrator becomes a character in the story he is narrating and he give some manifestation of 'self' as homodiegetic narrator. In *The Trotternama: A Chronicle*, absence of the narrator at the diegetic level produce third person narration from the Great Trotter up to the Chosen Trotter's perspectives with the use of third person singulars and plurals and act of variable focalization.

The presence of the narrator in the story of *The Trotternama: A Chronicle* is as the hero and the observer in the narrative. The criteria of the narrator being 'hero' in *The Trotternama: A Chronicle* is, in the first narrative, that he starts the narrative and he is the person who conveys something to the readers/implied readers. The hero does not mean to locate him as 'leading character' in the story but the major constituent of the structure of the narrative act. It is certainly brought out through his dialogue with the narratee, the Cupbearer. The narratee is directly available in the forms of Cupbearer but an imagined character. The dialogue of the 'hero' narrator and the naratee Cupbearer is not present in Persian form of *nama*. The narration mixes aspects of Indian oral narrative with Persian form of nama. The Indian oral narrative has the phenomena of the narrator as

'hero'and direct available naratee that produce extempore discourse of knowledge parallel or subsequently communicative with story line of narration. In the same way, dialogue between the narrator and the naratee is not that 'hero' is communicating only with "Cup-bearer" but he also communicates with (implied) narratees/readers of the text. In the beginning of the prologue,

> "A good miniature is sugarplum. You know, I've been dreading of gulab jamuns in the warm syrup from Mansoor's in Nakhlau." (3)

Here, the narrator addresses the naratee and in the next part he introduces himself with an introduction of Cupbearer, the naratee.

> How came he there, Narrator? Once more, how came he there?
> Bring me first the cup.
> Will you start with a dessert wine, Narrator?
> My own Cup-bearer! Better still liqueur.(19)

A function of the narrator as a 'hero' in the first narrative level is to tell a story. It is a result of crucial consequence with respect to relation between the narrator and the narratee. The narrator telling the story plays a role of the authorial narrator, a narrative agent who speaks the language of authority by imposing his own judgements on the narratee. In *The Trotternama: A Chronicle*, he passes his own judgements by intruding to call Justin Trotter as Great, Thomas

Montagu as anti-trotter or Eugene as "thou art a Great Master of Fame!" etc. He always refers to the text by exhibiting a discoursal stance or 'slant' towards certain characters and events, especially in his use of rhetorical figures, evaluative phrase and emotive or subjective expression to keep internal organization and intrudes the story in order to pass philosophical or metanarrative comments. Some of the examples are,

O my sweet Ganymede! For a moment I thought
I was-no it is too horrible...[39]

Witless Cup-bearer! Who but the Seventh Trotter?
I am the light. I can come up close, squawk at his
shoulder, make him jump, knock him about the ribs, and
run off. Or shall I be generous, large-hearted, handsome,
big? Pity poor Yakub: friendless, freshless, flat? Cancel
his anxious sleep, give it to some body else? Very well.
Let him go, narrator.

No. Let him stand there a while. [107]

Enough, narrator. A plain tale now, I beg you, without
alarms and excursions, lances and derring-do, for to tell
the truth I am sick of it.

I will cost you dear, cup-bearer...

Very cup-bearer. The sugar is lacking but let it go. I have heard from the house sparrow that it happened it this way. [306]

Some more observations about the narratee. As mentioned above, the narratee is addressed directly by the narrator in the prologue for the first time and is extended functionally until the end of the narration. He is not participated in the story of *The Trotternama: A Chronicle* as a character but is active participant in the first narrative to further the narration. Moreover, he attests the narrator when the sources of information is referred and creates the parallel structure of their narrating as

"O you are a stern task master, narrator"(278).

Many times, he helps the narrator and gives metanarrative comments like,

"Enough narrator. A plain tale now. I beg you, with alarms and excursions, laces and daring-do, for to tell the truth I am sick of it." (306)

Or

"Narrator? This greased cartridge and chapati affair-stale, cup-bearer?

You said it, narrator, not I. I have heard it before. I have heard it before. It seems as if every story teller-

A scratch, narrator. Everything but this was taken." (326)

An important dialogue between the narrator and the narratee on page 375-377 about Thomas Montague elaborately focuses relation between them. The naratee slowly takes the narrator towards the moral decisions about the Trotters and to condemn Thomas Montague as anti-trotter. With the help from the narratee, the narrator creates narrative system for narrative's structural, thematic and moral significance.

Notes

\# See Appendix.

1 Patrick O'Neill, *Fictions of Discourse: Reading Narrative Theory*, University of Tronto Press,1994, p.49.

2 Roland Barthes, *Writing Zero-degree*, Boston,Mass: Beacon Press, 1974, p.92.

3 Chatman,S., *Story and Discourse*, London: Cornell University Press, 1978, p.56.

4 Todorov, T., *Genres in Discourse*, New York: Cambridge University Press1990, p.55.

5 Geetha Ganapathy-Dore, 'Allan Sealy's The Trotterna: A Postcolonial Synchronicle', *Journal of Commonwealth Literature, Journal of Commonwealth Literature*, 1997, 32 (1), pp.67-78.

6   Geetha Ganapathy-Dore, 'Allan Sealy's The Trotterna: A Postcolonial Synchronicle', pp. 67-78.

7   Hayden White, 'The Value of Narrativity in The Representation of Reality', *Critical Inquiry*, Vol.7, 1980-81, p.5.

8   Pier, J., 'Between Text and Paratext: Vladimir Nabokov's Pale Fire', *Style*, Vol.26, No.1, Spring 1992.pp.222-224.

9   Gerard Genette, Introduction to the Paratext, *New Literary History*, 1991, 22: 263.

10   *Ibid*, p. 261.

11   Rimmon-Kennan,, S, Rimmon-Kenan, S., *Narrative Fiction: Contemporary Poetics*, London: Methuen, 1983 , p.77.

12   Gerard Genette defines narrative reach as a temporal distance to be achieved in narrative, *Narrative Discourse*.trans. J.Lewin, Ithaca: Cornell Uni. Press, 1980.

13   Gerard Genette, *Narrative Discourse*, p.226.

14   Gerard Genette, *Narrative Discourse*, p.228.