

Introduction

Travel and travel writing are intrinsically linked and have a long and honourable history. Travel has long been accompanied by the practice of writing about travel. With the change in mode and motivation of travel, travel writing also changes. It is a complex genre that blends biography and reportage and offers to convey information and description about the place being visited as well as into the perspectives of the writer. Travel narratives are structured around a first-person traveller narrator, who usually writes in the past tense, of some change or transformation that occurred as a result of his or her movement through space into the unknown. The past tense of the narrator's story creates chronological and geographical distance between the reader and the visited Orient. In travel narrative, the narrator speaks in a personal voice, often deriving authority for the text through encouraging an identification of narrator and author as the same person. Study of travel writing also plays an important role in understanding the relationship between the 'East' and the 'West'. Travel accounts record temporal and spatial progress of the author and his/her experiences about touring a place which can be inter-cultural, transnational or travelling within the same country. Literary travelogues contain a lucid narrative beyond the logging of dates and events as found in travel journal. Literary travelogue is the genre that has, as its focus, accounts of imaginary or real places (fictional and non-fictional respectively) and it encompasses a number of styles that may range from humorous to serious, from journalistic to literary and from documentary to the evocative, and the authors may range from pilgrims to conquistadors and from explorers to backpackers. It usually lacks unity as it includes number of different subject areas such as geography, history, and literature. The motive of writing may vary but there lies a connecting thread which knits all non-fictional travel writing into one whole that writers write about their experiences, descriptions of places and people being visited, which often reveals certain things about the prevailing times. Patrick Holland and Graham Huggan in introduction of *Tourists with Typewriters: Critical Reflections on Contemporary Travel Writing* (1998) write: "Travel narratives run from picaresque adventure to philosophical treatise, political commentary, ecological parable, and spiritual quest. They borrow freely from history, geography, anthropology, and social science . . ." (8).

Travel writing became a significant tool in the hands of the Europeans during colonial times. They used to visit new places around the world and later write down their experiences in the form of travel accounts. Initially, travel writing was very realistic and the writers jotted down their experiences without any prejudice but after the colonisation began, the perspective of the travel writers changed towards the people and the places they visited. Critics have voiced different opinions about travel writing and its nature. Carl Thompson in *Travel Writing* writes:

To travel is to make a journey, a movement through space. Possibly this journey is epic in scale, taking the traveller to the other side of the world or across a continent, or up a mountain; possibly it is more modest in scope, and takes place within the limits of the traveller's own country or region, or even just their immediate locality. Either way, to begin any journey or, indeed, simply to set foot beyond one's own front door, is quickly to encounter difference and otherness. (9)

Jonathan Raban's *For Love and Money: Writing, Reading, Travelling, 1967-1987* states that the "travel writing is a notoriously raffish open house where very different genres are likely to end up in the same bed. It accommodates the private diary, the essay, the short story, the prose poem, the rough note and polished table talk with indiscriminate hospitality" (253–254). Zweder von Martels suggests in introduction of *Travel Fact and Travel Fiction* that the term 'travel writing' can embrace material ranging from "guidebooks, itineraries and routes and perhaps also maps to accounts of journeys over land or by water, or just descriptions of experiences abroad" (xi). Michael Kowaleski in *Temperamental Journeys: Essays on the Modern Literature of Travel* (1992) writes that a traveller may provide description about the place, its people and its culture but his status always remains that of an 'outsider' who could never get into the place and events which he/she did not encounter. Jas Elsner and Joan Pau Rubies write in the book *Voyages and Visions: Towards a Cultural History of Travel*, "The desire to map is never innocent" (2). French theorist Michel de Certeau says, "Every story is a travel story" in his *The Practice of Everyday Life* and he goes on to suggest that the act of writing is itself fundamentally and intrinsically a form of travel, and that travel conversely is always a form of writing (115).

It is possible to define ‘travel writing’ very broadly indeed. As a consequence, and given the range of material that has historically been classified as ‘travel writing’ or ‘voyages and travels’, there is probably no neat and all-encompassing definition of the form that one can give. The genre can better be understood as a constellation of many different types of writing and/or text connected not by conformity to a single prescriptive pattern, but rather by a set of what the philosopher Ludwig Wittgenstein called ‘family resemblances’. Paul Fussell, an American author and historian writes in his *The Norton Book of Travel* (1987) that “Successful travel writing mediates between two poles: the individual physical things it describes, on the one hand, and the larger theme that it is ‘about’, on the other” (16).

Travel writing has evolved and has undergone a number of changes before attaining its current form. This genre has existed since ages in different forms. In ancient times, ancient Roman road maps which cited list of the cities, villages and other stops, along with their distance were generally kept in libraries and were not carried during the course of the journey because of their large size. However, an idea about ways and directions was needed by the traveller for his journey; this requirement was fulfilled by the *itinerarium* which was a simple list of cities along a road. Jas Elsner writes in “The *Itinerarium Burdigalense*: Politics and Salvation in the Geography of Constantine’s Empire” that “at their most basic, *itineraria* involve the transposition of the information given on milestones, which were an integral feature of the major Roman roads, to a written script” (184). Its parts were copied and sold on the streets and the Roman government undertook efforts from time to time to produce the master itinerary of all of the Roman roads. Julius Caesar and Mark Antony assigned the work of surveying the system and compiling a master itinerary in 44 BC to Zenodorus, Theodotus, and Polyclitus, three Greek geographers. This task took twenty-five years and the result was a stone engraved master *itinerarium* set up near the Pantheon, from which travellers and itinerary sellers could make copies. The meaning of itinerary changed over the centuries. In the *Itinerarium Burdigalense*, for instance, the itinerary is a description of which route to take to the Holy Land and the *Itinerarium Alexandri* is a list of the conquests of Alexander the Great. Today it means either a travel journal or travelogue.

One of the earliest known records of taking pleasure in travel and writing about it is Petrarch's *Ascent of Mont Ventoux* in 1336. He states that he went to the mountain top for the pleasure of seeing the top of the famous height. His companions who stayed at the bottom he called them *frigidain curiositas* ("a cold lack of curiosity"). He then wrote about his climb, making allegorical comparisons between climbing the mountain and his own moral progress in life. Although large proportion of travel literature constitutes fictional writing whereas, in some cases it has been proved quite difficult to distinguish fictional works from non-fictional works, as in the travel writings of Marco Polo or John Mandeville. There are also instances where factual journeys are later transformed into works of fiction, as in *Heart of Darkness* by Joseph Conrad, while other works, though based on journeys (imaginary or fantastic) do not contain any factual elements as in Dante's *Divine Comedy*, Jonathan Swift's *Gulliver's Travels*.

The reconstruction of journey into a book from photographs, diaries, letters or memoirs is in one sense complex and in the other, questionable, because authors often 'pick and choose' the episodes which they want to narrate, and provide a desired effect, and leave the other that goes against the wave as remarked by Carl Thompson. Felicity Nussbaum, professor and author, observes that when an author starts to write his/her experiences, he/she pretends "simply to transcribe the details of experience, but clearly some events are more important to the narrative 'I' than 'others' (qtd. in Thompson 28). Carl Thompson in *Travel Writing* writes in this regard:

One cannot simply record the continuous flow of sensory experience that occurs as one travels; the sheer quantity of data would be overwhelming, as would the utter insignificance of most of it. Even in a form with the apparent immediacy of a travel journal or diary, a writer necessarily picks out significant recent events, and organises those events, and his or her reflections on them, into some sort of narrative, however brief. Travel *experience* is thus crafted into travel *text*, and this crafting process must inevitably introduce into the text, to a greater or lesser degree, a fictive dimension. (27-28)

The flavours of humour, seriousness or sympathy are added accordingly in the text. Differentiating between fictional and factual travel writing. Thompson states that

“travel writers do not have the same licence as novelists simply to make things up; to do so is to risk one’s narrative being classed as fiction, or worse, as fraudulent” (16). He further argues that to differentiating fictional elements from non-fictional writings is a very difficult task because when a travel writer narrates an episode, he has to perform the work of a ‘reporter’ and provide accurate information, and of a ‘story-teller’, so as to maintain reader’s interest in that information.

Legends and myths provide an early form of travel literature where the hero was transformed by his journey by confronting and overcoming dangers during the course of his quest, as in case of Homer’s *Odyssey*, and sometimes journeyed with crew to the unknown and would return as lone survivors to relate stories of heroic feats. The “travel book typically begins with the narrator setting out from his or her home, either in search of some specific goal or else generally seeking adventures, new experiences and interesting stories” (Thompson 16). Mostly, the pattern of journey which was persistent in most of the travel narratives was leaving for a quest, which was followed by adventure and then arrival. These earlier narratives often contained a moral lesson which lacked in the travel narratives of the nineteenth and twentieth century but idea of explorer as hero and journey as quest survived.

People have travelled always and narrated stories about their journeys. In introduction to *Travel Writing, 1700–1830: An Anthology*, Elizabeth A. Bohls and Ian Duncan write:

SINCE remote antiquity, for all kinds of reasons, people have left home and hit the road. Couriers and diplomats, merchants and worshippers crisscrossed the Mesopotamian triangle well before 3000 BC. Even tourists, travelling for pleasure, left graffiti on the Pyramids by 1500 BC. Very early in history, then, travel and writing converged.
(xiii)

In ancient times, people travelled for diverse reasons, although travel was hazardous and journeys were tiresome but people still moved for trade, pilgrimage, to acquire knowledge, for participating in war or escaping it, to avoid routine and sometimes only to visit famous places for retreat. Many Romans and Greeks travelled for practical purposes. For example, some travelled to places of salubrious climate,

some other travelled for business purposes as merchants or as government officials and outcome of these activities was a diverse form of writing and important among those were the documents known as *periploi* or navigations which contained a list of ports and also directions for sea captains. In introduction to *Voyages and Visions: Towards a Cultural History of travel*, Elser and Rubies remark: “Since the literary creation of the *Odyssey* – whose portrait of a great journey home after the Trojan War was not only the very first major text in the European tradition (along with the *Iliad*) but also remains Antiquity’s most famous book of travels—the theme of the voyager has been central to the Graeco-Roman tradition” (8).

But as travelling was arduous during this period, it effected travel writing. The accounts of these journeys became popular as informative type of literature as it contained maps, routes and advice for travellers. “Even the guidebook, still a staple of travel writing, made an ancient début. In the second century AD Pausanias compiled a *Guide to Greece* for Roman tourists, including such attractions as the Acropolis and the Oracle at Delphi,” write Bohls and Duncan (xiii-xiv). This guidebook details the personal experience of Pausanias’ travels through Mediterranean, Egypt and Greece and it provides information regarding legends, foreign and local places.

Carl Thompson also distinguishes guidebook from travel book in his *Travel Writing*. For him, in guide book “there may be sections of prose narrative, but these are usually kept short, and interspersed with maps, tables, lists, symbols and other non- narrative modes of presenting information” (14). Unlike guidebooks, travel books “may include illustrative material, such as maps or pictures, but usually these elements are secondary to the main prose narrative, and a much smaller proportion of the text is given over to them” and it is a “first-person account of the author’s own experience of a journey, or of an unfamiliar place or people” in which “we are made keenly aware not just of the places being visited, but also of the author’s response to that place, and his or her impressions, thoughts and feelings” (14).

In fifth century AD, a source of history (which was also a travel narrative) came into being; the *History* by Herodotus. “The Greek writer Herodotus”, writes Bohls in introduction to *Travel Writing, 1700-1830*, “gives us a mélange of myth, history, and geography, from Lydian customs (‘the daughters of the common people . . . practice as whores to collect dowries for themselves’) and how much wine is drunk

at the Egyptian festival of Bubastis to the genealogies of the gods” (xiii). It was based on his own journey around the Mediterranean and Black Sea. It combined travel with narrative and history is comparable to the travel narratives of eighteenth and nineteenth century and is considered by Barbara Korte in *English Travel Writing from Pilgrimages to Postcolonial Explorations*, as pre-empted future travel literature in two ways, first by collecting travel narratives together and second by depicting the world as both fantastical and empirically observable.

With the improvement in mode of travel, travelling along with travel writing also grew with passing years. Invention of Gutenberg printing press added to this growth as it made books cheaper which circulated quickly in Europe, putting descriptions of a wider world into the hands of curious middle-class Europeans. One of the most celebrated and influential travel narrative of middle ages which circulated widely in Europe was the *Travels of Sir John Mandeville* which begins as a guide for pilgrims to the Holy Land.

In fifteenth century, many explorers set out from Europe to discover new worlds, like Columbus. Carl Thompson writes:

The four voyages of Christopher Columbus, undertaken between 1492 and 1504, constitute a watershed in the history of European travel and travel writing, and a key point of transition from medieval to early modern attitudes, practices and conventions. . . . One result of Columbus’s startling discoveries was accordingly a new emphasis on the act of eye-witnessing, of seeing for oneself and establishing facts through empirical enquiry rather than through reference to the great authors of the past. (40).

He further writes, “These ventures were driven not by intellectual curiosity, but rather by a keen awareness of the opportunities they opened up for trade, conquest and colonisation, and also by the religious imperative of converting heathen peoples to Christianity” (41). During sixteenth century, guidebooks became common; they focussed less on the religious pilgrimage and more in genteel travel for enjoyment. Travel accounts on religious pilgrimage began to decline and curiosity increased in worldly quests which continued in the seventeenth century, for instance, *Instructions*

for Foreign Travel (1642) by James Howell. Journeys of merchants, explorers, scientists for practical purposes increased and by the end of sixteenth century aristocrats began to send their sons to France and Italy to complete their education, which in eighteenth century evolved as Grand Tour. During the sixteenth and the seventeenth century, travellers observed things keenly and portrayed their observations in detailed manner. Focus was shifted from the scenes to the narratorial self.

Improved conditions of travelling in the nineteenth century further shortened the distance of wider world; the invention of car, train, and airplane made travelling easy and fast. Commerce connected the world globally and more people travelled and wrote about their experiences in the foreign world. This era is referred as the golden age of literary travel writing, especially in Britain. Many forms of travel accounts such as notes, diaries, journals and formal accounts became common during this period and was based on traveller's personal interpretation of new places and people rather than cataloguing facts. By the early 1880s, travel books were used both for intellectual and literary as well as instructive and entertaining purpose. People also travelled for scientific purposes during this time. Travel literature became quite popular and informative type of literature. They often contained maps, and town layouts, routes, places to stay, cost of stay, things to avoid, and transport advice.

Another form of travellers who became common by the end of this period were missionaries. The Evangelical Revival led to the foundation of many missionary societies during late eighteenth and early nineteenth century and many accounts on missions to pagan societies were incorporated in this genre. During the eighteenth and nineteenth centuries, the genre of travel writing was dominated by European's writing about the rest of the world. Much of the output was the European representation of colonial possessions. As a colonialist form, it was written by the colonisers for the colonisers about the colonised and justified their presence by calling their venture as the civilizing mission for the benefits of the rest of the world.

Most part of the history of travel reveals that "Woman is sedentary, Man hunts, journeys; Woman is faithful (she waits), man is fickle (he sails away, he cruises)," says Roland Barthes in *A Lover's Discourse: Fragments* (14). Predominantly travel writing has essentially been a 'masculine' form, written by men

and describing male experience before nineteenth century; same was for travel writing, especially European travel writing. In eighteenth century, female naturalists preferred to gather samples from nature that was not very far, the only exception was Sibylla Merian, who travelled far from her domestic domain in this context. Social and cultural taboos of the patriarchy society often caused hindrances for ‘angel of the house’ to explore or travel the world alone. With the advent of railways in the beginning of the nineteenth century, families and unaccompanied women were now able to travel safely and comfortably. Many women even accompanied their husbands to exotic lands. Invention of steamships further added to the comfort and safety in travel. In *Discourses of Difference: An Analysis of Women’s Travel Writing Colonialism* (1993), Sara Mills talks about the position of women:

Middle-class women were defined by the status of their husbands or fathers, and social advancement was possible primarily through marriage. . . . The discourses of ‘femininity’ which circulated throughout society at this time aimed to make this feminine position seem ‘natural’ for middle-class women, and they were an exceptionally strong force in socialising women into these limited roles. (95)

Nineteenth century was a significant era for development in women’s travel writing, although female texts differed from the texts written by male travellers. Mary Morris, the editor of *Maiden Voyages: Writings of Women Travelers* (1993), states that concern of women with the internal journey is one of the main differences that separate women’s writing from men’s writing. Isabella Bird Bishop (1831–1904), May Sheldon (1847–1936) and Mary Kingsley (1862-1900) among others, presented themselves as capable travellers. Most of the travel works of this period by women consisted of private letters, journal entries which were meant for personal communication with friends and families, and were later transformed into books. Although books written by women travellers were not considered authentic and reliable source and were considered less valuable. Mary Russell argued that women texts dealt with ‘certain topics’ that resulted in their texts being inferior. Russell states that women could not create an authentic scientific observation and so were less reliable.

In *A Vindication of the Rights of Woman*, Mary Wollstonecraft observes when a man “undertakes a journey, has, in general the end in view; a woman thinks more of the incidental occurrences, the strange things that may possibly occur on the road . . .” (72). After the colonisation era ended, travel writing also faced a decline as fewer regions remained untrodden; travel writing no longer enjoyed the position it had once gained. Decline in travel and increase in tourism started together. Decline of independent travel and rise of tourism paved for the reduction in popularity of travel accounts, as every part was explored and everything was written about. Rise of tourism can be traced back in 1841, when Thomas Cook sold tickets for a train ride from Leicester, in the English Midlands, to nearby Loughborough, and is supposed thereby to have organized the first tourist venture to travel abroad each year. Thomas Cook opened the first travel agency in 1845 for large number of travellers contrary to individual trips, but still travel and writing about travel remained popular till the end of colonisation. There is a significant difference between travel and tourism. In the introduction to *The Norton Book of Travel*, Paul Fussell talks about the differences between “explorers, tourists, and genuine travelers” (13). He states:

Explorers learned the contours of the undiscovered shorelines and mountains, tourists learn exchange rates and where to go in Paris for the best hamburgers, and travelers learn . . . not just foreign customs and curious cuisines and unfamiliar beliefs and novel forms of government. They learn, if they are lucky, humility. Experiencing on their senses a world different from their own, they realize their provincialism and recognize their ignorance. (13-14)

Fussell regards traveller more than the tourist and states that tourism “simulates travel. . . . It is not self-directed but externally directed. You go not where you want to go but where the industry has decreed you shall go” (651). A tourist feels safe during the course of the journey and does not have to worry about luggage, food and many other things, as they have been arranged for a tourist and on the contrary, quoting from Patrick White, Fussell says that the traveller often arrives in the wrong place “at the wrong moment: too hot, too cold, the opera, theatre, museum, is closed for the day, the season, or indefinitely for repairs, or else there is a strike, or an epidemic, or tanks are taking part in a political coup” (652).

Tourism was considered as a green industry with lots of jobs and no fumes. “Discovering early in the twentieth century the vast sums earnable through tourist exploitation, countries hastened to establish national tourist offices to publicize the local attractions and get their share of the pie” (Fussell 277). The advent of mass tourism and availability of various means of travel dimmed the curiosity which prevailed during earlier periods. Carl Thompson writes:

The tyranny of distance was further defeated in the twentieth century by the motor car and the aeroplane, two new technologies of travel which again introduced travellers to new sensory experiences. And as the use of trains, planes and automobiles steadily grew across the twentieth century, so travel increasingly became a mass activity, available to almost all members of Western society. (57)

Modern industrialization spoiled the natural aura of the world; there was almost no place left for seeking solace. Fussell writes that “Krich shares Levi-Strauss’s conviction that modern industrialism has so ruined the world that no place can any longer constitute a refuge from pollution, corruption, and Western-style commercialism” (757). The invention of computers followed the digitalization of the world in late twentieth century. Travel writing also found its survival in the digital world in a new form. The form of travel accounts kept on changing from the time of its inception, and this time, with the rise of internet, a new form of travel accounts emerged, which were ‘travel blogs’. Percy Adams in *Travel Literature and the Evolution of the Novel* (1983) rightly claimed that “the literature of travel is gigantic; it has a thousand forms and faces” (281). People now did not have to worry about the hectic job of publication in print form. Many websites offered cheap and some even offered free format for the travellers to share their experiences online, in form of photographs, maps and other related information regarding their journey. First such blog was posted by Jeff Greenwald on the Global Navigator (1994) in which he described his journey around the world. This research work includes the published accounts of few British travellers on Kashmir.

Kashmir, the Paradise on earth or what famous traveller Baron Eric Von Schonberg called the ‘cradle of the human race’ and Wakefield titled as a ‘theme well worthy of a poet’. It has been a place of attraction since times immemorial. It has a

rich civilization and history. Quoting Sir George Grierson, K. L. Kalla in *The Literary Heritage of Kashmir* notes:

Kashmir has been the home of Sanskrit learning and from this small valley have issued masterpieces of history, poetry, romance, fable and philosophy. Kashmiris are proud of the literary glories of their land. For centuries, it was the home of greatest Sanskrit scholars, and, at least, one great Indian religion, Saivism, has found some of its most eloquent teachers on the banks of the Vitasta. Some of the greatest Sanskrit scholars were born and wrote in the valley, and from it has issued the Sanskrit language and a world famous collections of folklores. (2)

Despite getting the best of praises that any part of the globe could have had, Kashmir happens to be the one of the most unfortunate places when one goes through the political history of Kashmir. Kashmir has remained a home of many religions and cultures: Nagas, Buddhism, Brahmanism and Islam. British missionaries were positive from past conversions of the people that Kashmir might one day be won for Christianity as exclaimed by Tyndale Biscoe in his *Character Building in Kashmir* writes that “I prophesy that Kashmir will one day be won for Christ” (21). Kashmir valley has always been an unstable region politically, historically, religiously and linguistically. Politically, it has always been subjected to foreign rule till the middle of twentieth century. Historically, it has witnessed rise and fall of many civilizations and dynasties. Religiously, it has changed religion from time to time with its rulers and linguistically, the valley has always encountered diverse linguistic styles. With the arrival of many different religions and people, Kashmir witnessed many linguistic influences. Sanskrit dominated during the ancient period, Persian in the medieval period and Urdu in the modern period. They were granted the prestigious positions during their times and had been the official languages. In other words, with the advent of Buddhism, Hinduism and Islam, the culture of Kashmir and its language got affected in different ways. Many rituals belonging to different religions mixed in Kashmiri culture and many words entered in Kashmiri vocabulary in one way or the other. However, in late nineteenth century, English appeared in the valley under the influence of missionaries and Europeans and started being taught in the missionary

schools. Nineteenth century witnessed the zenith of colonial era and descriptions of exotic lands flooded the literature of British travellers. Kashmir also became one such place which was extensively written about in British travel accounts during the colonial era.

Colonialism has been an important episode in the history of the world. According to the *Oxford Dictionary of English*, the word colonial is derived from Roman word *colonia* meaning ‘farm’ or ‘settlement.’ The word particularly referred to Romans who settled in other lands but retained citizenship of Rome. Ania Loomba, an Indian literary critic, in her *Colonialism/Postcolonialism* (1998) quotes from *Oxford English Dictionary* which defines colonialism as “settlement in a new country . . . a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up” (qtd. in Loomba 1). However, she mentions that the significant flaw in this definition is that it avoids any reference to people other than colonisers. Nothing is said about the natives who might have been already settled/present in the land which is inhabited by the coloniser. Thus, the word ‘colonialism’ is evacuated of any implications of an encounter between people or of conquest and dominations. This definition also avoids the relation of colonialism with control and conquest. However, the matter of fact is that colonialism is always associated with power, control, and conquest over the colonised. Ania Loomba defines colonialism as “the conquest and control of other people’s land and goods. But colonialism in this sense is not merely the expansion of various European powers into Asia, Africa or the Americas from the sixteenth century onwards” but for her “it has been a recurrent and wide spread feature of human history” (2). Albert Memmi, a French writer and essayist, writes in his book *The Colonizer and the Colonized* (1957), a colony is “a place where one earns more and spends less” all at the expense of the colonised (48). Colonialism is the expansion of a nation’s sovereignty over exotic lands through forcible occupation. European colonialism began in the fifteenth century and reached its culmination point in the late nineteenth century. These colonial powers were interested in increasing their own political powers and exploiting the colonial resources. At the same time, they were forced to give up their cultural heritage and to assimilate to the colonisers’ culture. In British colonies, for

example, the colonised population had to convert to Christianity, learn the English language, and read English literature in school. As a result, they adopted Western values, and the colonisers were eventually able to rule by consent rather than violence.

The British Empire, which was the most powerful colonial power of the times, lasted for around four hundred years from the first English colonial ventures in the sixteenth century to decolonisation in the late twentieth century. British Empire included areas of land on all five continents. The development of this huge empire cannot be attributed to any one cause but there were many factors which contributed unanimously for the success of this great empire. Successive British governments, companies and individual colonists participated in the empire for profit, for national prestige, to escape conditions in their home countries and occasionally from an idealistic desire to share with the rest of the world, the benefits of British civilization. The history of the world was shaped by their interventions and their interactions with colonised people. The year 1583 AD marks as an odd date for the starting point for a study of English colonial writing. It marks the date of translation and publication of Bartolome' de Las Casas's *A Short Account of the Destruction of the Indies*, a very influential and significant colonial text in English, which was earlier published in French in 1552 AD, the translation into English. Tom Conley suggested that this text marks the genesis of the so called 'Black Legend' and the beginning of the English attempts to fashion a national identity through colonial endeavour. If nothing else, the first English translation of *Brevísima relación de la destrucción de las Indias* demonstrates the extent to which England's colonial project was born, at least in part, out of a conscious desire to compete with its Catholic rivals for power and prestige on the world stage.

In its overarching theorization of coloniser-colonised and centre-margin relations, postcolonial studies generally construct a homogenizing grand narrative that is insufficiently cognizant of the particularities of local histories, and that tends to elide specific voice or erase any distinctiveness of identity or action. In her eloquent article "African-language Literature and Postcolonial Criticism", Karin Barber makes the point forcefully that this grand narrative is centrally concerned with empire's

inscription of itself, and pays only the most glancing attention to colonised people, despite apparently being impelled by their needs: Barber writes:

Insofar as it is invoked at all, the indigenous discourse appears only fleetingly, glimpsed out of the corner of the eye, conjured up almost inadvertently; it crosses the path of colonial discourse criticism obliquely, metaphorically, ambivalently and evasively, only to advertise its own inaccessibility. The theoretical effect is either to consign “native” discourses to the realms of the unknowable, or to imply that they were displaced, erased or absorbed by the dominant colonial discourses. (5)

The consequence of this kind of argument is to problematize the notion of agency for the colonised: “what actually happened”, Barber reminds us, “was not only, or always, the result of colonial policies” a position supported by Benita Parry, among others (13). Not only does the grand narrative of postcolonial theory effectively silence the colonised, it explicitly theorises their silencing within the colonial encounter, an aspect of postcolonial theory which has been much debated. Theorists as diverse as Memmi, Fanon, Spivak, Ashcroft, Griffiths and Tiffin, and Bhabha have all written about the silencing (whether actual or effective) of the colonised in the process of colonisation. While almost all colonial occupations involved the physical and discursive subjection of indigenous people, the destruction of social orders, and the ruthless suppression of dissent, even a cursory acquaintance with oral and popular performance genres from colonial and postcolonial societies suggests that the attempts to silence the ‘other’ were far from successful; the colonised have continued to speak, often in unofficial ways and from unofficial spaces, but also from the centres of their societies.

Postcolonialism is an academic discipline that features methods of intellectual discourse which explain, analyse, and respond to the cultural legacies of colonialism. Its study questions and reinvents the modes of cultural perception and the ways of viewing and being viewed. Ashcroft, Griffiths and Tiffin in *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* use the term postcolonial to cover all the culture affected by the imperial process since the initial moment of colonisation till present day. It is possible to do this “because there is a continuity of

preoccupations throughout the historical process initiated by European imperial aggression” (Ashcroft et al. 2). Postcolonial criticism emerged as a distinct category only in the 1990’s. It has gained currency through the influence of works of Frantz Fanon, Edward Said and so on. The ancestry of postcolonialism can be traced to Fanon’s *The Wretched of the Earth* in which he argued that the first step for colonised people to find their identity and their voice is to reclaim their own past. For centuries, the European colonising power has devalued the nation’s past. It helps the Western colonisers to rule by consent rather than violence. Postcolonial theory introspects various issues: power, politics, economics, religion and culture and examines their role in relation to colonial ‘hegemony’. It investigates that how a literary text, explicitly or allegory, represent various aspects of colonial oppression. By focusing on subjectivity, identity, power, and knowledge, postcolonial theory enables the readers to ask questions about who speaks, for whom, under what conditions, and to what ends. In order to develop a greater awareness of colonialist practices in the colonies and mostly European centered views on colonized people, it is useful to reread texts dealing either explicitly or implicitly, with practices and outcomes of colonialism from postcolonial perspective in order to identify the role played by travel literature in the construction and production of national identities and participation in planning, organizing and reinforcing perceptions of Britain as a dominant world power. The rise of postcolonial theory and postcolonial studies, along with the reimagining of cultural encounters that it has promoted, have given a new impetus to the investigation of travel literature in relation to questions of power. The present study will use the postcolonial critical methodology from the perspectives of critics Edward Said (*Orientalism*, 1978), Homi K. Bhabha (“Signs Taken from Wonders”, 1984), Jamaica Kincaid (*A Small Place*, 1988), Mary Louise Pratt (*Imperial Eyes*, 1992), and David Spurr (*The Rhetoric of Empire*, 1993).

Edward Said’s *Orientalism* (1978), a pioneering work in the field which can be said to have inaugurated postcolonial criticism proper, claims that the East becomes the projection of those aspects of themselves which Westerners do not choose to acknowledge (cruelty, sensuality, laziness etc.). Said defines Orientalism as:

Orientalism is not only a positive doctrine about the Orient that exists at any one time in the West; it is also an influential academic tradition

(when one refers to an academic specialist who is called an Orientalist), as well as an area of concern defined by travelers, commercial enterprises, governments, military expeditions, readers of novels and accounts of exotic adventure, natural historians, and pilgrims to whom the Orient is a specific kind of knowledge about specific places, peoples, and civilizations. (203)

He argued that the Europeans divided the world into two parts by using the concept of ‘ours’ and ‘theirs’. Orients were regarded uncivilized, and the Westerns believed that it was their duty to civilize these people as they considered themselves as the refined race. As Said remarks, “Orientalism was such a system of truths, truths in Nietzsche’s sense of the word. It is therefore correct that every European, in what he could say about the Orient, was consequently a racist, an imperialist, and almost totally ethnocentric” (204). Europeans defined themselves by defining the orient and by creating binary oppositions. Referring to Henry Kissinger an American diplomat and political scientist’s essay “Domestic Structure and Foreign Policy”, Said writes:

Kissinger’s method in the essay proceeds according to what linguists call binary opposition: that is, he shows that there are two styles in foreign policy (the prophetic and the political) , two types of technique, two periods, and so forth. When at the end of the historical part of his argument he is brought face to face with the contemporary world, he divides it accordingly into two halves, the developed and the developing countries. (46)

Orientalism is one of the significant works in changing the course of postcolonial studies, written by Edward Said, who for the first time looked at the approaches of the West towards the East, and unearthed the hegemony of West, and some significant discourse which existed in the colonial world. Said studies the approaches of Europe towards North African and the Middle Eastern Lands, in late nineteenth and early twentieth century, but it could be applicable for any colony of the West as they followed same discourse in their colonies. He makes the use of a collective noun ‘Orient’ to describe the places like North African and Middle Eastern Lands. Orientalism can be defined as the sum of West’s representation of the East.

Said argues that 'orientalism' exists even today, particularly in the media representations of the East, despite the formal decolonisation of these nations.

Edward Said mentions that West created a division between the West and the East, which he termed as 'binary division'. The division is known as 'Orient' and the 'Occident'. Orient is everything which West is not; it is an 'alter ego' of the West. He writes:

The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences. . . . The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. (1)

Orient is being described with all the negative images, which create a sense of inferiority of East. West is being described as the place of historical and scientific development, a place of knowledge and learning, and in contrast to it East is a place of ignorance. Orient was often used to define the superior West. Said writes "the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience)" (1-2). East and West are positioned in opposite dichotomy; West being superior and East being its 'other'. The relation that exists between them is asymmetrical. David Richards points out in his book, *Masks of differences: Cultural Representations in Literature, Anthropology and Art*, "The representation of other cultures invariably entails the presentations of self-portraits, in that those people who are observed are overshadowed or eclipsed by the observer" (289).

In the introduction of *Orientalism*, Edward Said asserts that Orient has played a fundamental role in defining the position of Occident "as its contrasting image, idea, personality, experience" (2). West knows itself by proclaiming via Orientalism everything it believes it is not. Said writes, "European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and ever underground self" (3). He argues that Orient is Western fantasy. He says that western views regarding orient are not based on what is observed or exist, but mostly results

from the Western dreams, fantasies and assumptions. *Orientalism* is a fabricated construct, a series of images that came to stand as orient's reality for those in the West. The representation may or may not reflect what in reality exists in the Orient; it does not exist outside the representations about it by Westerners. Said argues that it is not 'an inert fact of nature' but 'man made', a creation of those who presume to rule. West particularly imposes on the orient, the views of its reality. Whatever it assumes regarding orient is considered as hard fact. These facts make their way into a whole institutional structure where opinions, views and thesis regarding orient circulate as objective knowledge, as wholly reliable truths. As Rana Kabbani argues in *Europe's Myths of Orient: Devise and Rule* (1986), "the ideology of Empire was hardly ever a brute jingoism; rather, it made subtle use of reason, and recruited science and history to server its ends" (6). Said writes that East became an object

suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for theatrical illustrations in anthropological, biological, linguistic, racial, and historical theses about mankind and the universe, for instances of economic and sociological theories of development, revolution, cultural personality, national or religious character. (7-8)

Such an approach of the occident over orient helped them to create an image of themselves which was superior in variety of disciplines from anthropology to zoology. Since *Orientalism* works as an institute in the Western world, it influenced many literary movements and writings at that time. It was significant in shaping the themes of travel writing in late nineteenth and early twentieth century like "philology, lexicography, history, biology, political and economic theory, novel writing and lyric poetry" (15). It helps in legitimating the supposed facts and figures about orient. John McLeod remarks that Orientalism is

a far-reaching system of representations bound to a structure of political domination. Orientalist representations function to justify the propriety of Western colonial rule of Eastern lands. They are an important part of the arsenal of Empire. They legitimate the domination of other peoples and lubricate the political and judicial structures which maintain colonial rule through physical coercion. (43)

Orientalism, as per Said is of two types: latent and manifest orientalism, Said borrowed these terms from psychoanalyst and critic Sigmund Freud, who used these two terms for representing different aspects of the dreams. Latent orientalism is about the dreams and fantasies of West for East which remain relatively constant over time. Manifest orientalism refers to myriad examples of Orientalist's knowledge produced at different historical junctures.

Said discusses some of the stereotypes regarding orient which have been established by the occident. One of them being, orient is timeless and unchanging. West is considered as a place of progress, prosperity and development and East as a place far from historical and scientific developments. Said writes, "Orientalism assumed an unchanging orient" (96). It was assumed that the orient was trapped in antiquity even in the twentieth century. There was no difference in the orient of twelfth century and that of twentieth century. Orient was often considered as primitive or backward. John McLeod writes, "A Westerner travelling to Oriental lands was not just moving in *space* from one location to the other; potentially they were also travelling back in *time* to an earlier world. Hence in Orientalism, the Orient exists as a timeless place, changeless and static, cut off from the progress of Western history" (44). Another stereotype of the Orientalism about orient was that, orient is strange. Orient is not only different but is oddly different; orient is unusual, fantastic, and bizarre. Westerner would see the orient with awe, it was difficult for them to believe what their eyes saw. They would meet all sorts of spectacles there. The orient always functioned as a source of mirth, marvel and curiosity for the Western writers and travellers. If occident was rational, sensible and familiar, the orient was irrational, extraordinary and exotic.

While writing about the orient, West often made assumptions about the races of orient. The Arabs were termed as murderous and violent, Indians as lazy and Chinamen as inscrutable. In the travel writings of nineteenth century and early twentieth century, Europeans termed Kashmiris as liars, coward and dirty. Orientalism considered orient as degenerate. John McLeod writes:

Oriental stereotypes fixed typical weakness as (amongst others) cowardliness, laziness, untrustworthiness, fickleness, laxity, violence and lust. Oriental peoples were often considered as possessing a

tenuous moral sense and the readiness to indulge themselves in the more dubious aspects of human behaviour. In other words, Orientalism posited the notion that Oriental peoples needed to be made civilised and made to conform to the perceived higher moral standards upheld in the West. (46)

The coloniser always considered the colonised as an inferior being that was incapable of doing anything. This ideology of West finds eminence in the works of Edward Said's *Orientalism*, wherein he talks about 'self' and 'other'. This representation of West about East also finds reference in the postcolonial resistance literature.

Homi K. Bhabha stands out as one among the three pillars of postcolonial studies or one among the trinity besides, Edward Said and Gayatri Spivak. He is known for his concept of 'mimicry' and 'hybridity'. As a critic, Bhabha exhibits great control over cultural writings in the postcolonial studies. Critics of postcolonial studies who belong to the colonised parts of the world often discussed the effect of colonisation on their culture, nation, religion etc. One of the primary missions of the coloniser during colonisation besides political control was enlightenment through Christianity. Many travellers who visited different parts of the world during colonial times were missionaries. Bhabha discusses this in detail in his essay, "Signs Taken from Wonders" (1984). He represents the expansion of Christianity as the discovery of the English book (refers to Bible), the book represents the moment of authority and originality. Missionaries often mocked at the religion, culture and customs of the orient. The discovery of book brought with itself the process of displacement, distortion and repetition. Bhabha writes in "Signs Taken from Wonders":

THERE is A scene in the cultural writings of English colonialism which repeats so insistently after the early nineteenth century—and, through that repetition, so triumphantly *inaugurates* a literature of empire – that I am bound to repeat it once more. It is the scenario, played out in the wild and wordless wastes of colonial India, Africa, the Caribbean, of the sudden fortuitous discovery of the English book. It is, like all myths of origin, memorable for its balance between epiphany and enunciation. The discovery of the book is, at once, a

moment of originality and authority, as well as a process of displacement that, paradoxically, makes the presence of the book wondrous to the extent to which it is repeated, translated, misread, displaced. (29)

Colonisers attacked orient through literature. The production of literature sped up during the colonial era. Travel writers flooded into different parts of the world and produced texts laden with their ideology. These writings mocked at the ways of life of the Orient. At the top of the imperial literature stood religious scripture, *Bible* which represented civil order and authority.

Another critic who would be considered in the postcolonial study of this research work is a Trinidadian critic, Jamaica Kincaid. She is famous for her novels and essays. In the postcolonial study, *A Small Place* (1988) written by Kincaid stands out as stern response to the West and its ideology. Kincaid makes stern and strong statements in reply to the West's stance towards East. As Edward Said wrote extensively on the approach of West towards East, Kincaid attacked Western approach towards East, highlighted their deeds, and the destruction that they wrecked on the colonised parts of the world. She unleashes her attack on the West occupation of colonised world by saying that it was the rule of 'bad-minded people' and finally it is over. The colonisation of Europe is considered by Kincaid as evil and demonic rule. The harm incurred by the colonisation is irrevocable, and no imaginable calamity could have wrought such havoc. But now such places cease to exist, places where English ruled, exist no more. Kincaid writes, "The Antigua that I knew, the Antigua in which I grew up, is not the Antigua you, a tourist, would see now" (92). Antigua here represents all those places which were colonised by West, or visited by West during colonisation. The representation of places during those times was never accurate.

Europeans during colonisation destroyed nations and communities. Kincaid satirically remarks that British loved England, they loved their nationality, their language, and thus wherever they went they tried to convert it into England, into English. She comments:

[T]hey should never have left their home, their precious England, a place they loved so much, a place they had to leave but could never

forget. And so everywhere they went they turned it into England; and everybody they met they turned English. But no place could ever really be England, and nobody who did not look exactly like them would ever be English, so you can imagine the destruction of people and land that came from that. (92)

Colonisation destroyed everything that came in their way. The native people lost almost everything; they lost their identity, their language, their culture, their land, everything that belonged to them, because West made everything look ridiculous that existed in the Eastern world. They mocked at everything, including their way of life. Kincaid writes:

I see is the millions of people, of whom I am just one, made orphans: no motherland, no fatherland, no gods, no mounds of earth for holy ground, no excess of love which might lead to the things that an excess of love sometimes brings and worst and most painful of all, no tongue. For isn't it odd that the only language I have in which to speak of this crime is the language of the criminal who committed the crime? And what can that really mean? For the language of criminal can contain only the goodness of the criminal's deed. (94)

Kincaid also threw light on the ideology of the West towards East and the colonised. Colonisers aimed at distorting every original image that existed, the colonised part of the world. They erased history, destroyed monuments in order to glorify theirs.

You loved knowledge, and wherever you went you made sure to build a school, a library (yes, and in both of these places you distorted or erased my history and glorified your own). But then again, perhaps as you observed the debacle in which I now exist, the utter ruin that I say is my life, perhaps you are remembering that you had always felt people like me cannot run things, people like me will never grasp the idea of Gross National Product, people like me will never be able to take command of the thing the most simpleminded among you can master, people like me will never understand the notion of rule by law, people like me cannot really think in abstractions, people like me

cannot be objective, we make everything so personal. You will forget your part in the whole setup that bureaucracy is one of your inventions . . . and all the laws that you know mysteriously favor you. (94)

The representation of the people of valley is not different than above mentioned quote in the travelogues on Kashmir by the British. Every traveller who visited valley never found any qualities in the character of Kashmiri, except those which made them incapable. Most of the travellers have presented the Kashmiris in their writings as: cowards, liars, uncivilised, thieves, cunning, fraud, dirty and so on.

Jamaica Kincaid adopts the deceptively simple style of a knowing child to interrogate those ways which established West as superior and East or colonised as inferior, (though Kincaid talks only about Antigua, but the implication can be considered as universal) she uses the second person approach to address the issue, and draws attention to the ways in which the texts of the Empire were constituted and the authoritative voice that offered a transparent wisdom and objective reality.

Mary Louise Pratt another significant contemporary critic, who is famously known for her concept of 'Contact Zone', has written extensively on travel writing and the shift in travel writing during eighteenth century in second edition of her book, *Imperial Eyes: Travel Writing and Transculturation* (2008). In her book, she has linked travel writing with imperialism, where she argues how eighteenth-century travel writing was written extensively for scientific interest. It actually shaped an archive of Eurocentric global knowledge that served the British Imperial Project. She argues in her book that the purpose of travel writing in the second half of nineteenth century was to occupy lands. Travel writing was no more about collecting one's experience but it had administrative purpose. Explorations of landscape were significant and writing about scientific resources became the purpose of travel writers. Pratt uses the term 'anti-conquest' than conquest for the travellers who visited other parts of the world during eighteenth century or later. She argues in *Imperial Eyes*:

I use this term to refer to the strategies of representation whereby European bourgeois subjects seek to secure their innocence in the same moment as they assert European hegemony. The term "anti-conquest" was chosen because, as I argue, in modern travel and exploration

writing these strategies of innocence were constructed in relation to older imperial rhetorics of conquest associated with the absolutist era. The main protagonist of the anti-conquest is a figure I sometimes call the “seeing-man,” an admittedly unfriendly label for the white male subject of European landscape discourse – he whose imperial eyes passively look out and possess. (8-9)

Travel writers generally wrote accounts of their travel initially for the citizens of their nations. As long as they were interested in imaginative portrayals of other states, they provided most romantic portrayal of other parts of the world, which fascinated them, such as Thomas Moore’s poem on Kashmir, *Lalla Rookh* (1817). But the eighteenth century brought a shift in the travel writing as well as in the attitude of the citizens towards travel writing. Concept of imperialism had not only affected the minds of bureaucrats, but of the common citizens also. Pratt argues that the shift towards the scientific exploration also became the interest of public. They also wanted to know about the ‘new world’, not in romantic sense but scientific. She writes:

Equally important, scientific exploration was to become a focus of intense public interest, and a source of some of the most powerful ideational and ideological apparatuses through which European citizenries related themselves to other parts of the world. These apparatuses, and particularly travel writing, are the subject of what follows. (23)

This shift, as per Pratt, was significant both in terms of European knowledge and the Imperial ambitions of the West. She says: “This shift had significant consequences for travel writing, demanding and giving rise to new forms of European knowledge and self-knowledge, new models for European contact beyond its borders, new ways of encoding Europe’s imperial ambitions” (23). This shift in travel writing changed the stance of travel writing for ever. Travel writers from then onwards were not ordinary men. They were literate men who left their countries for a purpose; they were scientists, historians or army men. They explored nations for their benefit, either for knowledge, for resource, or for market. The centre of travel writing remained colonisation. She writes:

Travel and travel writing would never be the same again. In the second half of the eighteenth century, whether or not an expedition was primarily scientific, or the traveler a scientist, natural history played a part in it. Specimen gathering, the building up of collections, the naming of new species, the recognition of known ones, became standard themes in travel and travel books. Alongside the frontier figures of the seafarer, the conqueror, the captive, the diplomat, there began to appear everywhere the benign, decidedly literate figure of the “herborizer,” armed with nothing more than a collector’s bag, a notebook, and some specimen bottles, desiring nothing more than a few peaceful hours alone with the bugs and flowers. Travel narratives of all kinds began to develop leisurely pauses filled with gentlemanly “naturalizing.” Descriptions of flora and fauna were not in themselves new to travel writing. On the contrary, they had been conventional components of travel books since at least the sixteenth century. However, they were typically structured as appendices or formal digressions from the narrative. With the founding of the global classificatory project, on the other hand, the observing and cataloguing of nature itself became narratable. It could constitute a sequence of events, or even produce a plot. It could form the main storyline of an entire account. From one angle, what is told is a story of urbanizing, industrializing Europeans fanning out in search of non-exploitive relations to nature, even as they were destroying such relations in their own centers of power. (26)

Pratt in *Imperial Eyes* presents to the readers a different perspective of analysing the travel writing. Travel writing was merely considered as a source of information. No ulterior motives were associated with travel writing. Even the scholars of travel writing took projects celebrating information about the places, people and the times. However, Pratt discourages this perspective of studying travel writing. The inland travel explorations aimed at territorial surveillance, appropriation of resources, and administrative control. She argues:

Scholarship on travel and exploration literature, as it existed when I undertook this project, had not developed along either of these lines. Often it was celebratory, recapitulating the exploits of intrepid eccentrics or dedicated scientists. In other instances scholars drew on travel accounts simply as sources of information about the places, peoples, and times they discussed. Under modernism, an aestheticist or literary vein of scholarship developed, which studied travel accounts, usually by famous literary figures, in their artistic and intellectual dimensions and with reference to European existential dilemmas. I am doing none of these things. With respect to genre, I have tried to pay serious attention to the conventions of representation exhibited by European travel writing, identify different strands, and suggest ways of reading and focusing rhetorical analysis. (12)

Thus, Pratt traces the growth and development of travel writing in context of social and political movements before, during and after Britain's colonial involvement with other countries. She argues that travel literature is used to develop the imperialist's ideology. In her essay "Travel Narrative and Imperialist Vision", Pratt writes, "While travel literature is certainly a place where imperialist ideologies get created, it is equally certainly a place where such ideologies get questioned, especially from the realm of particularized and concrete sensual experience" (215-216). Travel has the potential to change one's opinion of the other, the unknown. However, the majority of colonial travel writings have attempted to establish British sensibility. British travel writers felt disoriented in unknown lands and thus often produced items to preserve their connection with England.

David Spurr, another significant critic in the field of postcolonial discourse, wrote about the representation of landscape being inspired by the writings of Mary Louise Pratt. He states that it is specifically the western eye that took the reader of a travel magazine to the inside of the most primitive and exotic of unfamiliar places. Often the closer the writer is to the objects of observation; the more effective meaning is conveyed. Spurr argues that even if the 'Western eye' is a sympathetic one, by virtue of the journalist's or writer's privileged position when observing the other this 'watchful eye' still holds a commanding and controlling gaze. Spurr in *The Rhetoric*

of Empire writes, “The eye remains mobile and selective, constantly filtering the visible for the sign, for those gestures and objects that, when transformed into the verbal or photographic image, can alone have meaning for a Western audience by entering a familiar web of signification” (21).

David Spurr begins his analysis of postcolonial discourse by identifying twelve rhetorical modes through which West represented the ‘other’. His writing focused not only on the existing discourses during heydays of the colonisation but also the discourses prevailing in his days and the ways media continued to carry on the colonial legacy. Spurr focuses mainly on journalism and travel writing. Since the present study is based on the travel writing, David Spurr’s concept surveillance, aestheticization, debasement, negation, idealization, and naturalization have been used in analysing the travelogues.

Surveillance is the act of looking at landscapes, interiors and bodies as the first step in writing a report about a Third World culture. During colonial times, the travellers were not mere tourists but served the purpose of surveillance for the colonisers. Their reports regarding the landscape helped the coloniser to find ways for colonising the area. Spurr concludes his chapter on surveillance by stating that “the writer’s eye is always in some sense colonizing the landscape, mastering and portioning, fixing zones and poles, arranging and deepening the scene as the object of desire” (27).

Debasement for Spurr means looking down upon the non-western. He argues that the unknown is identified and reaffirmed in significant contrast to conventional norms. So, when anxiety over the preservation of cultural order emerges or terms such as civilization are called into question, the cultural other is designated by a set of values which strongly reaffirm the supposed difference between the ‘natives’ and the ‘civilized world’. This discursive production is centred on the notion of *abjection*. He argues that in order to strive requires a constant reproduction of images of abjection. This image of abjection justifies European or the colonising power’s intervention and strengthens the dichotomy between ‘us’ and ‘them’. Colonialism thus creates a social condition in which the perilously established order experiences a constant threat to the system from the colonised. This serves to intensify the obsessive disapproval of the other. Hence, “the insistence on European standards of civility becomes an act of self-

preservation against the danger of emasculation, while the struggle against the lotuslike powers of an unknown land becomes a defining characteristic of the discourse” (80).

Negation is a rhetorical strategy by which Western writing portrays the other as “absence, emptiness, nothingness or death” (92). Using disruptive, digressive structures of representation, travel writers are able to overcome the space of consciousness and ultimately colonise the mind of the ‘native’ by portraying them as ‘absence’. Negation serves to reject the uncertain object for which words and experience do not provide sufficient construct of interpretation and to clear the space for the expansion of the colonial imagination and the pursuit of desire. So, writing structures are linked inextricably to political power and cannot fully be distinguished from one another. He further remarks that in Western writing, exotic places are constructed as absence which in real world adopts a political value. He says that this value is set at zero and it implies the possibility of change and progress. However, this change and progress would certainly be constructed as originating from the European intervention.

Spurr writes that in the pre-1960 European writings, Africa was often projected as a dark void at the centre of modern life. In Western discourse of the other, colonised people and their landscape were often represented in terms of negation and absence: absence of order, limits, spirit, and so on. He highlights that the other’s “zero-degree of existence provides both a justification for the colonising enterprise and an imaginary empty space for the projection of a modernist angst” (96). Landscapes of Africa were often cast as barren and empty arenas available for the Western imperial conquest. He mentions that during the colonial era, lack of construction of social reality in the non-Western world may have resulted in writer’s turning to negation.

In a Western context, the development of a society and culture was defined by the language. In “Macaulay’s Minutes” published in *Selections from Educational Records, Part I (1781-1839)* edited by H. Sharp, Macaulay remarks about the language:

All parties seem to be agreed on one point, that the dialects commonly spoken among the natives of this part of India contain neither literary nor scientific information, and are, moreover so poor and rude that, until they are enriched from some other quarter, it will not be easy to translate any valuable work into them. It seems to be admitted on all sides, that the intellectual improvement of those classes of the people who have the means of pursuing higher studies can at present be affected only by means of some language not vernacular amongst them (109).

Spurr in *The Rhetoric of Empire* (1993) also remarks that “a developed language, in other words, is external to nature and supplementary to the original human condition, the degree of development marking how far a people has come from its primitive being” (103). He believes that Eastern people denied the power of language; they are not allowed to speak. This incoherence of language and inability to speak continue to be used in colonialist writing as a mode of negating the language of East. This negation of language leaves the other in a condition of incongruity and stresses, in contrast, the understanding and congruity that the Westerner experiences. This negation of language, as per Spurr has continued to play a significant role in the representations of the other by Western authors.

In idealization Spurr remarks that the ‘savage’ has been imagined in various ways, often being considered as a form of construct to project the ideologies of Western colonial writers. At the root of various idealizations of the savage there lies a similarity in the way that they all represent the idea of the other which expands the territory of the Western imagination and easily integrates into the framework of Western values. Spurr argues that the general idealization of the cultural ‘other’ takes place alongside the idealization of the savage. This idealization represents the land of ‘other’ as a free reign of fulfilled desire and a reverie of exotic wish fulfilment. The Western idealization of East has followed various varying forms, all of which have denied the indigenous inhabitants a voice with which to speak about their own social reality and refers to the example of the Tasaday tribe who were symbolically constructed in the media as humankind in its original undivided status, which later proved to be false. He refutes the notion of ‘true’ authenticity and believes that it

should be put aside, and says, “From this perspective, culture itself is no longer a unified and coherent construct, but rather an on-going phenomenon in human relations arising out of the dialectical play between forces of homogeneity and heterogeneity” (140).

Naturalization explores the excursive coating of the notion that Eastern people are in some way bound to nature and that the nature is synonymous with war, chaos and the primitive. Thus, nature and naturalization can be understood in two different ways in context of colonial discourse. Firstly, nature can be represented in opposition to civilization as primitive people live in a state of balance and harmony with nature. Secondly, it can refer to a natural law that allows dominion over the earth to more advanced people. ‘Naturalization’ in literary theory can be understood as presence of various operations in a play, poem or novel which make the plot clear and credible. Thus, colonial discourse can naturalize in various senses, it identifies a colonized people as a part of the natural world and also presents this identification as completely ‘natural’. The idea of naturalization in both these senses mentioned above is deeply fastened in language. In order to justify the European colonising mission, there has been a struggle between nature and culture as colonial powers have attempted to identify Eastern and non-European people with the forces of nature and then placed nature in opposition to culture and civilization.

Nature was thus ingrained and overcome by a combination of various forces of knowledge, writing and political power. Thus, the knowledge of the ‘other’ and of nature is an enhancement of the way of writing one’s own name onto the unknown. In various forms of writing, the difference between nature and culture is established by interpreting the other in need of imperial intervention. As per Spurr, images of nature are seen with those of war and chaos. Nature gets exchanged for history and human conflict becomes an essential feature of the landscape. The modern rhetoric gives new versions of the idea that primitive people existed in a state of nature and that their relations can be understood primarily as demonstration of natural law. It also echoes the concept proposed by evolutionary theory that primitive people live with nature at one end of a historical continuum that measures the difference between savagery and civilization and “this identification of Third World peoples with the forces of nature relates to the belief in essences that govern the behavior of one people or another”

(167). This leads to the formation of erratic constructions of ideal cultural ‘others’. Nature becomes an empty space waiting to be assigned meaning through writing.

Many British officials visited Kashmir during nineteenth century and wrote the experience of travel in the form of letters, and travelogues. Of interest to this thesis are the selected travelogues of William Wakefield (*The Happy Valley: Sketches of Kashmir and the Kashmiris*, 1879), Sir Walter Lawrence (*The Valley of Kashmir*, 1895), Sir Francis Younghusband (*Kashmir*, 1909) and Cecil Earle Tyndale Biscoe (*Character Building in Kashmir*, 1920 and *Kashmir in Sunlight and Shade* 1922). The writers taken up for the study belong to different professions: Medical Officer, Settlement Commissioner, Army Officer, and Educationist and Missionary respectively, in order to generalize the view on Kashmir. Particularly these writers have been selected because they have written exclusively on Kashmir while others have written on Kashmir along with other neighbouring countries, so only a passing reference of Kashmir is obtained; however, those references have also been considered under the study. Moreover, the authors who have been taken up for the study have written on all aspects of the Kashmiri society: people, landscape, customs etc.

William Wakefield, Medical Officer in Army, was born in 1840 in Kennington, England. He visited Kashmir in 1875, he wrote on minute details of landscape. The travel writers always wrote on imaginative portrayal of the countries they visited; they would write as per the taste of their countrymen and Wakefield intended to write for the audience who do or do not intend to visit valley themselves which he confesses in the preface of *The Happy Valley: Sketches of Kashmir and the Kashmiris* (1879) when he says:

My design has rather been to present to those who have never visited the country, and, perhaps, will never have that pleasure, a short and general description of the routes to Srinagar; the history, manners and customs of the inhabitants of this beautiful province; and a sketch of the various places and objects of interest to be met with in the space of a short tour. (vi)

Whenever a traveller visited a place, he would also carry some preconceived ideas and perception about the place presented to him by some earlier travellers. These preconceived ideas about the habits and habitats of the natives play an important role in shaping up the mind set and point of view of the future travellers and of those who never get a chance to visit the place themselves. Thomas Moore's highly celebrated oriental romance, *Lalla Rookh* created the image of Kashmir as a paradise and its inhabitants as beautiful residents of this heavenly abode. But the irony is that Moore never himself visited Kashmir. He was influenced from the writings of two earlier travellers of Kashmir, Francois de Bernier's *Travels in the Mogul Empire, AD 1656-1668* and George Forster's *A Journey from Bengal to England, through the Northern Part of India, Kashmir, Afghanistan, and Persia, and into Russia, by the Caspian Sea*. However, by the time nineteenth century came, the West was already under the influence of the colonial discourse, the narrative regarding the East was preconceived in a different way. It had become a fantastic place for the West as it was often portrayed in contrast to West. Travellers who visited the valley in the nineteenth and early twentieth century wrote about the valley in that preconceived manner. By this time Valley was no more a paradise for them, but was a place full of inhabitants who looked like human but were dirtier than animals. Tyndale Biscoe, an educationist and missionary who visited Valley, writes in his *Character Building in Kashmir*, "The stretch of the city had reached me long before I entered it" (10).

Next writer considered in this study is Sir Walter Roper Lawrence who was born on 9th of Feb. 1857 at his home town Moreton, Herefordshire, England. He was the son of George Lawrence and Catherine Lewis. On 18th of Mar. 1885, he married Lilian Gertrude James. He is primarily known for his travelogues which he wrote during his travels to India and the subcontinent. He was also a member of the British Council-09. He served in the Indian Civil Service under the British in India. Among all the travellers who visited India and especially Kashmir, Lawrence developed a special affinity with the Indian and Kashmiri people, who figure prominently in his work. His best-known books are *The Valley of Kashmir* (1895) and *The India We Served* (1928).

During his life time, Walter Roper Lawrence served most of his duties in India. From 1879–1895, he served the Indian Civil Service Punjab. During the rule of

Maharaja Pratap Singh, he was appointed as the Settlement Commissioner for Jammu and Kashmir from 1889–1894. Lawrence's stay in Kashmir was most fruitful, being in Kashmir he produced his famous book, *The Valley of Kashmir*, which is also known as the encyclopaedia of Kashmir. In his book, he recorded and produced a detailed account of geography, culture and habits of people.

When Lord Curzon acted as the Viceroy of India, Lawrence left the Indian Civil Service in 1896 and acted as private secretary to Lord Curzon from 1899-1903. Besides holding these prestigious positions; he also accompanied the Prince and Princess of Wales to British India as Chief of the Staff. He served as a member of the Council of India in 1907. During the First World War, he worked on various missions for the Secretary of State for War Herbert Kitchener. In 1918, he was on the staff of the Indian Air Force with the rank of a Major General. Besides serving in India, he also served on the British Mission to Palestine and Syria in 1919.

Lawrence was the first man who wrote a detailed account of the valley of Kashmir. He almost touched every aspect of life of valley, and recorded minute details. He also reported about the miseries faced by the people of Kashmir under the rulers. He wrote in his book *The Valley of Kashmir*:

The passage from Hazlitt's *Life of Napoleon Bonaparte* gives a fair idea of Kashmir before the settlement commenced:- 'The peasants were overworked, half-starved, treated with hard words and hard blows, subjected to unceasing exactions and every species of petty tyranny. . . . While in the cities a number of unwholesome and useless professions, and a crowd of lazy menials, pampered the vices or administered to the pride and luxury of the great.' (2)

Another writer considered in this research work is Younghusband who is known as Lieutenant Colonel Sir Francis Edward Younghusband was born on 31 May 1863 at Murree, British India to a British military family. He was the brother of Major-General George Younghusband and the second son of Major-General John W. Younghusband and his wife Clara Jane Shaw. Younghusband came from a rich ancestry of army and explorers: Clara's brother, Robert Shaw, was a noted explorer of Central Asia while Younghusband's uncle Lieutenant-General Charles Younghusband

was a British Army officer and meteorologist. Though he was born in India but spent his childhood in England with his mother. In 1867, his mother Clara returned to India leaving Younghusband in the custody of two austeres and a religious aunt. They returned after three and got united with the family. At the age of thirteen, he entered Clifton College, Bristol in 1876. He entered the Royal Military College, Sandhurst in 1881. In 1882, he was commissioned as a subaltern in the 1st King's Guards. When Younghusband was in his prime youth, the Great Game of espionage was unfolding in Asia. Younghusband was well versed with the book *Defense of India* written by General MacGregor, thus he could have an expertise on the Great Game.

It was in 1886-87 that Younghusband made his first expedition across Asia on a leave from his regiment. With the permission of Colonel Mark Bell, he along with his party set to cross 1200 mile of desert to survey the geographic locations. However, the hidden motives were to gather information about the strength of Russian physical threats to the British Raj. In 1887, Younghusband explored Manchuria, visiting the frontier areas of Chinese settlement in the region of the Changbai Mountains. He held many great positions for the British during his travels to Tibet: he served as British commissioner to Tibet from 1902-1904 and also held the position of President of the Royal Geographical Society from 1919 to 1921. He is credited to have made an observation that Baekdu Mountain, the highest peak of Changbai Mountains was only 8000 feet tall which was earlier believed to be 10000-12000 feet in height.

After parting with his British companions, Younghusband crossed the Taklamakan Desert to the Chinese Turkestan, and pioneered a route from Kashgar to India through the uncharted Mustagh Pass. He crossed through the Karakoram Range, the Hindu Kush, Pamirs where the range converged with the Himalayas to report to the Viceroy. When he travelled this area in 1880s, the region of the Upper Oxus was still largely unmapped. This was a great achievement for twenty-four years old Younghusband and subsequently he was elected as the youngest member of Royal Geographical Society and eventually received the 1890's Patron's Gold Medal.

In 1889, he was promoted as captain, and was dispatched with a small escort of Gurkha soldiers for investigating an uncharted region in the north of Ladakh. While they were encamped in the valley of the Yarkand River, he received a messenger, inviting him to dinner with Captain Bronislav Grombchevsky, his Russian counterpart

in 'The Great Game'. He obliged invitation to Grombchevsky's camp, and after dinner both of them had a long discussion on the possibility of a Russian invasion of British India. After the meeting in this remote frontier region, both continued with their task; Grombchevsky resumed his expedition in the direction of Tibet and Younghusband continued his exploration of the Karakoram.

Lord Curzon, the Viceroy of India appointed Younghusband, by then a Major, British commissioner to Tibet from 1902-1904 because of the rumours of Russian expansion into the Hindu Kush. He settled in Kashmir as the British representative in 1906 before returning to Britain and was promoted to Lieutenant Colonel in 1908. He wrote a book titled, *Kashmir* (1909) at the request of Edward Molyneux, during his service in Kashmir. His descriptions of the valley were infused with the paintings of Molyneux on the valley. In his book, Younghusband wrote about the beauty of the landscape and a little description about the people. 'The Great Game' between Russia and Britain, continued beyond the start of the twentieth century up to 1907 when it ended officially by the Anglo-Russian Treaty.

Younghusband received the Companion of the Order of the Indian Empire in 1891, which in 1904 was upgraded to Knight Commander. In 1901, he was awarded with Kaiser-I-Hind Medal and the Gold Medal of the Royal Scottish Geographical Society in 1905. He was also awarded the honour of Knight Commander of the Order of the Star of India in 1917.

Younghusband married Helen Augusta Magniac, daughter of Charles Magniac, in 1897. They had a son who died in infancy, and a daughter, Eileen Younghusband (1902–1981), who became a prominent social worker. From 1921 to 1937, they lived at Westerham, Kent, but Helen did not accompany Younghusband on his travels, as most of the women of the same era did. Younghusband suffered a stroke in July 1942 and died of cardiac failure on 31st of July 1942 at Madeline Lees' home Post Green House, at Lytchett Minster, Dorset. He was buried in the village churchyard.

The last writer taken up in the study is Cecil Earle Tyndale Biscoe, a British missionary and educationist, who was born on 9th of Feb. 1863 at Holton near Oxford, England, into a land-owning family. He was the son of William Earle Biscoe

and Elizabeth Carey Sandeman, daughter of George Glas Sandeman, Westfield, Hampshire. Tyndale Biscoe was the fourth son in a family of eight, seven of them being sons.

Biscoe received his education at Bradfield College, and then Jesus College, Cambridge. He quickly made his mark, particular on the river. In 1884, Biscoe coxed the winning Cambridge crew in a Boat Race in university. He coxed the Jesus College crew in the Grand Challenge Cup at Henley Royal Regatta in 1885 and won. He was ordained as a Priest in the Church of England after being awarded with B.A in 1886. He was ordained Deacon in 1887. He worked in London's East End for short time and in 1890 was appointed to a missionary school by the Church Missionary Society in Kashmir. On 2nd of Nov. 1891, Biscoe married Blanche Violet Burges who was the daughter of Reverend Richard B. Burges, formally Vicar of St. Paul's, Birmingham. They had four children, three of them being sons.

Kashmir was a princely state during the late nineteenth century. Though Kashmir was an independent kingdom, the Maharaja often took services of British and European experts. He noticed the squalid conditions in Kashmir and caste system as a serious problem; he used Christian values and Western civic ideals to improve Kashmiri society.

In the educational philosophy of Biscoe, more value was given to the acquisition of more profound attributes and abilities than the conspicuous intellect. In Biscoe's view, sports found a significant place thus he introduced team sport and other curricular activities in a very socially stratified manner. His ways of education laid stress on physical activities besides reading and writing; few common sports were football, boating and boxing, which were supposed to stimulate senses of boldness, physical fitness and masculinity. Students were also engaged in other social duties, such as the cleaning of streets and providing help to deal with floods and cholera. Biscoe being a missionary brought with himself high standards of morality and civility. He was very much concerned about the social changes in the valley of Kashmir, which would suffice his purpose as a missionary. Writing about Biscoe, James A. Mangan states in his essay "Christ and the Imperial Games Fields: Evangelical Athletes of the Empire":

Tyndale-Biscoe was an imperial standard bearer of Victorian moral righteousness. He was a late nineteenth-century embodiment of Western ethnocentricity and a symbol of forceful cultural hegemony . . . a man of astounding tenacity, courage and compassion who subscribed with simple directness to the holistic creed of the Victorian upper-class knight errant. (329)

Biscoe was abrupt at understanding the nature of Kashmiri society and its tenants. In order to bring a change, different schooling was must. Biscoe was championed for the change he brought in the schooling system of Kashmir. However, his efforts were not free from the clutches of colonialism, his efforts to reshape the society was in line with Macaulay's "Minute on Indian Education". He wanted to educate them in a manner so they could be the examples of Christian creeds. Mangan writes:

They were mostly from the Hindu ruling class. This fact did not impress him. He fancied himself as an expert semiographist and he read in their features an unwholesome sensuality combined with a supercilious religiosity. He quickly decided that his pupils required above all else a schooling in knight errantry. . . . His conception of the school was as a 'bulwark against Satan' comprising a social system and a moral atmosphere in which 'Christian' chivalry could grow. (331)

Mangan believes that the efforts of Biscoe were efforts against the satanic rule. Thus, Biscoe was not merely helping the political cause of colonialist but also simultaneously helping in spreading the Christianity, as a missionary. The school was founded in 1880 by Rev. John Hilton Knowles, being affiliated with Church Missionary Society. The Church Missionary Society was founded in 1799 and was the product of evangelical movement of the Church of England. It pioneered missions in many parts of the world, including Ceylon (Sri Lanka) India and Africa.

During his stay in Kashmir, Biscoe wrote *Character Building in Kashmir* in 1920 and *Kashmir in Sunlight and Shade* in 1922. These books deal mostly with the life in Kashmir. Biscoe criticizes the ways of life of the Kashmiris. He is harsh at everything he comes across. Writing about *Kashmir in Sunlight and Shade*, Irfan

Tramboo remarks in his book review that Biscoe while writing about Kashmiris almost assassinated their character. He writes:

The book “Kashmir in Sunlight & Shade” has tried to show the things which have been either forgotten, or the historians have never thought to narrate them to their people. While doing that, the author Tyndale Biscoe has exaggerated certain things and, what I can say that the author has joined the race of character assassination of Kashmiris. Such things are visible from the beginning to the end of the book.

During his later years, Tyndale Biscoe had founded six schools with 1,800 students. He was honoured with the Kaisar-I-Hind Medal in 1912 and an additional bar in 1929. After Indian independence, he left for what was then known as Southern Rhodesia, where he died on 1st of Aug. 1949.

As the writers taken up for the study were not celebrated authors, so little about their life is known and not much has been written on these authors as much of their life and their actual purpose to visit the valley remains shrouded. The review of literature is in three parts: available critical material on the history of travel writing with special focus on British travel writing, the history of Kashmir along with its presence in British travel writing, and review on selected travel writers.

Study of travel writing is incomplete without Paul Fussell’s *The Norton Book of Travel* (1987). It is pioneering book in the field of travel writing. Writer has brought together some of the great travel books of all times and has explored the changing motives of travellers from ancient times till modern times. *The Cambridge Companion to Travel Writing* (2002) by Peter Hulme and Tim Youngs fetches together writers from diverse fields including anthropology, history, literary and cultural studies to offer a kaleidoscopic introduction to travel writing in English between 1500 and the present. *Curiosity and the Aesthetics of Travel Writing, 1770-1840: ‘From an Antique Land’* (2002) by Nigel Leask discusses postcolonial theories to illustrate multidimensional analysis of travel writing. The book presents the accounts of travels to various antique lands like Abyssinia (Ethiopia) Egypt, India and Mexico in an organised manner. These accounts of travel writing are significant for

the contemporary readers, because they provide an invaluable perspective of times for it remains the only eyewitness account.

Travel Writing 1700-1830: An Anthology (2005) edited by Elizabeth A. Bohls and Ian Duncan presents the collection of best travel writings from various ages. Significant writers included in this anthology are Daniel Defoe, Mary Wollstonecraft, Olaudah Equiano, Mungo Park, Maria Nugent and many others. Travel writing became significant mode of expression during eighteenth and nineteenth century. Pramod K. Nayar in *English Writing and India, 1600–1920: Colonizing Aesthetics* (2008) presents a critical account of British discourse that spread in India during 1600-1920, through various accounts of prose writing. He argues that British writers used aesthetics to exert their control over Indian landscape. Carl Thompson in *Travel Writing* (2011) introduces the genre of travel writing in detail and addresses the issues of colonialism, post-colonialism, globalization. Another remarkable book by Pramod K. Nayar is *Colonial Voices: The Discourses of Empire* (2012). In this book, Nayar discusses at length the colonial discourse, he writes about Tyndale Biscoe's book *Character Building in Kashmir*, under heading "Sports and the 'character training' of 'Jelly Fish' He remarks that colonizers used sports as the 'colonial instrument' for disciplining the native body. They believed that the uncivilized people would be civilized through western sports like football and swimming. Commenting the use of 'Jelly fish' by Biscoe, Nayar remarks that, Biscoe use of Jelly fish as a specimen for Kashmiri youth reduces them to animals who are far away from the touch of civilization and the colonial efforts would make them civilized.

The Cambridge Introduction to Travel Writing (2013) by Tim Youngs offers the history and development of travel writing from its ancient origins to the present day. Travel narrative has blended various elements from different genres. He has included celebrated travel literature from medieval period to modern times exploring many themes such as quest motif of the traveller, inner journey, postcolonial travel writing, and issues of gender.

P. N. K. Bamzai in *A History of Kashmir: Political, Social, Cultural, from the Earliest Times to the Present Day* (1962) throws light on the socio-economic conditions prevailing in ancient and medieval Kashmir, it also brings out the contribution of Kashmir to the Buddhist and Hindu philosophy, to Sanskrit and

Persian literature and also to the development of a diverse and blended culture. *Kashmir Papers: British Interventions in Kashmir including Arthur Brinckman's Wrongs of Cashmere, Robert Thorp's Kashmir Misgovernment, and Sir William Digby's Condemned Unheard* (1973) edited by S. N. Gadru gives an account of the middle of 19th century when the world history recorded the most condemnable international transaction which created history of the sale of a nation along with its rich resources, tradition with values and dignity in its cultural ethos. *The Literary Heritage of Kashmir* (1985) by K. L. Kalla is a valuable book on the literature of Kashmir. It focuses attention on the cultural and literary attainments of the valley, which most of the western travellers failed to acknowledge. The book provides the merits of Kashmiri literature. *Kashmir through Ages* (1997) by S.R. Bakshi is a book in five volumes which deals with the history, society and culture of Kashmir Valley in ancient, medieval and modern times. In *Europeans on Kashmir* (1997), Shafi Shauq, Qazi Zahoor and Shoukat Farooqi have presented views of various European travel writers on different aspects of the Kashmiri society: from customs to attire and from religion to food, every facet has been covered.

M. K. Kaw's *Kashmir and its People: Studies in the Evolution of Kashmiri Society* (2004) traces the journey of land and its people from ancient to modern times. It captures the factors that have been responsible for the decline of the Kashmiri civilization from glory to present state of murder and repine. *Kashmir and the British Raj 1847-1947* (2004) by Robert. A. Huttenback is a critique of conflict between India and Pakistan and states that the roots of this unhappy set of circumstances lie in the history of Kashmir as a princely state. Mohammad Ashraf, Retd. IAS officer, has written more than four hundred articles on various aspects of Kashmir. In his article "Kashmir in Ancient Foreign Chronicles" (2007), he has written about the reference of Kashmir in ancient foreign chronicles in chronological order. He writes that first mention can be traced in Greek works, followed by Chinese. Among Chinese travellers, he mentions two famous travellers, Hiuen Tsang and Ou-Kong, who recorded their experiences. Ashraf writes that after Chinese, Muslim scholars attempted to write on Kashmir, among which he names the famous traveller Alberuni. His article helps in tracing the earliest form of writings on Kashmir.

The role of Prof. Fida Muhammad Hassnain in the field of history of Kashmir in the formative years is immemorial. His immense knowledge about the history of Kashmir can be traced from the valuable articles and books which he has written. His *British Policy towards Kashmir 1846-1946: Kashmir in Anglo-Russian Politics* (2009) discusses that 19th century has been an eventful century in the history of British India and that events not only in India but also in Europe largely shaped the policy of the then British govt. in India. They took active steps to maintain this precious colonial possession of theirs. In his article “Buddhist Heritage of Kashmir”, posted on Dec. 23, 2010, Hassnain traced down the earliest references of Kashmir in works of Greeks, Chinese and Arabs. He discusses about the Buddhist era of Kashmir; referring to Kalhana’s *Rajatarangini*, he talks about the first Buddhist king, Surendra. He also mentions Nagaism, anti-Buddhist Jaluka and Kushans in this article. He further talks about the fourth Buddhist council in detail which was attended by numerous scholars. He has recreated the picture of Kashmir as a seat of Buddhist learning. Dr. B. N. Kalla in his article “Kashmir in ancient Sanskrit Literature” (2012) writes about the mythical formation and derivation of the word Kashmir. He traces the presence of reference of Kashmir in ancient Sanskrit Literature.

Younghusband: The Last Great Imperial Adventurer (1994) by Patrick French: This book covers the life and works of Francis Younghusband. Patrick has attempted to pen down the biography of Younghusband, with focus on his adventures during Tibetan Invasion, and his travels to Kashmir and other nations around the world. James A Mangan writes in essay “Christ and the Imperial Game Fields: Evangelical Athletes of the Empire” published in *Sport: The Development of Sport* Volume –II (2003) that how Tyndale Biscoe implemented sports in his school curriculum to bring students out of classroom and learn chivalry and discipline. Though it was not an easy task to accomplish because of caste system, Brahmins would never allow their sons to develop muscles because this trait belonged to lower caste. Sports proved best tool for western to inculcate new values among colonized people, and simultaneously fighting the evils and superstitions.

Role of J&K Academy of Art, Culture and Languages cannot be undermined when it comes to the preservation of these rare books. *Sheeraza* (Urdu), took up the pioneering work of collecting and publishing valuable articles on “Jammu-Kashmir-

Ladakh in Ancient Travelogues” which constituted of a series of volumes consisting of critical articles of various authors on the travelogues of pre-colonial era and colonial era. Gulab Nabi Atish in his critical essay “Travelogue of William Wakefield on Kashmir” (2004) writes about the research and writings of Wakefield about Kashmir and its people. He claims that Wakefield did not check the authenticity of the material which was provided to him about Kashmiris. He elaborates that the study of Wakefield lacks actual standards and is totally contradictory when compared with the actual history of Kashmir which provides a message of nature, peace, synchronization and harmony for all. Mohd Yousuf Taeng in his essay “Lawrence of Kashmir-Then and Now” (2004) highlights the achievements of Sir Walter Lawrence during his stay in Kashmir. He appreciates the constructive attitude of Lawrence towards Kashmir, during an era when colonization was at its peak and most of the British officials did no good for the colonized people. He also appreciated the contribution of Lawrence in preserving the history Kashmir by writing his all-time famous book *The Valley of Kashmir*, which is known as the encyclopedia on Kashmir.

In his essay “*Kashmir-Youngusband*” (2004) Arjun Dev Majboor summarizes the travelogue *Kashmir* written by Youngusband. He focuses on the aestheticisation of Kashmir by Youngusband. He does not deal with the text critically but provides a detailed summary of the text. Premi Romani writes about Biscoe and his travelogue *Kashmir in Sunlight and Shade* in his essay “Tyndale Biscoe and Kashmir” (2004). Romani considers Biscoe as the champion of change in Kashmir. He credits Biscoe for introducing modern education in Kashmir. For Romani, Biscoe as like a seer for the Kashmiris who helped them to come out of the darkness. Despite all the obstacle, Biscoe was able to succeed in his mission. Romani appreciates Biscoe for introducing competitive sports in the Kashmiri society like, boat racing, tracking skating, swimming etc. Romani also mention about Biscoe’s travelogue, *Kashmir in Sunlight and Shade*, but does not provide any critical remarks on the book.

The thesis is divided in four chapters along with a general introduction and conclusion of the thesis. The first chapter titled as “Kashmir in/through Travel Writing” throws light on the origin of the valley, the political eras of valley. Besides, major travelogues on Kashmir have been discussed at length. A detailed account of

travel writing on Kashmir is given. While tracing the earliest travel accounts on Kashmir, a careful observation has been made on the perspective of the travel writers which have been discussed in chronological order. Travel writing on Kashmir is divided into two categories: travel narratives written before and during the colonization of India. A study regarding the shift in the perspective of travel writers' due to the prevalent colonial ideology has been made.

The second chapter of the thesis titled "The Politics of Landscape" deals with the representation of landscape in the said travelogues. The significance of landscape in the colonial discourse is traced. The study is carried out by using postcolonial approach with the help of critics like, Mary Louise Pratt and David Spurr. This chapter unveils the significance of exploring the landscape by the coloniser. The contrast in the depiction of landscape and its inhabitants is studied closely. Political and aesthetic purposes are unveiled. The mapping of landscape is also being discussed. The idea and purpose of mapping is studied. Representation of Kashmir valley through words and pictorial representation has been discussed. Each writer's approach towards landscape is studied from the purpose of his visit.

The third chapter of the thesis titled "Caricature of Kashmiris" deals with the portrayal of character sketch of Kashmiris in selected British travelogues. This chapter is studied from the postcolonial approach by taking into account the concept of *Orientalism* by Edward Said. The chapter looks into the ideology of 'self' and 'other.' The opinions of each travel writer regarding the character of Kashmiri are studied thoroughly. The influence of colonial ideology on the travel accounts of these travel writers has been studied. The time and purpose of the travel have been taken into account. The texts taken up for the study are discussed in a chronological order. A relation to the first chapter, particularly in dealing with travel writings of pre-colonial era and highlighting the shift in representation of Kashmiri as 'other' in the colonial discourse has been made.

The fourth chapter of the thesis titled "Representation of Kashmiri Society" examines the representation of social life of Kashmir in the travelogues by William Wakefield, Walter Lawrence, Francis Younghusband and Tyndale Biscoe. A thorough study of the travelogues about the depiction of social life is discussed. A portrayal of the social life of the then Kashmir is depicted. Different aspects of the society like

language, culture, education, religion, customs, food habits, clothing, houses, occupation, ethnicities races etc. have been discussed. The study is made using the postcolonial approach, considering the postcolonial critics such as Edward Said, Homi K. Bhabha, Jamaica Kincaid, and others.

Travel writings of the mid-nineteenth century included a significant feature of representing East through photographs. Most of the travel writers included images from the places they visited in their travelogues. The images varied from landscape, flora and fauna, people, buildings, significant sights etc. Derrick Price in “Surveyors and Surveyed: Photography Out and About” talks about serious implications of the photography. Price writes: “Photography grew up in the days of Empire and became an important adjunct of imperialism, for it returned to the Western spectator images of native peoples which frequently confirmed prevailing views of them as primitive, bizarre, barbaric or simply picturesque” (68).

Photography became a tool of imperialism, as it allowed description of ‘other’ with strong claim of ‘truth’. The ‘othering’ through photography started from 1850s onwards to meet the growing desire for ‘exotic’ setting and natives. Commercial reasons also motivated this predilection. Derrick Price mentions that in 1865, “the London stereoscopic company sold half a million pictures, many of them scenes from foreign places” (70).

During the late nineteenth century, most British imperialist enjoyed heroic image of themselves as conquerors and civilizers of the world. The travelogues taken up for the study also followed the tradition of photography and included significant images in their travelogues.

Postcolonial studies designates a broad, multidisciplinary field of study that includes practitioners from literary, cultural, and media studies, history, geography, art history [1], philosophy, anthropology, sociology, and political economy. Some consider the United States itself a postcolonial country because of its former status as a territory of Great Britain, but it is generally studied for its colonizing rather than its colonized attributes. British director Isaac Julien adapted Algerian revolutionary Frantz Fanon's classic text, *Black Skin, White Mask*, into a film of the same name in 1996. It was released by California Newsreel. The film features interviews with family members and friends, documentary footage, readings from Fanon's work, and dramatizations of crucial moments in Fanon's life.

Editorial Reviews. Review. *Postwar British Literature and Postcolonial Studies* suggests many fruitful ways in which one can read the intersections between empire's legacy and post-war British literature, opening up territory for future studies. - - Huw Marsh, Queen Mary, University of London, *Postcolonial Text*, Vol 8, No 1. Read more. Review. Graham MacPhee brilliantly follows the historical tracks of empire into the heartlands of post-war British literature, an area often assumed to be relatively untouched by colonial impacts and their contingent modernist entanglements. This timely and