Abstract

This dissertation comprises a novel and a critical study. It is an exploration of the possible literary and historical representations of the Horne narratives, a collection of documents from the 1857 Indian uprising. Amy Horne, a young woman of mixed European and Indian descent, was a survivor of the massacre at Cawnpore. Converted to Islam and married to an Indian soldier, she spent ten months in captivity with the rebel forces, before returning to British-controlled territory. She subsequently produced several different accounts of her experiences. The critical study is a detailed examination of these narratives, the contexts of their composition and their position within the contemporary historical record. My research, which has included archival reading in India and England, has uncovered both contradictions within the narratives and supporting evidence for their claims. I argue that in order to use such contentious material effectively in fiction, a full recognition of the possibilities of interpretation is vitally important. I further suggest that a close and comparative reading of the narratives, informed by an awareness of Horne’s own cultural and ethnic status within British society, reveals a dissonant relationship with the discourses of Imperial history, and allows a potentially subversive understanding of Horne’s story.

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Indian Mutiny, widespread but unsuccessful rebellion begun in 1857 against British rule in India. It began when Indian troops (sepoys) in the service of Britain's East India Company refused to use purportedly tainted weaponry. One consequence of the mutiny was the establishment of direct British governance of India. From the time of the mutineers' seizure of Delhi, the British operations to suppress the mutiny were divided into three parts. First came the desperate struggles at Delhi, Kanpur, and Lucknow during the summer; then the operations around Lucknow in the winter of 1857–58, directed by Sir Colin Campbell; and finally the "mopping up" campaigns of Sir Hugh Rose in early 1858. Peace was officially declared on July 8, 1859. Book description. Situating the 1857 Indian uprising within an imperial context, Jill C. Bender traces its ramifications across the four different colonial sites of Ireland, New Zealand, Jamaica, and southern Africa. Bender argues that the 1857 uprising shaped colonial Britons' perceptions of their own empire, revealing the possibilities of an integrated empire that could provide the resources to generate and 'justify' British power. Dobrolyubov, Nikolai. The Indian National Uprising of 1857: A Contemporary Russian Account, trans. and intro. by Gupta, Harish C., foreword by Professor Mukerjee, Hiren. Calcutta: Nalanda Publications, 1988. The Graham Indian Mutiny Papers. Belfast: Public Records Office of Northern Ireland, 1980. Hawthorne, James. Mangal Panday – Film, Fiction & Facts. Hamid Hussain. Mangal Panday – The Rising is a big budget Indian film and good research has been done about the history of this incident. Generally, a lot of cinematic license is used in most historical films but Mangal Panday has kept core historical facts intact. As expected, a lot of additional fictional material has been added to make it interesting. Films are essentially about entertainment and not substitutes for history books. There is quite a large body of written material available on the events of 1857. Colonial literature, post independence