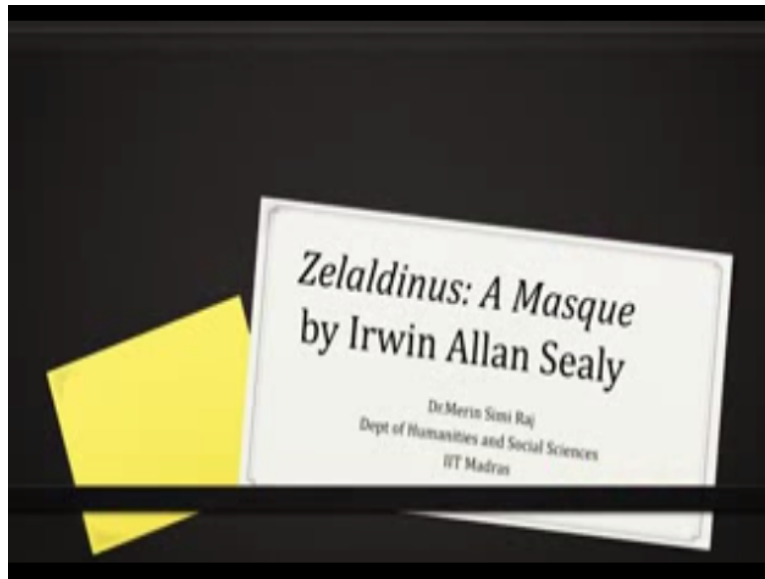


**Indian Fiction in English
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Department of Humanities and Social Sciences
Indian Institute of Technology–Madras**

**Lecture-19
Zelaldinus: A Masque by Irwin Allan Sealy**

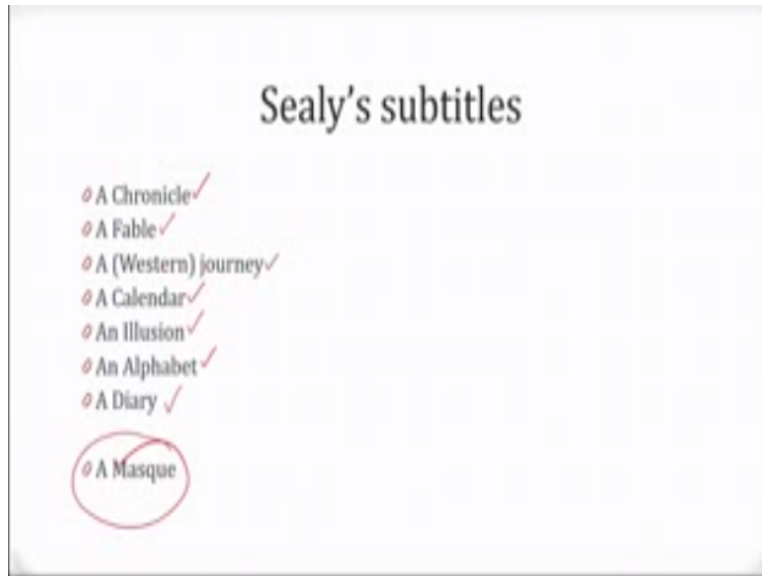
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Good morning everyone, I am happy to welcome you to today's session of NPTEL course Indian fiction in English. We are today discussing this novel by Allan Sealy, title Zelaldinus, this is 1 of the latest novels which is published last year in 2017 and it is a very different kind of a novel as you would began to see, it is a very slim, slender volume which you can finish almost in a single setting.

And the narrator was extremely interesting, very lazy narrator, but nevertheless it has an experimental different kind of a form to it all together which makes this novel, which makes this attempt at different kind of fiction extremely important to this discussion.

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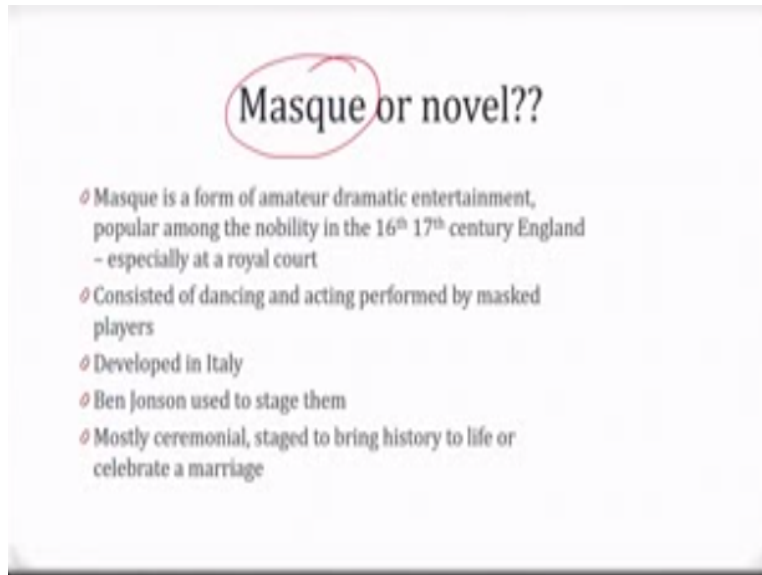
If you had noticed this novel Zelaldinus it has a very interesting subtitle, A Masque and here we find that the entire form of the this piece of writing itself as challenged because it is presented as a novel. And it bears a subtitle A Mask and the form as very different from the other conventional narratives at one would see if you get take a look at this novel and Sealy is not new to this sort of challenges and this kind of experimentation with form.

And we realize this when we go through some of his other subtitles trotter Nama bears a subtitle of chronicle. He talks about a Fable, a western journey, a calendar, an illusion, an alphabet, a diary. So these are the different subtitles which Sealy's seems to have very carefully chosen for his wonderful set of novels. I leave this interesting exercise with you to identify these novels which bear these set of subtitles, novels by Sealy which when these subtitles.

And you can also realize that in a very typical postmortem way but not limited himself to any kind of a theoretical framework, he challenges the conventions of storytelling and he also inhabits a space which is in fiction in English and manages to talk in a different way to recall together, manages to share a different history and manages to exhibit a very different kind of an identity all together, this is what perhaps makes Sealy's works very different and very exciting and Zeladinus there is no exception to this.

I will coming back to the subtitle A Masque, what exactly is this, is this work a Masque or a novel.

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And it also important to understand why he has chosen this particular form as a subtitle, you may have come across a number of subtitles which bear the subtitle a novel as if consciously a certain that this is the form through which I intend to convey this set of narratives. These set of information that I would like to get across to the reader. But here we find this novelist Allen Sealy very deliberately introducing a different kind of a form all together.

That to this drawn a Masque is not very common and the contemporary as you know in fact of take a look at the history of what a Masque is. It is a form of an amateur, dramatic entertainment it was popular among the nobility in the 16th and 17th century England. This was played especially at a royal court and since we act as the performers were also amateurs, they also included members from the nobility.

So, in most cases this Masque was performed only within a closed circle, it use to happened the royal court in the presence of the king or a queen and it also consist of dancing and acting and performance also had mass appearances. This form was originally developed in Italy but it flourished during the 16th and 17th century in England Ben Johnson has been who use to stage them and they were hugely successful and popular as well.

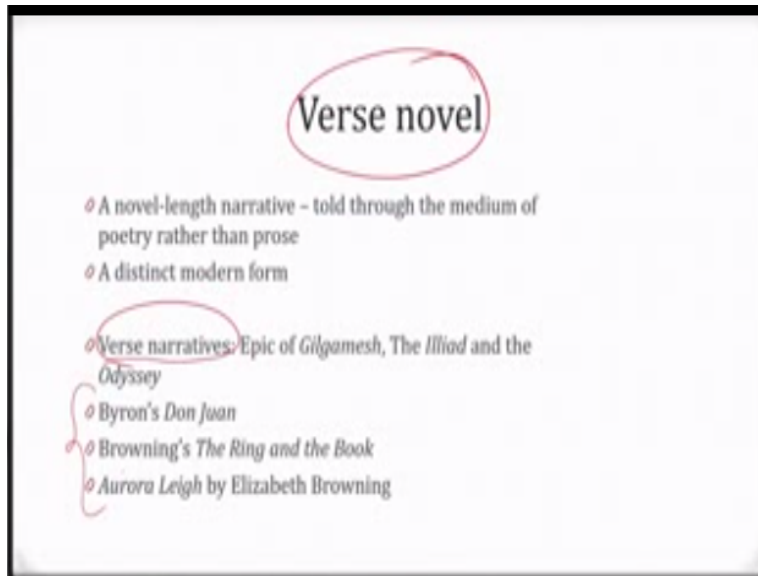
And unlike any other dramatic performance this has a peculiarity to it Masque is mostly ceremonial, it is states to bring history to life or to celebrate a marriage. So, there is an occasion for staging it and here in this novel also if we find that there is a certain occasion that Allen Sealy enters into of there is a certain occasion that he thinks it that deserves a kind of a Masque to celebrate and this occasion is a moment from the past, a series of events from the past.

And that is a way in which he has manage to bring in this past and place it exactly in the contemporary and also engage with the many source of political differences and we an exciting narrative out of it. So, we find different kinds of things at work over here at the same time and Masque also reminds us, the subtitle Masque also reminds us that this is meant to be as an amateur form of entertainment, that this is meant to be like a celebration.

And more importantly that this is meant for a closed circle of audience who would perhaps really appreciate and really be entertain with the kind of performance that is about to follow. And Sealy in his own words he has a remarked that this is a kind of a novel which is actually meant for performance and whenever he has read out his novel and myself has the opportunity to listen to one of his readings.

And whenever he reads out his novel Zelaldinus, it is almost like a performance and he truly believes that this is a kind of novel which deserves that kind of rendition than the kind of a reading which is done to novels for sake. This peculiar journal deserves a little more attention by the family over this term Verse novel.

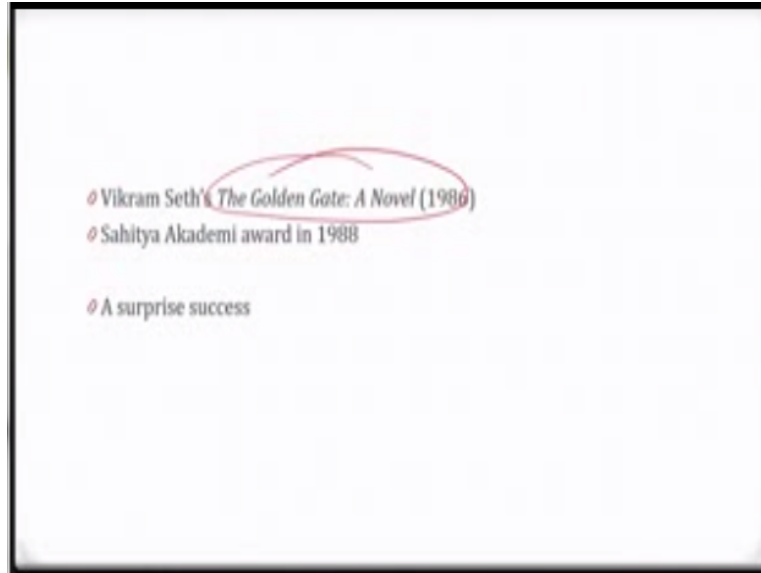
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Zelaldinus could be very loosely considered as a verse novel, a verse novel is a novel-length narrative which is told through the medium of poetry rather than prose. So, we find a very fine a blend of poetry and prose with a predominant way of poetic event. And verse novel is a very distinct rather modern or form as well this should not be confused with our verse narrative is of the older text which as the epic of Gilgamesh or the Iliad and Odyssey.

They did employ the vehicle of verse it is show the narrative but that thus does not make it a verse novel. In fact the examples of verse novels from the contemporary from the modern times would Byron's Don Juan or Browning's *The Ring and the Book* Elizabeth (()) (07:17) an *Aurora Leigh* and a number of other books which also have been produced next experimental form especially in the postmodern writing theory.

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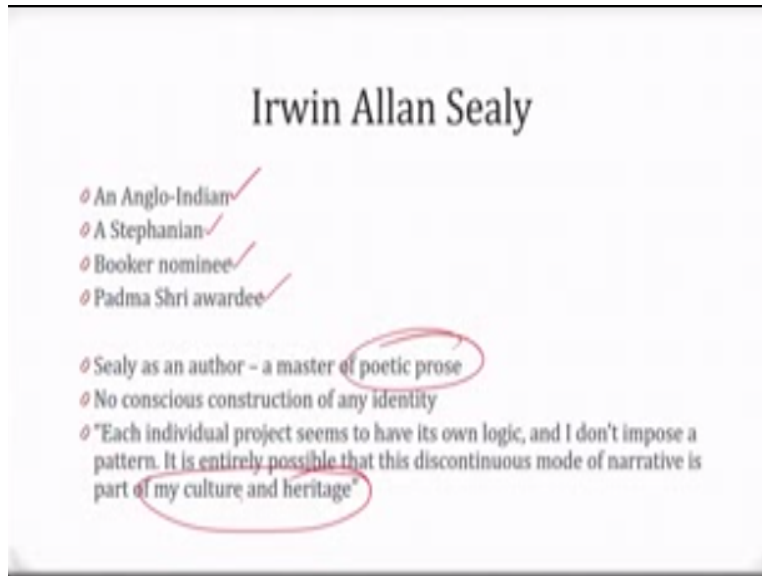


And there is also a certain resting work by Vikram Seth has work title *The Golden gate a novel*, this was published in 1986 and it was a surprise success as far as the Indian English fiction as far as the scene of the Indian English fiction concern it also own Sahitya Akademi award in 1988. The golden gates of titled a novel it is entirely have written in poetry, the form as poetry.

But nevertheless the narrative makes it fall into the category of a novel and this is what makes the current scene of fiction very interesting. In the contemporary whether it is within the field of Indian fiction English or even outside itself or fontius way they find that a lot of experimentation is happening as far as fiction is concern and it is a rather interesting and fact that Indian fiction is also participating in this move towards making the space of fiction more dynamic, more entertaining and more experimental to begin with.

And about gentleman Ilen Sealy, he is a very different kind of a novelist as far as the identity has the label is attached to his identity or concerned.

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He is an Anglo-Indian, he is one of the Stephanian writers, he also went to saint Stephen's around the same time when the other Indian fiction writers say just the role Mukul Keshavan etc. were also it seems Stephan's. He was booker nominee, he was Padma Shri awardee and as an author we find that almost all of his works his master over poetic prose is very evident.

And it is only Zelaldinus however he makes his deliberate attempt to the entire narrative in the form of a poetry itself. Even otherwise we find that we always loves to experiment with different kinds of a form and that is something which makes his writings extremely distinct and very unique in comparison with the others. And coming to talk about his identity though he is an Anglo-Indian, a stephanian, a booker nominee, a Padma shri Awardee.

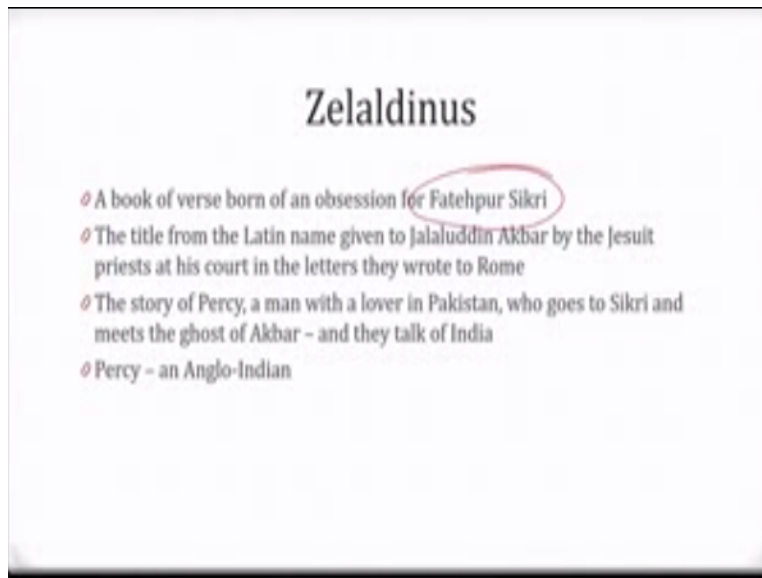
And many things rolled into one, we find that there is no consciousness attraction of any identity that one could began to identifying any of his works. And his own words each individual projects seems to have it is own logic and I told him prose a pattern it is entirely possible at this discontinuous mode of narrative as part of my culture and heritage. And a couple of interviews also spoke at length about his culture and his heritage which has a discontinuous past which has a kind of a lineage which as a scattered all over.

And this Anglo-Indian identity which is inheritance to his being in some form or the other does not feed very directly into his writing. In fact except for seminal work torte nama a chronicle, he

has not really engaged back to the Anglo-Indian community or the identity. However incidentally he is latest to work Zelaldinus has an Anglo-Indian character named Percy.

And he himself has again disclosed in a couple of interviews that the formation the presentation of the character of Percy is also in a way through which he maintains to reflect a certain part of himself into his work of fiction. And if we try to introduce Zelaldinus, it is a book of verse born of an obsession for Fatehpur Sikri.

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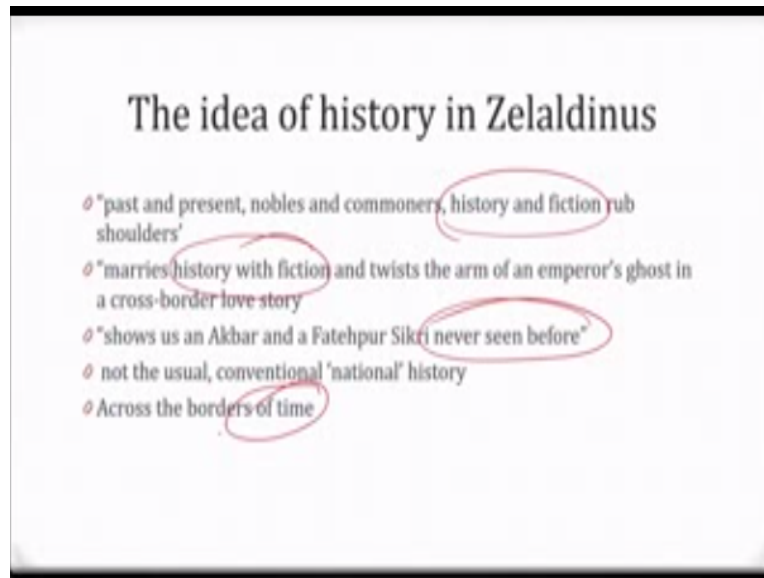


That is something which we would find from the beginning till the end of the novel and even in his own discussions about this work. Sealy has always very consciously spoken about his obsession with the city Fatehpur Sikri and the title Zelaldinus is from the Latin name given to the Mughal emperor Jalaluddin Akbar by the Jesuit priest who were at his court during his reign.

And in the letters at they wrote back to Rome they refer to Jalaluddin Akbar as Zelaldinus and this is where this work gets its title from. And if I try to give you the plot of this work in a single line this is a story of Percy Percival he is an Anglo-Indian man with a lover in Pakistan who goes to Sikri and meets the ghost of Akbar. And then they talk of India and there are a lot of cross border discussions and many contemporary things also come into this the fold of narrative.

And this is of course kind of a union between the past, the Moghul past and the present which we share with this nation. The Anglo-Indian identity of this character Percy or Percival is presented as a rather incidental fact it does not have much of a bearing in the way the story is narrated or the different settings are located.

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The idea of history in Zelaldinus comes across as extremely interesting and it is also a very unique fact that most of the reviews the idea of history is at the centre point of discussion. I just show you excerpts from some of the recent reviews of Zelaldinus one of them it refers to the past and present, nobles and commoners, history and fiction rub shoulders.

And this is not a new thing as far as a discussion on Indian English fiction as concerned we have spoken at length about how history and fiction come together and how history slips into fiction in the body of in this body of writing from the very first set of writings onwards. Zelaldinus is also considered as a story that marries history with fiction and twists the arm of an emperor's ghost in a cross-border love story.

And this is certainly not an unadulterated presentation of history certain exotic past but this novel shows us an Akbar and Fatehpur Sikri never seen before. And this is not obviously the usual convention national history that one is familiar with, this also not only does this work of fiction travel across the borders physically. It also travels across the borders of time.

So, we find the Moghul history, the Moghul past seamlessly blunting into the contemporary history which apparently has its beginning only with the colonial moment. So, there is a certain gloss over which takes place which completely negates this idea that the history of this nation only begins with the colonial past only with this break when the form of a colonial encounter and this sort of an approach towards history is extremely important and eminent.

This contemporary where we find an increasing amount of fragmentation and disorientation in terms of understanding history. So, here is Sealy very gifted artist, a very talented story teller who is inviting us to look at the Moghul past as a shared form of history which is continually overlaid into the contemporary which is continually overlaid and drawn forcefully made to sit together with a many events of the contemporary present.

This if it is a background is also important useful and understand the context in which the novel is written.

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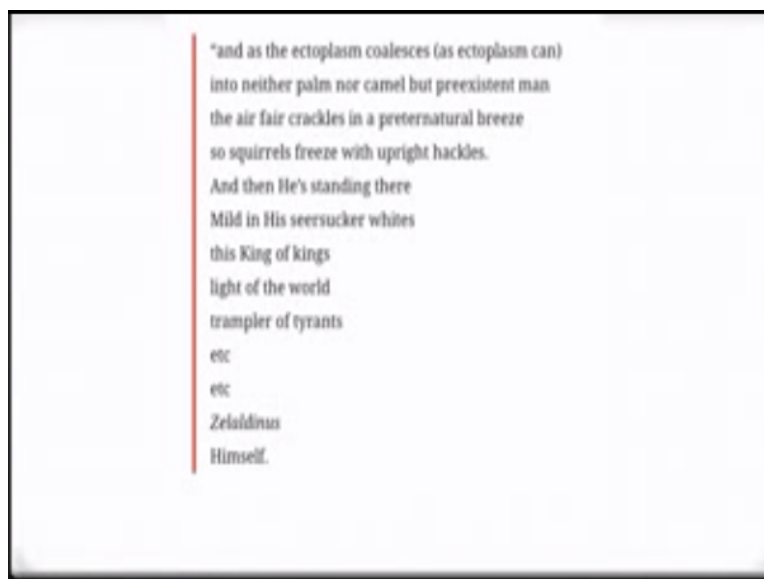
The novel also tells us that until Attilio Petrucciolo in the 1980s retention to Fatehpur Sikri and in an extent and walk on it is architecture nobody had cared to do a proper survey of this fantastic city. And this service is one of the starting points for Sealy himself to begin engaging

with the city as a builder. So, some level Sealy also sees a bit of himself a rather we can see a bit of Sealy in the character of Zelaldinus.

Because both of them were are builders in one form of the other just like Akbar had build an empire together. Here we find Sealy as a builder trying to bring together different pieces of history, from different fragments of time and putting them together as stories of individuals as fragments of history. And also more interestingly as experiments with this form of writing. All of us students may convenience will soon be talking to you in detail about some of the interesting themes.

And some of the ways and which the novel stands out within this field of Indian English fiction and he will also be telling us about how this novel Zelaldinus can be said to waited in this larger body of in writing in English and before we listen to that presentation I want you to go through this introduction in the novel.

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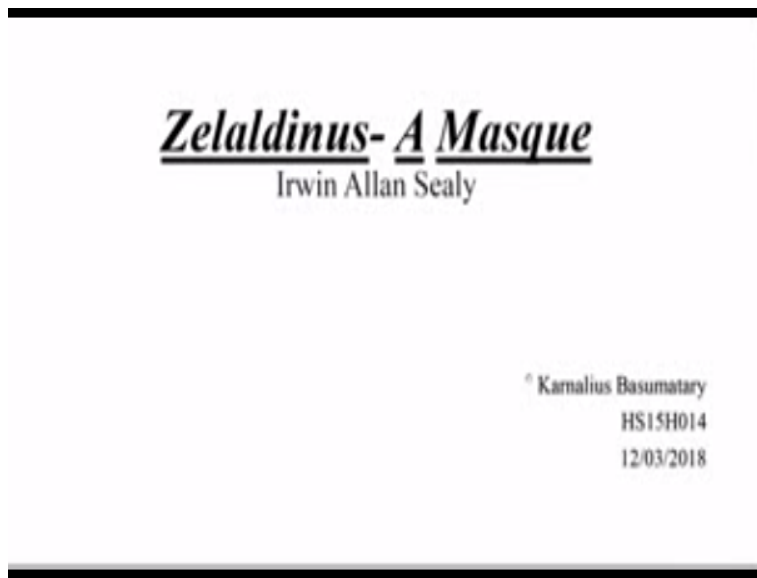


I read to you this except from Zelaldinus and as the ectoplasm coalesces as ectoplasm can into neither palm nor camel but preexistent man the air fair crackles in a preternatural breeze. So, squirrels freeze with upright hackers and then he is standing there mild in his seersucker whites. This king of kings light of the world, trampler of tyrants etc., etc., Zelaldinus himself. We find that there is a lot of textual references here light of the world is obviously from the bible.

We find the using images from different disciplines and different sides and there is also a way in which as this narrative progresses in a very elegant and very profound fashion. He also uses etc., etc., to trivialize many of the things. So this is the beauty of this entire narrative. We find the coming together of many tones many images and different kinds of languages and the poetry, the beauty of the poetry in this as you can see it is really heart of us.

Because all said in the just like Sealy is a master of narrative, he is also a master of a form that is something which will be evident in the way he has constructed this novel and as convenience would soon unraveled to you some of the mysteries behind this novel and also share some of his insights from his own rating, thank you listening to this and I also invite could be this over.

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Good morning all today I will be presenting on Zelaldinus-A Masque written by Allen Sealy.

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Objective

- Ideas, themes, Plots, Narrative Style of the novel.
- Where does *Zelaldinus: A Masque* lie in “Indian Fiction in English”?

The objective of my presentation is to carry you all through the ideas, themes, plots, narrative style that are being used in the novel. And to find out where actually Zelaldinus lie in Indian fiction in English.

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“Allan said there are countless Indian forms that can be 'revived and intelligently reworked' so that 'Indian modernism need not be a wholesale imitation of foreign objects”

(John Mee, 1998)

“Allan Sealy was an experimental Indian novelist, who chose to write from the tradition and presented it in untraditional view”

(K. Satchidanandan, 2009)

Before going into presentation I like to quote few sentences that was said by John Mee and K. Satchidanandan about Allan Sealy and his works. The first one is by John Mee, he quotes what Allan Sealy had said Allan said there are countless Indian forms that can be revived and intelligently reworked, so that Indian modernism need not be a wholesale imitation of foreign objects.

And the another one is Allan Sealy was an experimental Indian novelist who chose to write from the tradition and presented it in untraditional view. So, this 2 phrases are very relevant in the works done by Allan Sealy because you can see like all of his works differs from each other based on their styles.

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About the Author

- Irwin Allan Sealy ~~Sealy~~ Allan Sealy
- 1951 in Allahabad, Uttar Pradesh
- Education
 - La Martiniere School
 - St. Stephen's College
- His works
 - Trotter Nama: A Chronicle, 1988,
 - Hero: A Fable, 1991
 - From Yulan to Yukatan: a Western Journey, 1994
 - The Everest Hotel: A Calendar, 1998
 - The Brainfever Bird, 2003
 - Red: An Alphabet, 2006
 - The Small Will Goose Pagoda: An Almanack, 2014
 - Zelaldinus: A Masque, 2017



*Photo taken from Google Images

About the author, Irwin Allan Sealy commonly known as Allan Sealy was born in 1951 in Allahabad in Uttar Pradesh. He did his schooling from La Martiniere School in Lucknow and he shifted to Delhi for his higher education at St. Stephen's college. He started his literary carrier in 1988 with novel Trotter Nama, A chronicle which is believed to be written before with these midnight children but was published much later yeah.

These are few of his other novels that he wrote hero A Foble from Yukan to Yukatan a western journey, it is a travelogue and the average total a calendar, the brain fever bird red an alphabet, the small will Goose Pagoda and I will make Zelaldinus, A Masque which on which I will be presenting.

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Reception of His Work

- Works not published in India
- *Trotter Nama*: critically acclaimed book
- Unconventional style made him famous world-wide

➤ Awards Won:

- Commonwealth Writers' Prize 1989
- Sahitya Akademi Award 1991
- Crossword Book Award 1998
- Padma Shri 2012

So, reception of his work like most of his works are not published in India except Zelaldinus, his Trotter Nama was a very critically acclaimed book, they got very much attention even in India even it was not published in India. So, all of his works are critically acclaimed just because of his unconventional style, that he uses in writing and unconventional plot that he uses, his unconventional way of writing beard him many awards like commonwealth writers prize in 1989. Shakitya Akademi award in 1991, crossword book award in 1998 and Padmashri in 2012.

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About the Book

- Published in 2017 by Aleph Books, New Delhi
- *"Akbar is depicted with a pleasant and modern twist. He wears sneakers and carries a modern stereo on his shoulder. It is reflective of the life which Akbar (now a far cry from his historic royal self) desires as a commoner - to be able to do commoner things, to be able to live a commoner life."* (BookGeeksIndia)



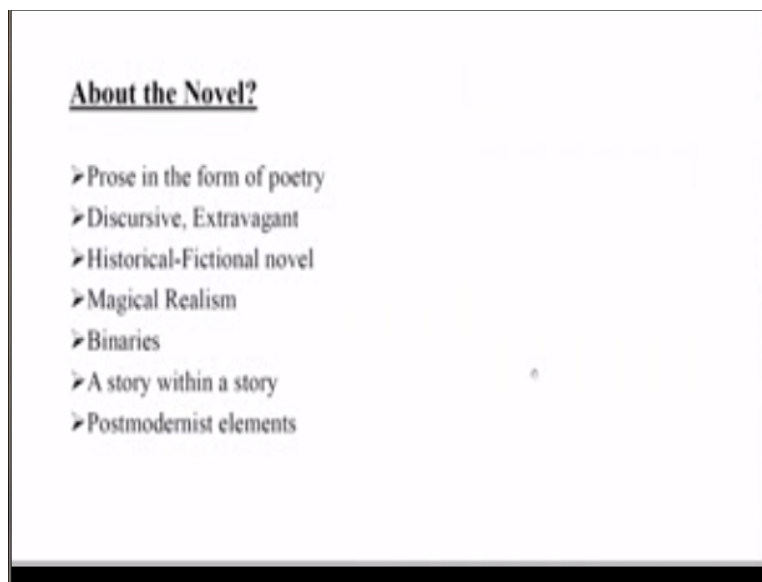
*Photo taken from Google Images

About the book as I has said earlier most of his books are not being published is the only book Zelaldinus which was published in India in 2017 by Aleph books in New Delhi. The most interesting thing about a book the cover itself other than a content it has inside it is the cover

itself. In which Akbar is depicted with the pleasant and modernize twist, he wears sneakers and carries a modern stereo on his shoulder it is reflective of the life which Akbar.

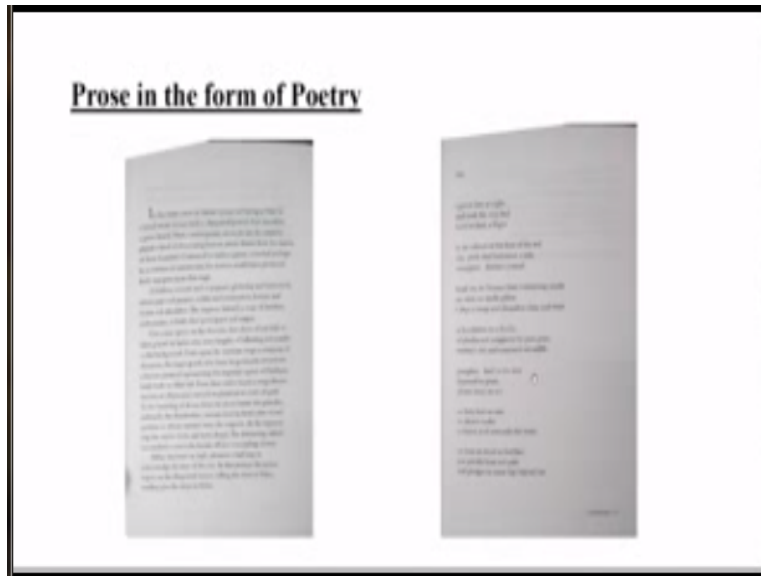
Now a far cry from his historic royal self desires as a commoner to be able to do common things, to be able to live a commoner life. So, I found cover photo itself very interesting where in green sneakers and all also the interesting fact is about the title of the book itself Zelaldinus. A Zelaldinus was taken from a historical letter that (()) (21:58) father wrote to Rome I guess where he mentioned Jalaluddin Akbar as Zelaldinus yeah.

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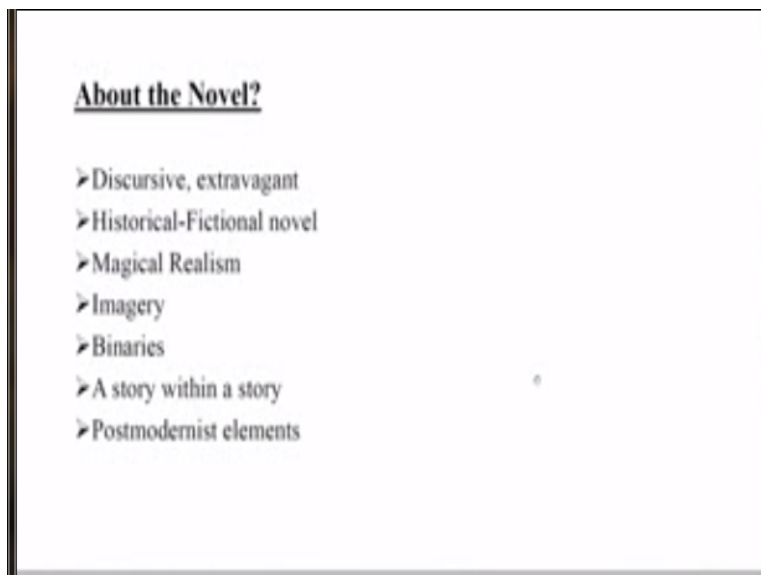
About the novel, so as Sachithanathan told at Sealy an experimental Indian novelist he becomes an experimental even in Zelaldinus by writing a prose in a form of poetry.

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These are few of the images that I took it from the book, so you can find at almost 3 part of the entire book is in the form of poetry only some parts are there in the form of prose in prospect form.

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The book is a discursive and extravagant in nature like there is no linear flow from one chapter to other. Suddenly at first it will be talking about the priest and then from the description of priest will suddenly move to some other incident that is not related to each other yeah. The novel is an historical fictional novel would realism in it, the story starts in summer at Fatehpur Sikri would description of Akbar's palace.

And his chess game that used to be played using human pieces, is an historical novel because the first starting itself says about the history of Akbar and his palace where used to be played chess with humans of his court placing and playing. And the narrator he will come for it Fatehpur Sikri and resides at hotel Trisul. So, there is like suddenly from history comes the fiction fictional part, the present, past to present.

So, yeah during his visiting the palace the very next day Irv meets ghost of Akbar Zelaldinus at the fort. So, like after meeting Akbar he suddenly recognizes Akbar through the photos that he sees in the history books and all and even Akbar recognizes Irv. And become friends like yeah since Irv is not carrying any cameras or something he becomes friend with Irv and Zelaldinus he becomes a tour guide and shows the entire palace.

And discuss is an everything there is present there he narrates the story of Moghul empire, the rich and varied culture life of Moghul dynasty during that summer visit when Irv meets Zelaldinus the entire summer is gone by the description of the palace life, the people deduce to be in the palace like the 9 jewels of like Akbar dynasty. The summer runs with the quarrel between Irv and Zelaldinus regarding a topic of justice like he asks for justice Zelaldinus asks for justice means to Irv.

So, the answer that Irv gives was not expected by Zelaldinus, so and also Zelaldinus asks what Irv does for his livelihood. So, he says that he is a writer then he himself Irv for being a writer. So, this is the first section of the novel, the second section of the novel we can see a story within a story in the second section of the novel in the second section it starts in winter where Irv returns back.

And this time also Zelaldinus he warmly welcomes Irv and apologize for his previous a root behavior on his work. Then to convenience Irv he says that okay it is a not a bad job even my friends were novelist they use to write all those things. And he request Irv to create a story for him. So, that he can actually go out of the palace where he is totally frustrated and lead a common life out of his what you say noble life that he was leaving in that area.

So, here in a second section Irv introduces Percy who is from Kolkata, who is actually in love with Masque from Pakistan like the online love like. There is a says blinder of his pre and fiction in introducing Percy itself, it is like the index story within the story the Percy comes say tourist in that palace and there is one person that father monserrate who names Jalaluddin Akbar as Zelaldinus.

He meets at Percy and guides him to Akbar, so that he get some help because he sees that Percy as a very tensed person. Then he meets Zelaldinus, Akbar and tells all his problem that he loves that girl and he is not able to meet her because he has been denied visa 20 times. And then hearing all that problem that Percy is going through Zelaldinus offers a help and go on a journey to meet Naz in a Pakistan.

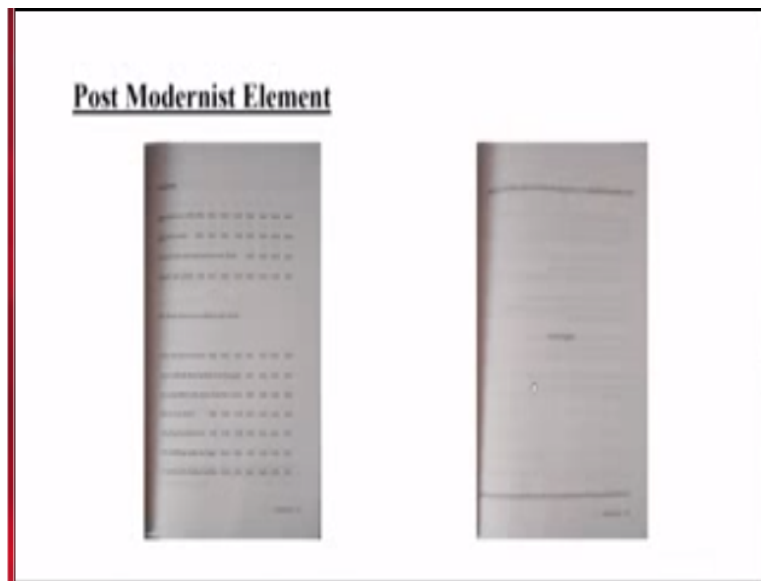
So, the journey say harsh one is they are sneaking through the porous borders of India and Pakistan as Percy has been denied visa 20 times. On their way to borders like they have a conversation about a development that India had after Moghul dynasty and again on a way to that border they have a quarrel like Zelaldinus and Percy have a quarrel and like for a short while Zelaldinus leaves Percy and Percy is all alone to go for Pakistan.

But then on the way back Zelaldinus comes back they hire 4 camels I think it was 4 camels, so that it will be easy for them in run of goods desert. So, there is a long description of how they have been in run of goods and all and book then they sneaks to the like in the border Zelaldinus sneaks through the friends and he ties the border pet guards who were there and he lets Percy go through that porous border.

Then by the meantime when they almost cross the border the other border security person who was on the watch tower wakes up and he comes to know about the infiltration and starts firing. Because of which one camel dies and the others runs towards the Indian border, so finally after **law** long struggled he manage to cross the border after which they board at train without any tickets and move towards Karachi to meet Naz.

This was the second part of the novel the second section, the third section of the novel is the is during the springtime in which Irv comes back to the Fatehpur Sikri and his and have a internal monologue about a beauty and hive of the death city. So, it is like after describing the beauty of the place, palace and all he is sadness because of the death of his father all those and suddenly decides that he will be leaving the place by boarding at train where he meets a girl who sits beside him and says enough is this love? This is how it ends the entire novel yeah.

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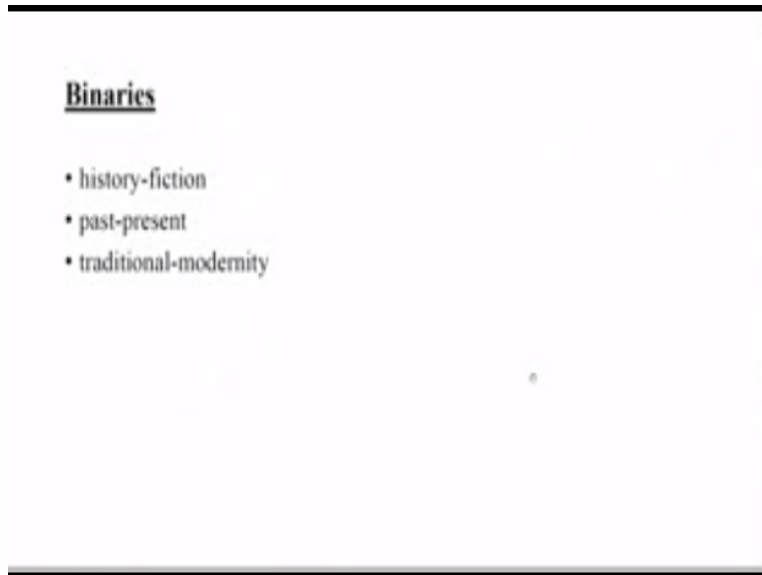


So, this was the summary and like allowed a form of writing the unique feature about a novel is that there are lot of post modernist element present in the novel. This is said another photo that I took from the book. So, it is like it is a very unconventional way of writing and using blank pages to describe to convey something. So, I will read out these 2 and so how it is different from other form of writing that usually used in other books.

And the other writers who wrote during that period, so first is the topic is red stone, so gum pink not red really ting ting ting ting ting it goes this way. And query nearby ting ting ting ting so you can actually get how he writes and a second one is about a victory gate it is a statue. So, there he writes an entire sentence in just 1 line without any space and all, so it is said Jesus son of marry the world is but a breeds pass over it to the other side.

And do not build your house upon it spend rather your day in meditation upon eternity peace beyond his name.

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We can also say lot of binaries in the novel like history and fiction, the history of Moghul dynasty and how Irv and Percy is yet another character who tries to blend with the history of Moghul dynasty even the characters are historical and both fictional. Say for example the character the (()) (30:54) is presented as a historical figure as well as a fictional figure during the time when he makes Percy.

And also there is a blend of board history and fiction, the evacuation of Fatehpur Sikri according to history is that Akbar lost interesting the palace after the dead of his 9 jewels, it is said in amar chitra katha. In this novel it is said in summary in fictional way, Sealy says that it happened because one brown coin had lost is it is circulation. Because of that the entire place was deserted and the binaries of present and past is also can also be seen is like Akbar being the past Irv being the present all that.

And the clash between traditional and modernity is also there it is like during the deviate between justice Akbar tries to saw the traditional view of justice whereas Irv tries to saw the modern view of justice which class among each other.

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Imagery

- Porous Border between India and Pakistan, Porous border between poetry and prose
- No Camera
 - "images are framed and focused in ways which always leave something out of the equation" - Looking Through the Glasses (1995)

We can also see few imageries in the work like the porous border between India and Pakistan tries to show the porous border between poetry and prose itself. And the first I think the second or third chapter is where when he is goes for a trip to that Fatehpur Sikri he takes only a Bisleri bottle with him with and does not take camera, I think Sealy tries to show something out of that like in an article that was written by John Mee.

It says images are frame and focus in ways which always leaves something out of the equation by analyzing looking through the glass novel. By saying that he is not taking camera he tries show that he is trying the show the left out part of the Moghul history through this novel.

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Where to place *Zelaldinus*? 1980's-1990's?

- The novels of 1980's, 1990's explore the conflict between tradition and modernity in contemporary India without simply privileging one over the other. *The Last Burden* (1993)
- The conversation between Irv and Zelaldinus and Percy, on the topic like "train" and various other development that came after collapse of Mughal Empire.
- The novels of 1980's and 1990's tried to connect nations and individuals even as they divide them. *Shadow Lines*
- The love story between Percy and Naz trying to connect the nation and remove hatred through love.
- The novels are interested in recuperating histories squeezed out of the state's homogenizing myth of the nation: *Shadow Lines* and *Midnight's Children*
- Shows the glorious history of the Mughals and sings the unsung bravery of Akbar, recites his crime mockingly.

(John Mee, 1998)

The next part of my presentation is where to place Zelaldinus, should we place it in a 1980s or 1990s or keep it as a part of this and let the future decide where it falls. So, I will be giving out like part by part. So, the novels of 1980s in 1990s extrude a conflict between tradition and modernity and in contemporary India without simply privileging one over the other like it was done in the last burden.

There was written by Upamanyu Chatterjee in 1993, so even in Zelaldinus the conversation between Irv and Zelaldinus and Zelaldinus and Percy on the topic like development of India that came after the collapse Moghul Empire and also on the topic of justice. It says that there is a conflict between tradition and modernity but however Sealy does not say that okay the other one is more superior than the other yeah .

The second one is the novels of 1980s and 1990s try to connect nation and individual even as the divide them. So this is yet another example from shadow lines written by Amitav Ghosh in 1988, so we can see yet similar trades in Zelaldinus like the last story between Percy and Naz tries to connect the nation and remove hydrate through love. The next one is the novels are interested in recuperating histories squeezed out of the states homogenizing meet of the nation shadow like.

In shadow lines and midnight children we can see that in parallel we Zelaldinus we can say that Zelaldinus shows the glorious history of the Moghuls and signs of unsung bravery of Akbar. And also by residing his crime through Mokeri in an instance where Zelaldinus says about 1 incident where he is being haunted by a ghost of 1 person who is wife he has told. Mostly like in most of the incidents we will know about that particular history about Akbar is telling the wife of that person, but through this novel Sealy also depicts the showed a unknown history.

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Where to place *Zelaldinus*? 1980's-1990's?

- All of the novelists of 1980's and 1990's share an interest in retrieving suppressed histories, they all at the same time foreground in their different ways the act of narration.
- "Chutneyfication of history" - Rushdie (John Mee, 1998)
- Using the voice of *Zelaldinus*, the novel wants to show the unknown Mughal history that are being suppressed.
- "Chutnification of Mughal history" in order to save the tanginess of Mughal history.

And the next is all of the novels of 1980s and 1990s share an interest in retrieving suppressed histories they all under same time foreground in different ways the act of narration like I have said earlier it seems the unsung history of Moghul dynasty using the verse of *Zelaldinus* the novel wants to showed a unknown Moghul history that are beings of suppress in a dead or left out of the frame of that photo yeah.

This is yet another phrase that was there in *Midnight Children* whereas the Chutneyfication of history. I like to say that *Zelaldinus* is a Chutneyfication of Moghul history in order to save the engineers of Moghul history, it is like Sealy is trying to depict the Akbar dynasty in a form that it does not chase the total history. But slightly in a different way I like to conclude by saying that presently I do not think will be able to place the novel out of 1980s and 1990s.

And making yet another rusty of the early decade of 21st century but I think all the characters that the novel has shares a common tradition of the novelist of 1980s and 1990s until a few decades is past and another few more writers that place with form of writing comes up in a near future I think we can place *Zelaldinus* with the canon of 1980s and 1990s, thank you.

(Refer Slide Time: 36:35)

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