

I. Orientalism and Its Critique: Colonial Exploration in the Travel Narratives

Travel is a movement to new or unfamiliar places or a journey from home to any outer places which includes descriptions of people, culture, and form of government, religion, economical, language and over all aspects. And travel writing to a large scale is the acceptance of ethnography as a new genre. Abu Talib's travels has highly focused the issue of transculturation, border crossings, hybridity, location and displacement, idea of center and margin foregrounding colonial encounters through the writings. The ethnography in travel writing was only one of the popular forms accepted in the eighteenth and nineteenth century which is like a mile stone in the literary field to know the entire world. As Mario Cesareo argues "a look at travel writing will perhaps suggest one alternative set of questions from which to think the relationship between literature and anthropology as practices of empire" (162). The writing permits to reconfigure the world in its totality under different imaginary reestablishing new sense upon the self differentiating from the "other" as Mary Louise Pratt argues to the construction of travel writing in *Imperial Eyes* as a contact zone "literature as contact zone, of these spheres" (20).

The text *Travels* of Mirja Abu Taleb Khan draws on two different cultures through his intellectual curiosity and exploring the newness in observation on the ethnographical parts as well as material culture, government and practiced fashion in the different societies. In my dissertation, I argue that through travels and encounters, Khan negotiates encounters in between eastern and western modernity through the cultural politics of ethnography which in turn foregrounds the counter ethnography in a way that presents the western culture as inferior one.

Ethnographic literature works as the protector of culture by positioning the reader as the observer and interpreter. This unique role of it and the repositioning of

ethnographer allows multiplicity of works in reading, writing, travelling and different perspectives. While analyzing the travelogue, I have discussed Edward Said's notion of "ideological mapping" to describe the projected picture of Europe. In this way, writing accepts the "reverse ethnography" under the epistemology of Saidien Orientalism. Along with it I have also discussed Malinowski's ethnographic travel boundaries and Sapir and Strauss's "ethnographic counter-narrative" to deal with the cultural differences emphasizing absence of the totality underlying the elements of the European scenes. Hence, my argument is that the travel writing in the colonial period draws the line between acceptances and resistance from the stand point of the authors . The authors in framing the politics of cultural acceptance and positionality enforce themselves to create their own ethnographical identities. I have reviewed the literature of critique of post colonialism in order to develop the methodological tool for my argument that the western ethnographic description was not only shaped under its boundary but at the same time it was shaped by the 'counter flows" from its colonial sphere as well.

Abu Taleb Khan, an Indian Muslim Persian traveler left England in 1799 and extended his tour to Dublin, France, Persia and finally returned to India in 1804. He wrote an account of his travels in Persian language for domestic readers. Later it was translated and published in English by Charles Stewart in 1810 indicating his view that he had attempted to make his version of the travels "as literal as the different idioms of the two languages would admit" (ix. translator's preface). Abu Taleb Khan died in 1806 and till his last day was known in India as Abu Taleb 'Londony'.

Abu Taleb Khan himself experienced and described his journey with direct touch with all western culture, places and people. Before his travel, he had already encountered the administration of East India Company and served in various posts.

His personal touch with the Westerners in India let his wish to study them in his travel. His four- and- half years travel to the different parts of Europe let him to know the differences between East and the West. His intention of travel was as the quest for the cultural study and to seek his identity and positionality within the west. As an Eastern traveler, he had tried to locate his place in European world focusing on the study of the ethnographical differences through travel writing. Respecting his travel, Michael Fisher writes, "Abu Taleb had the widest experience of Europe. He enjoyed several successful 'seasons' among the fashionable elite of London under the misleading title "The Persian Prince," and explored all levels of local society and culture" (167).

The ethnographic description provides the basic details needed for ethnology. As the cultural anthropology makes cross-cultural comparisons and develops theories of certain reasons in the cultures as Talib has done in his *Travels*. Though he had travelled during the period of transition to colonialism in India, he had been able to keep himself more isolated from European influences on thinking and values. His position was not a merely of a visitor viewing the new places rather he was deeply involved both politically and personally in the act of representation. Thus the cultural critique is highly rooted in his personal politics in search of identity and positionality even in the alien world. In this process Amri Sen writes:

What I see here is the fuzziness of the contact zone- the transcultural motif where Abu Taleb is engaging in a sort of auto ethnography using the travel writing as a strategy he is partially challenging the European rhetoric of superiority and therefore deestablishing the entire notion of cultural preielizing. (64)

Basically she has focused on the dominant discourse of colonialism which has represented the colonial subject like ethnography as its other and as a tool with which someone emphasizing the ethnographical study of the West. The travellers have created cultures of their own and at the same time local autonomy was applied in every particular group. But the global scenario changed in the cultural interpretation, erasing the cultural boundaries. In the book *Freedom and Civilization* (1944)

Malinowski writes:

We would be able to divide it neatly into ethnographic tribal boundaries within each such ethnographic area we would find people of the "same" tribe. On the other side of the boundary another tribe would be found, distinguishable from the first by a different language, different technologies and material objects, different customs and forms of grouping. (3)

Malinowski emphasis on the culture connected with the society and every society is formed within the certain culture. Every human being live and share particular culture in its collective existence. By foregrounding the travelers and writers this study also demonstrates that the discursive frameworks of Saidian Orientalism that could be used at micro levels within Europe by South Asian travelers to create new forms of Britishness "orientalise" Britain at culture local and social levels. The orient is regarded as the source of Eastern civilizations and languages culture with the historical image of the other. Edward Said in *Orientalism* (1978) writes:

The orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions,

vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. (1-2)

Said's definition leads one to inquire as what is actually defined as orientalism. First and foremost the definition appeals as academic institutions a level placed upon anyone who teaches writes about or researches the orient. It remarks the style of the westerners in creating hegemony in it with new improvements at the same time. Said has further argue that Orientalism also defines Europe itself as "a style of thought based upon ontological and epistemological distinction between "the orient" and (most of the time) "the occident" " (2). It seems as the Western influence ideology with intention of creating difference through reconstruction project imposing their authority. Here Said has accepted Michael Foucault's theory of discourse to claim the linkage between knowledge and power that helped the Westerners to design an imperial discourse and were able to produce oriental terrains such as Indian sub-continent textually.

Moreover, the travels written in the great age of imperialism ideologically appears in his travel description. This 'othering' resulted that the third world people become homeless and exiled into their land. Talib's visit was highly honored by the Europeans in their project of Othering on to the colonial subjects. It has created the binary view of the imperial world as an antagonistic struggle between "Self" and "Other". Regarding the relation of the colonized and the colonizers, the postcolonial critic Lila Gandhi Says:

It is a disciplinary projects devoted to the academic tasks of revisiting, remembering and crucially interrogating the colonial past. The process of returning to the colonial scene disclosed a relationship of reciprocal antagonism and desire between colonizers and colonized. (4)

She talks about the postcolonial discourse that is based on the history of colonialism and attached on both colonized and colonizer's mind. It is concerned with the social and cultural effect of colonization and rejects the premises of the colonialist intervention. It clarifies that the relationship of colonizer and colonized is give-and-take in manner. The colonizers take their masterly rule with the power of ethnography, economy, politics and psychologically as well. On the other hand the colonized are appeared as illiterate, savage and culturally inferior. Therefore the *Travels* displays the cultural politics of Khan to seek own position in the colonial domination through his writings.

Indeed postcolonial study talks about the uncertainty and the ambivalent experience and their struggle into the alien world. Like in the *Travels*, Khan exposes his difficulties with dislocation and cultural alienation which forced him in task of acceptance and rejection in his travel descriptions. In Homi K. Bhabha introduction to Frantz Fanon's *Black Skin White Mask*, he writes:

The struggle against colonial oppression changes not only the direction of western history, but challenges its historicist's idea, of time as a progressive ordered whole. The analysis of colonial depersonalization only alienates not enlighten of idea of a man, but challenges the transparency of social reality as a pre-given images of human knowledge. The order of western historicism is distributed in the colonial state of emergency even more deeply. (xi)

Such observation provides the conceptual framework for reading the travel as a narrative that problematizes and at the same time on subject construction and impact on the human psyche.

Travelling usually means leaving familiar surroundings and going places that are, in one way or another, different. Experiencing difference, however, may pose a threat to one's identity in that it questions one's concepts of 'Self and Other'. The issue of identity is a crucial one for Postcolonial writers/travelers, who (as post-colonials) often lack a stable sense of self due to colonization and displacement. However the distinction between the colonizer/colonized and orient/occident, metropolis/periphery undermine the idea that the cultural modernity of the West was inherently shaped by oriental travelers and settlers who have "been travelling to or settling in Britain since the early 1699s," Michael H. Fisher describes it as "counter flows to colonialism" (counterflow,1).The movement of Indian traveler to the West and their ethnographic positions seems not only as counter orientalist stereotypes used at Indians but also counter-historicize to their significant presence in the metropolis as well.

The different perspectives to view travel literature in the context of postcolonial studies is offered differently by the writers. Regarding it Mary Louise Pratt in *Imperial Eyes* (1992) explains about the existence of hybrid cultural space, the "contact zone" where the elasticity of travel literature could be conceptualized, "contact zone", which she refers to "the space of colonial encounters" (6). "Contact zone" allows the dynamic interplay of colonial relations as an area in which two or more cultures communicate, negotiate shared histories and power relations. Pratt presents the role in the help of interconnections and relations among, "colonizer and colonized, or travelers and "travelees," not in terms of separateness or apartheid, but in terms of coherence, interaction, interlocking understandings and practices, often within radically asymmetrical relations of power"(7). In her words she further clarifies that trans-cultural plays vital role in the discourse of travel writing:

Ethnographers have used this term to describe how sub-ordinated or marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture. While subjugated peoples cannot control what emanates from the dominant culture, they do determine to vary extents what they absorb into their own, and what they use it for. Transculturation is a phenomenon of the contact zone.

(6)

Pratt presents the opportunity of cultural exchange in a mutual place even in the colonial zone and at the same time it too offers spaces for the travelers to subvert or accept the oriental discourse. Abu Taleb Khan constructs the description in relation with representation of Indian culture in his travel positioning himself unique in the European world. Hence, the anthropological reading of the travelogue expresses the comparative remarks of the matter exploring the political cultures, socio-interactions, the colonial context, gender, sexual relations, religious and cultural attitudes, attraction and fear of European metropolis and subjectivity.

I have divided my research into four tentative chapter altogether, including introduction and conclusion as well. The first chapter explains the general idea about my research and its issues and short synopsis of the theory as well. In the chapter, I have mentioned the text *Travels* of Abu Taleb Khan engages in an ethnography which presents a counter narrative to the English narratives of India. The issue appears in the travel description of Khan, which helps to dig out the problem into my research.

The second chapter of my research focuses on the conversation on the most popular term travel narratives and ethnography under the wide stream of postcolonial theory. Within this periphery, I have tried to discuss the particular route of travel narratives and cultural politics of ethnography to hit on the literary debate of freedom

of identity and counter-ethnographic writings indebted to body of foundational arguments by the theorist such as Edward Said, Homi K. Bhabha, Frantz Fanon, Michael Foucault and along with other critics and writers .The literary theoretical discussion in this chapter has provided me to know the relationship between the colonizer and colonized in the variety way of forms in establishing colonial desire. Hence, applying this methodological framework into my research text, I have chosen a particular way with in the postcolonial discourse to hit the main issues on cultural politics of ethnography in relation with counter-ethnography, identity formation and representations while analyzing the literary text from these perspectives.

The chapter three presents the textual evidences on ethnographical colonialism and cultural politics in different forms and resistance through the ethnographic travel descriptions which allows representations in new form subverting the colonized ideology in different European descriptions in the travelogue *Travels* and that leads to the conclusion of my dissertation.

In a way, I have mentioned how the ethnographic travel descriptions of Mirza Abu Talib Khan's observations highlight the important issues of cultural identity by the process of translation. His travel reveals the features of transculturation and ethnography in the cultural subjectivity in the text. Abu Taleb Khan's travel description has tried to keep him in balance out of European colonization and giving its description in his writing and as well as counter-cultural narrative in the travelogue.

II. Travel Narratives and Cultural Politics of Ethnography

The term post colonialism is seen in relation with the colonial process from the beginning of the colonial contact. It has become still a subject of colonial legacy through neocolonialism in its different forms though decolonialism had taken place decades ago manifested in myriads of discussion, migration, suppression, resistance, representation, race, gender, geography, and to the influence of the European history, economy and ethnographical aspects. However, it is clear that postcolonial is based in the historical fact of European colonialism and the different aspects have given risen.

Literature is itself product of ethnographic practices and descriptions existed in the society. From the very practices of reading, writing and travelling, the people played a prospective role in the exploration, discovery and colonization of the world .Hence, the ethnography shares the relationship with the travel narratives. Mario Cesareo describes ethnography as," the result of writing under the particular conditions of travel" (162), which is seen in Talib's travel descriptions.

This study considers Mirza Abu Talib Khan as a postcolonial traveler, who had highlighted his identity formations through positionality and cultural ethnographical descriptions. The dissertation explores the postcoloniality travel of the author along with the gaze of ethnographical cultural politics study. This methodological chapter highly discovers path through the key ideas in postcolonial theory as to the correspondence analysis of the text under consideration, particularly the notion of ethnographical description in travel writing.

Travel and writing share similarities in descriptions and constructions. The construction of self, other, discovery and understanding about the production of knowledge is practically and theoretically self is recreated and repositioned in a new

form. Travel writing gets its structure the sufficient area into the unknown world. As Mario Cesareo says:

The dialectic of this nomadism of traveler and writer, this temporary (geographical, fictional, or theoretical) habitation in the realms of another world also constitutes the space of home, in the same manner as the apparition of the Other (the one who inhabits that Other geography) and that of the other logic (the possible worlds lying dormant or repressed within the very world the same inhabits) posits a new subject of home. (162)

Travel, hence had become an easy way of the Europeans to link themselves with the historical facts and to make exist their established colonial gaze and understanding the differences. It forces the travelers to impose themselves in the mainstream of ethnography beside of the political fear and survival.

The representation and resistance are both main discussion matter in the broad field of postcolonial discourse. And it is education as well as ethnographic and other modes of writings have blurred a dialectical relationship between European ontology and also in the support of recreations of independent identity. As Helen Tiffin observes in *Post-colonial Literatures and Counter-discourse*:

Decolonization is a process, not arrival; it invokes an ongoing dialectic between hegemonic centrist systems and peripheral subversion of them; between European and British discourses and their post-colonial dismantling. Since it is not possible to create or recreate national or regional formations wholly independent of their historical implication in the European colonial enterprise. It has been the project of post-colonial writing to interrogate European discourses and discursive

strategies from a privileged position within (and between) two worlds; to investigate the means by which Europe imposed and maintained its codes in the colonial domination of so much of the rest of the world.

(49)

From the above observation, it can be analyzed as the end of colonization has widely opened the experience of decolonization and the postcolonial still has absorbed all the influences seen in the present scenario of the past colonialism impact. The modes of critical and literary practice are aroused from the self desire of the people focusing on the two central terms "post-colonial" and "resistance" (Stephen 53).

The practice of metropolitan travel has been in long practice exposing a discipline of "Self" and the "Other". Hence, travelling produces otherness and its why, otherness ethnographic writings express more aesthetics respecting the interest, economy and representation of the travelers. The direct participation in travel narratives tries to impose own self to the writer and subverts the sameness order.

Peperzak explains on it:

Another comes to the fore as other if and only if his or her "appearance" breaks, pieces, destroys the horizon of my egocentric monism, that is, when the other's invasion of my world destroys the empire in which all phenomenon, from the outset, a priori, condemned to function as moments of my universe. The other's face (i.e., any other's facing me) or the other's speech (i.e., any other's speaking to me) interrupts and disturbs the order of my, ego's, world; it makes a hole in it by disarraying my arrangements without ever permitting me to restore the previous order. For even if I kill the other or chase the

other way, in order to be safe from the intrusion, nothing will ever be the same as before. (19-20)

The impact of otherness brings challenges to the travelers and presents turning point in the act. The discourse produced by the encounter in ethnography and literature produced newness in the other describing the historical acceptance in new direction. The practice of empire is revisited by the traveler in new forms presenting own interpretation to the ethnography.

The travel writing is like domesticating to the encounters which appears in the new cultural space. The acceptance through negotiation as well as effort to admit them in otherness was mostly used by the Indian travelers. Mary Louise Pratt explains in her book in *Imperial Eyes*, the travel, "as the most locating phenomenon of the "contact zone" " (6), which allow a visitor to get encounter with the diverse communities as similar to the colonial frontiers. She further says:

Contact zone" in my discussion is often synonymous with "colonial frontier." But while the latter term is grounded within a European expansionist perspective (the frontier is a frontier only with respect to Europe), "contact zone" is an attempt to invoke the spatial and temporal co-presence of subjects previously separated by geographic and historical disjunctures, and whose trajectories now intersect. (6)

It is because in this phase contact zone related to the colonial frontiers which clearly denotes to the colonial established institutional practice. The contact place of the traveler is a personal touch to the ecology, materiality as well as ethnography of the Westerners. The rise of ethnographic expressions get place in the "contact zone" even in the Western narratives. She says, "I believe the autoethnographic expression as very widespread phenomenon of the contact zone, and will bear important in

unrevealing the histories of imperial subjugation and resistance as seen from the site of their occurrence" (9).

Pratt further describes the way of transculturation that leads from the process of "contact zone". The cultural exchange view automatically rises in the writers even in the dominant metropolitan culture. Regarding the autoethnographic expressions, she says:

[...] instances in which colonized subjects undertake to represent themselves in ways that engage with the colonizer's own terms... it involves partial collaboration with the appropriation of the idioms of the conqueror ... auto ethnographic expression is a very widespread phenomenon of the contact zone. (7)

The issue of representation in the post colonialism is highly talked in the discourse which is connected to the Foucauldian concept of discourse as representation. Edward Said shares his concept of discourse and writes, "Orientalism is the generic term that I have been employing to describe the Western approach to the Orient; Orientalism is a discipline by which the Orient was (and is) approached systematical as a topic of learning, discovery and practice" (71). It clarifies Said's acceptance of Foucauldian concept in words here, "We can find a chain or network of power in discourse is power, every discourse based on certain knowledge they have gained about East during the period of colonization"(107). The Western discourse exists in an image and creates stereotypes about the East and aims at ruling and dominating the Orient. And at the same time, Orientalism is also meant the similar kind of discourse which aims to represent the Orient from the same discourse. The hierarchy is created between them in the different forms. The Easterners are represented by them in their notion of dominant discourse of the West.

The Orient's self-consciousness about the history and its colonial representation is essential to overcome from the dominant stream. The mastery techniques and knowledge are added to break the intentionally knitted western discourse. Edward Said says:

There were -and are- cultures and nations whose location is in the East, and their lives, histories and costumes have a brute reality obviously greater than anything that could be said about them in the West. About the fact the study of Orientalism has very little to contribute, except to acknowledge it tacitly. (45)

Said pinpoints the correspondence between Orientalism and the Orient in the different aspects. He deconstructs the conventional orient's history in a sense because the West views in the form of a collective unconscious about the Orient.

The Orientalism concept of Said talks about the huge discourse but its major concern is in the relation between power and knowledge. He says the Western empires used their different techniques in building a particular type of orient of particular place. In this regard, P.J. Marshal writes about the East India Company's role of providing imperial scholarship under their guardianship.

Oriental Scholarship with its grammars, dictionaries and translations of texts, particularly those deemed to be of legal significance, merged with the passion for the accumulation of exact knowledge about the company's territories and their peoples.... [In this] accumulation of knowledge Indians generally had either a sub-ordinate role or no role at all. Europeans were increasingly confident in their unaided capacity to know and explain India. (54)

In the above remark about the Indian Orientalism, it shows that they were conceptualizing about the discrimination and its invisible role of the Westerners that kept it in continuation.

The condition of colonial migrant reveals a sensibility that is fed from a number of cultural traditions. The ethnographer allows a reader towards a new way of understanding of a new and strange culture in the foreign world too. Exploring the relationship between ethnographers and travel writers Jennet Tallman says:

Writers can look from different angles at the same phenomenon the ethnographer sees. The writer can create, through imagination and art, a picture of a culture with its own coherence, as seen from the inside; with its underlying assumption taken for granted but present and available for discovery. Such writers provide field data from which anthropologists can build the theories and explanations that are the focus of ethnography. (20-21)

The early travel writers fit the above description. The underlying hidden norms are highly focused in the culture description nature through the travelers' own cultural and knowledge patterns. The exploration of similarities as well as differences goes simultaneously in the description of the writers creating an aim of creating a vision of a culture from within.

The cultural politics of ethnography depends upon the ethnographic writings and its notion on to a text. The semiotic of communally guided objects, practices and as well as literary studies fall under the dealing pattern of anthropology and which develops the way of cultural anthropology. Every part of the society is taken as socially constructed and have essence of traces in it. About its relationship Mario Cesaereo writes:

There is no ethnographic reading without an ethnographic writing- without a complex reading of the multiplicity of objects and practices that constitute the semiotic and material universe of the text studied, of its production, consumption, and interrelationships, as well as of the institutional structures within which that multiplicity of objects and practices is produced, circulated, and apprehended. ...-an omission already, and symptomatically, performed by the volume with respect to anthropology itself; the textual indifference to the full range of practices and problematic that constitute physical anthropology, with the ensuing rendering of cultural anthropology into an anthropology *tout court*. (159)

What it allows the most is anthropological study of any text helps the writer to know each other and every hidden cultural treasure in the notion of description and independence. What appears an entrance to a visitor text produce insights into a culture.

The ethnographic practices in the earlier days were limited to geographical entities but for the discovery, exploration and colonization interest the travel writings gradually started. The travelers started binaries in their narratives for their own benefit. But at the same time these practices helped the orient to take their own positionality in the mainstream. The geographical entity is blurred by the travel narratives in the postcolonial era and has survived in freedom. As Mario Cessero notes about it:

The destabilizing moment of travel calls for the elaboration of a discursive practice designed to explain the new experience. Receipt knowledge -the logic of the already known-as a practice derived from

the discursive universe proper to the traveler's home culture and institutional experience, is quickly seen as a necessary but insufficient condition of understanding and survival. (163)

It shows, travel makes the traveler courageous within double route and feels freely to open in the world. The politics of cultural acceptance and ignorance lies in the bottom line in such stages. Over all, the ultimate reality power is grabbed by the traveler in the difference between "self" and "other".

The unequal distribution of power is practiced by the imperialism creating their strategies. The "Cultural strategies" according to Said, explains how the European imperialist powers justified their conquest in the name of to educate to the Orient. Their stereotypes were created in support of their act of taking care to the others by the educated and mature Europeans. The creation of binarism leads them ahead in their colonization act and defamiliarize the orient in every aspect. The inequality distribution of goods lies in the main stream with complete ignorance to representation as well. Regarding this, Said Says, "Stereotypes of the other as indolent malingness, shirkers, layabouts, and degenerate version of the pastoral idler. The White man represented them as the archetypical workers and profit markers" (39). The loss control on anything raises anxiety with absence of self. It attacks on the psychological level of the person and immediately people tries to stand over the "other". As Sander L. Gilman notes it as:

Stereotypes are crude sets if mental representation of the world. They are palimpsest on which the initial bipolar representations are still vaguely legible. They perpetuate a needed sense of difference between the "self" and the "object," which becomes the "other." Because there is no real line between Self and Other, an imaginary line must be

drawn and so that the illusion of an absolute difference between self and Other is never troubled, this line is a dynamic in its ability to alter itself as is the self. This can be observed in the shifting relationship of antithetical stereotypes that parallel the existence of "bad" and "good" representation of self and Other. (17-18)

In this regard, it explains that the imperialist writings always have decorated the Europeans as superior, civilized, intellectual and modern. They are admired as their great deeds of ruling the orient in various ways in the mission of spreading knowledge and incentive care as well.

Edward Said and Claude Levi-Strauss encourages a reading and understanding of the postcolonial travel writing through the very opposite of ethnocentrism, i.e., "ethnographic counter-narrative". It allows not a monoculture but rises within the culture in a new shape providing genuine opposition cultural descriptions. Regarding to the anti-cultural presence and occurrence James Buzard writes in the text *Locations and Dislocations* taking reference to the views of Sapir and Strauss describing ethnographic postcolonial text as:

Monoculture lives up to its anticultural function in being *all too* unified, an airless prison of coercive social law to which all must finally conform. Anti-culture appears here as a nightmarish parody of culture's-killing poison from the metropolitan centers. ... these nineteenth- century texts intended to invoke their culture- catalyzing anticultures in complementary ways: either as a state of arid commodification and moral apartness existing among a people whose physical adjacency mocked real community. (21)

It shows the dealing practices and procedures to the cultural differences emphasizing the absence of any totality underling the elements of European scenes. The single headed cultural concept has been turn into a rich and variety of situations positioning own representation.

The cultural anthropology has its link between geography and mental aspects. The cultural aspects are bound within the certain geographical locations and follows from generations to generations. The natives completely follow the certain patterns as their own and were followed by the imperial the construction of self universalization. "The ethnographic topos of the native who inhabits a thoroughly naturalized cultural environment is bound up with assumptions about ethnographic places for the site of ethnographic fieldwork typically presents itself" (Buzard 24). In the regard of the relationship between places, psychology and anthropology Mare Auge writes in the text:

Indegineous inhabitants [...] detect in it the traces of chthonian or celestial powers, ancestors or spirits which populate its private geography; as if the small fragment of humanity making them offerings and sacrifices in this place were also the quintessence of humanity. As if there were no humanity worthy of the name except in the very place of the cult devoted to them. (20)

In this respect cultures are closely linked with the certain places and get established in the mental respect of the people. The travelers get themselves in the peripheral within new culture, places and mental acceptances as well. The travelers see themselves as the representatives as in Homi K. Bhabha's terms "in-between space ... that carries the burden of the meaning of culture" (20) and describe their travels being within the culture in their own way.

The travelogue written by the orient has significant role in understanding the Europeans. On visitor's gaze was not only related upon the differences rather they are analyzed in terms of Eastern ideology too. They are always within the frame of them in depth. In this regard, Bhaskar Mukhopadhyaya writes:

Our travelers were already 'insiders' of the West; their love and passion were articulated through Shakespeare, Milton, Shelley, Byron and Beethoven, their vision of ideal polity inspired by the constitutional monarchy of England, and their lifestyle modeled after the 'idea Englishman'. (298)

Such gazes of the Eastern traveler are seen in contesting in the aesthetic writings and let them survive in the metropolis regime. They try to impose themselves in the mainstream staying within the ethnographical boundaries. Describing the textual strategies specific to travelogue, De Certeau takes, "travelogues accomplish a spatializing operation which results in the determination of the boundaries delimitating cultural field ('we' and 'they') " (23). The orient travelers are drawing the boundaries representing themselves even in the division of the East and the West. The politics of the liberty of the westerners had been popular among the travelers in their account. The practices of formation of government, law practices, parliament, governing systems, debates, media policy and political actions all attracted the orient. Their practices helped them in creating discourse and support on colonial ideology as well. Regarding to the colonizers ways of deception Vivekananda writes:

I have seen our parliament, your Senete, your vote, majority, ballot ...It's the same thing everywhere... The powerful men in every society are driving the society the way they like and the rest are just a flock of sheep... Who are these powerful men in India? [...] the grants of

religion. It is they who lead our society...and we listen to them silently and do what they command. The only difference with ours is that we don't have the superfluous fuss about majority, vote, ballot and the attendant tug-of-war. (44)

The vision of the West is determined by self-description and the orient travelers hit on the metropolitan notion of the westerners degenerating moral values, crime and alcoholism in the name of modern people. The observation of the travelers is similar to implanting own culture in the soil of alien world. The politics of mass deception of them is criticized in the foregrounding level through travel narratives.

Mirza Abu Talib Khan was succeeding in taking part in description of European colonization and to using them in behalf creature of new cultural identities and positionality. His vision of resisting nature got raised even in the colonial world. Inderpal Grewel in his text *Home and Harem (1996)* describes the nature of orient travelers as "more than a trope travel is a metaphor that...[has become] an ontological discourse central to the relations between self and other, between different forms of alternate, between nationalisms, women, races and classes" (4). Hence my research in following chapters analyzes the lights on ethnography mode of transcultural investigation for resistance and representation through the imperial discourses as well.

III. Mirza Abu Taleb Khan's *Travels* as Counter Ethnography

In this chapter, I analyze that the travelogue in which the writer is able to defend the imperial ideology through his travel narrative with extreme focus on the ethnography. How the narratives explain his quest for the subjectivity, freedom and positionality in his transculturalism and counter-ethnography. My attempt is to analyze critically how Mirza Abu Talib Khan locates himself in the imperial world defending the colonial gaze through the movement of ethnographical descriptions.

Abu Talib Khan's *Travels*, was originally written in Persian language for domestic audiences and recopied for friends who knew Persian. He was born in 1752 in Lucknow India, son of Turkish noble Haji Mohamed Beng Khan. His travel through Europe from 1799 to 1803 has been recorded for Indian audience in mind with intention to offer the curiosities and wonders of the European culture in the native language. Later it was translated in English in 1810 as *Travels of Mirza Abu Talib Khan in Asia, Africa and Europe, During the Years 1799, 1800, 1801, 1802 and 1803*. Regarding the translation, the Translator Charles Stewart praises the travelogue as a "genuine opinions of an Asiatic, respecting the institutions of Europe have appeared in the English language" (preface xxxiv). Abu Talib himself identified as a Muslim from the beginning from his travels and successfully shared his experiences to the countrymen in his return. Later the Persian language text was edited by Talib's son in Calcutta in 1812, with the permission of Bengal administration and the East India Company was influenced by the conclusion of the review that appeared in the *Annual Register for 1810*, "If the original Persian MS could be circulated in our oriental territories...it would produce, in the minds of the natives, impression highly favourable to the British nation, and to its interests in India" ("Accounts of Books" 757). This paper discusses the English version of the Persian text.

The travel of Talib had caught the transitional movement of the emergence of British power all over the world, including in India as well. The late Eighteenth and early nineteenth century has caught both the resistance and collaborations from Indians. In this moment, his travel is seen as an exploration of Indo-British relations and cross-cultural intimacy in the geographical descriptions. He had shown his poetic talent, historiography, cultural critics, biographical notices, political and geographical and in this connection Morrison writes, 'He was the first Persian poet to make extensive use of English and French words and phrases in verse' (198:179). His travel to Europe was filled with great passion to know the European in direct contact. His difficulties life in India working as a revenue collector and trapped in between the quarrelling of East India Company representatives and Zamindars weakened financially and psychologically as well. In his account, he writes, "I was quite overcome with grief and despondency" (17).

Fortunately, his meeting with Captain David Richardson, a Scotchman supported him to be a company of the journey to Europe. Abu Talib was trapped in between the grief in during the time and the captain's offer of travel gave him hope of elixir and as well as fear of an orient in the colonizer's world. His dualism appeared as the movement it's the journey to get rid from grief and as well as for humanity. At the same time three years long journey in geographical difficulties was appeared as a challenge in front of him. He notes:

I reflected, that, as the journey was long and replete with danger, some accident might cause my death, ay which I should be delivered from the anxieties of this world, and the ingratitude of mankind. I therefore accepted his friendly offer, and resolved to undertake the journey. (24)

His acceptance of journey for humankind and is to understand the European friendship and cultural differences. Even in the duality frame of mind at the outset of the journey, his intellectual curiosities positioned him strongly during his travels. His travel with support of English captain views on the colonial project to make the orient believe their discourse. The othering project of them saw in the start of the travel as provided prison typed cabin, "...the cabin is small, dark and stinking, especially that allotted to me, the very recollection of which makes me melancholy" (27).

Abu Talib further explains his hardships comparing himself to the dead body and at the same time his resembles of the verse of Hafiz connects his respect to own culture in the hope of presenting solace. He notes it, " We passed our time like dead bodies shut up in dark and confined cells...we might have supposed ourselves inhabitants of the neither world. Often did I think the verse of Hafiz..." (55). His effort of seeking positionality and in work of representation to his culture and countrymen, enforced him to continue his journey for the respect of his country and says, "for the benefit of my countrymen which may be inclined to travel, I shall here relate a few of the hardships and notifications, which I endured on board their ship, in hopes that they will take warning by my sufferings, and derive some advantages from my experiences" (57). His respect to Eastern verse, culture and companions, Amrit Sen notes it as "the transformation into Eastern Potentate secures" (64). Talb remembers to his own Persian language and verse even in the European metropolis and highlights his politics of respect to his own culture through comparison and contrast with other.

The Travels of Mirza Abu Talib Khan relates the historical travel of the writer in the Persian language with the creation of imaginative worlds. He criticizes the colonizers culture and glorifies the oriental cultural values in his description. He

located himself as an Eastern ethnographer with steeped in an alien geography and culture with his intellectual objectives. His travel was full of hardships and dangers, though he took it as for the experience:

During our passage down, we had several narrow escapes' our vessel drew thirteen feet and a half of a water; and we passed over several sands on which there were not six inches more water than we drew. Had the ship touched the ground; as the tide was running out, we should have stuck there, and probably have been lost. (29-30)

Talib's travel was not an easy trip rather it was full of difficulties that may take his life too. Through his patience and high intellectuality helped him to survive on the way with encountering different geographical and cultural varieties in different places.

Abu Talib's admiration to the new culture colonizer's land and their practices was portrayed in his travel account as a dual role to a single thing. On the arriving on the Nicobar Islands, he describes the natural climate and geographical structures of the islands. His curiousness on the new places helped him to analyze from his own perspective in the collaboration with ethnographical qualities. He describes the cluster of seventeen Nicobar Islands," these islands being situated near the equatorial line, have two springs and two Autumns; and as the Sun had lately passed to the north of the line, we had incessant showers of rain" (39). The floras too are described by him and he notices the inhabitants' interest on the cloth, tobacco rather than gold and ornaments. His description clearly makes comparison to his own culture in his travel, as, "coconuts are here in such abundance, that ten of them were given for a tobacco *cheroot or sugar*, which costs less than a four things in Bengal" (39).

Abu Talib khan gives account of the physical and costume looks of the people. The native inhabitants of Nicobar Islands are described as," well made, and very

muscular. They are a lively disposition, and resemble the Peguers and Chinese in feathers, but are of a wheat colour, with scarcely any beard. Their clothing consists merely of a narrow bandage round the waist" (40). His travel writing focus on the intellectual descriptions from the oriental perspectives. In the island descriptions he enjoys the scenic beauty and the ethnographical practices as well. He gets his own position in the island and assimilates himself to it. He gets himself in the contact zone as Mary Louise Pratt describes in her text *Imperial Eyes*. He expresses his feelings of contact in new culture, "I was so much captivated by the mildness of the climate, the beauty of the plains and the rivulets, and with the kind of life and freedom which the men enjoyed, that I had nearly resolved to take up my abode among them" (41). He further takes everything as natural encounter and observed himself in his own way. He observes everything appeared to be natural and affectionate and positioned himself in it.

In his travelogue, Abu Talib clearly subverts the traditional oriental discourse of creating otherness. He has tried to set up the orient culture in the observation of European culture and ethnography. He has revealed the real weightage of the Europeans and scattered globally. Pratt describes Talib's position as, "not merely to reproduce but to engage western discourse of identity, community, selfhood and otherness" (6). His observation mainly focuses on the cultural aspect of the European metropolitan and comparing with the eastern ideology. He positioned them as traditional orthodox, when he saw a ridiculous observation to get rid of the sin when a sailor caught a hurt bird on the voyage. Talib explains his safe their supernatural act and disagrees, "I was excused this disagreeable ceremony; and the force having terminated" (44).

During the journey, through sea, islands valleys, mountains and settlements of inhabitants all were new parts to study. There was hope of enjoyments; success as well as the hardship in the travels hurt him too. The natural calamities in favored those in many place, “about this time we had a dreadful storm, which last four days” (51). Even the cultural difference people in the ship gave trouble in their manner. It too shows how the orient is understood by them. The occurrence of small noise by any accident inside the cabin by Abu Talib is felt disturbed by Mr. Grand a European. The orient is treated as their inferior and he notes it, "He would call out, with all the overwhelming insolence which characterizes the vulgar part of the English in their conduct to orientals, “What are you about? " You don't let me get a wink of sleep! “and such other rude expressions" (52). He describes the tempers and madness of them and universalizes them in his travels.

In the arrival in Cape Town he found the mix behaviours of the Dutchman He changed settlement in different places in Cape Town, “I observed that that his behavior was that of a blackguard Dutchman, and that I should quit his home the next day “(72). He notices the natural environment of Cape Town, home structures, roads, the costumes, and the desires of the people, “for the inhabitants to sit on and smoke their pipes in the summer evenings. This costume, which is, I believe, peculiar to Hollanders, appears to me excellent" (77). His own significant look and presence in the Cape Town even in alien language was highly remarked in the representation. He was not neglected in the alien part and, “he often represents himself as the cross-cultural fantasy and inter-racial desire" (Kate Teltscher, 418). His significant look and presence in the Dutch women dancing and singing program, he is able to get high positionality through their kind behavior. He was able to make the situation in favor of him;

Although I was ignorant of the Dutch language, and could not converse with the young women, yet in dancing they made use of so many wanton airs, and threw such significant looks towards me, that I was often put to the blush, and obliged to retire to the other side of the room. A party of these girls once attacked me: one of them who was the handsomest and most forward snatched away my handkerchief, and offered to another girl of her own age; upon which all they began to laugh aloud: but as the young lady didn't seem inclined to accept the handkerchief, I withdrew it, and said I would only part with it to the *handsomest*. As this circumstance was an allusion to a practice among the rich Turks of Constantinople, who threw their handkerchief to the lady with whom they wish to pass the night, the laugh was turned against my fair antagonist, who blushed, and retreated to some distance. (83, I)

On the distinction between races and language, Abu Talib is successful in creating his sexualization to seek his positionality in between the colonizer's heart. He observes the sexual appeal of the Dutch women and analyzes the beauties of them through his own eastern indicators. He has mentioned that he had passed many delighted evenings in Cape Town. His meeting, with the princess of the Cape, Lady Anne Barnet and Mrs. Cramford, a young Irish woman in her house has presented amusement there. The cultural boundaries have been blurred in the contact with white women. He notes, "I frequently met with Mrs. Cramford, a young Irish woman, who was exceedingly beautiful but spoke little, and was rather reserved: in short, she had quite elegant behavior of our Indian princess, and completely won my heart"(89).

In regard with the white women sensual touch, Abu Talib has been intoxicated with the extreme prettiness and transformed himself from eastern to western attraction, to dig out the ethnographical activities being in touch with them. Kate Teltscher describes this act, " Abu Talib's self transformation from feminized, blushing passivity to masculine assertiveness [...] at once confirms and subverts the stereotype of the lustful *Mohammedan* as he knowingly enacts the oriental part "(37). He privileges Asiatic maleness over them and his attraction is because of the emotional power to describe them, "I was much gratified by seeing the number of beautiful women, who frequently visited at the house" (95). At the journey, he was the greatest attraction of European lady, "I was entertained in the most agreeable and courteous manner by Lady Jane Dundas, one of the most charming and sensible women in England" (197).

Abu Talib has allowed his own sexualization to overlap the colonial gaze and presents it on the European metropolitans. His involvement in the European cultural practices helped him to describe the gender cultural ethnography from the oriental central point. His composition of the frequent meeting proves his love, "I often had the pleasure of meeting Miss _____. As it is impossible for simple prose to do justice to her angelic qualities, I have attempted to describe in the following Ode" (225). His attraction to the white ladies of London was the attention of both sides. He writes,

where I met a number of beautiful young ladies , and heard exquisite music and singing. The most accomplished of these... *Houries of Paradise* was Miss Marian. Her beauty transcends all praise; and from the first moment I saw her, her image has never been effaced from my mind. (240)

Regarding the sexual connection of Oriental travelers with the Imperial Ladies, Kenneth Ball Hackett says on his research, "Indian princess were suspected of designs upon White women, and this was seen as a reason for restricting their travels to Europe. Then White women were thought to be attracted to Indian princess...in both cases the underlying was to the structure of power" (121).

Abu Talib khan politically imposes representation through his positionality and identification in the metropolitans subverting the colonial power of binarism between "self" and "other" through representation and observation of the western ethnography, cultural practices and identification. He was succeed to grab the high honor by the European kings, government, judges, ambassadors, high rank officers and common people as well. He got media coverage throughout the Europe in new identification. It has recorded his awareness of the cultural negotiations locating him the admirable figure in the colonizer's world as able to create new name the Persian prince. He says, "some said I must be the Russian General, who had been for some time expected; others affirmed I was either a German or Spanish nobleman; but the greater part agreed that I was a Persian prince" (171-172). Regarding the high identity as eastern prince in the Europe, Amrit Sen writes, "Abu Talib's transformation as "Persian Prince" adds another dimension to his positionality" (66). His recreation of independent identity highly positioned him to the critical and almost superior. Even Abu Talib produced himself within the European periphery subverting the description of gender, rank, color, races, and even intellectual established narratives. He was highly respected by ladies in high attractions," These ladies during dinner , honored me with the most marked attention; and as I had never before experiment so much courtesy from beauties..." (123-124). Throughout his travel, he is highly honored everywhere, by governor Brooke in St Helena, in London by Mr Dundas minister of

empire and other gentlemen Mr. Edridge, Mr. Devis, Mr. Jesit, Mr. Drummond, Mr. Ridley, Mr. North Gate and many others. He was highly focused in London and notes it, "During my residence in London, no less than sex pictures were taken of me, the great number of which were said to be very good likeness" (229), and was able to establish the eastern picture in the British metropolis.

Abu Talib's representation and resistance nature in Europe blurs the existing relationship between colonizers and colonized. Peperzak observes it, "Another comes to the fore as other if and only if his or her "appearance" breaks pieces destroy the horizon of my egocentric monism that is when the other's invasion of my world destroys the empire..." (19-20). Abu Talib accepts the generic oriental title transforming himself in to the eastern success comparing him to European national hero. He notes, "[T]his mark of respect they thought due to Lord Nelson, For the victory of the Nile; and to me, for my supposed high rank" (96, II).

The travel of Abu Taleb Khan from India to imperial locus defines his self by shaping the epistemological framework of Oriental language, culture, art and literature. In the beginning of the travels, Talib hits the imperial language giving great importance to his Persian language and readers. His original Persian manuscript travels let difficulties to the imperial language to follow it. The publisher describes the difficulties of translator's work as, "The translator is still sensible of his inability to do justice to the poetical part of the work, has omitted it also in this edition. The printed copy has enabled him to rectify a few trifling mistakes of the Original Manuscripts" (Advertisement xii). His wish of spreading Persian language highlights his travels as he expresses his happiness when he saw Persian books in the college library, "I was much pleased to find here several Persian books" (152). His representation in London was seen through his politics of language transformation, i.e., to impose Persian

language in the Christian metropolitans. He expresses his wish of opening language school in London:

When I first arrived in London, it had been my determination to have opened a Public Academy to be patronized by Government, for instructing such of the English as were destined to fill important situations in the East, in the Hindooostany, Persian, and Arabic languages. The plan I proposed was, that I should commence with a limited number of pupils, selected for the purpose, who were not to go abroad; but, each of these to instruct a number of others: thus as one candle may light a thousand, so, I hoped to have spread the cultivation of the Persian language all over the kingdom. (199-200, I)

It reflects the oriental languages and culture as the power of revolt in the micro level. His intention of spreading Persian language is directly related to the mission of orientalism of Edward Said, " orientalism expresses and represents that part, calculating and even ideologically as a mode of discourse" (1-2). Abu Talib's vision has provided new plan respect to Persian language and creating equal importance with the English language. Visit in Oxford University to know the intellectual system of them and the knowledge of the orient that they depend upon too" one of these libraries I saw nearly 10,000 Arabic and Persian manuscripts" (206). His project to teach Persian language to the imperial is an act of representation of cultural ethnography and to establish the Persian language discourses as well. Regarding his mission, Michael Fisher writes,

Abu Talib went to Britian in part to establish a British government sponsored Persian language department at Oxford or London. After long deliberations," in 1802 the British government offered him the

dictatorship of such a department with an annual salary £ 600 (plus expense) Instead Abu Talib choose to return to India but other Asian would make this journey in the decades that followed. (25)

In this connection Talib's travels includes wide and huge missions of reformations and representations of oriental identity. He did not hesitate to complain on the wrong grammatical patterns found in the Persian grammars translated by a White man. He too helped them in proof reading and encourage in language learning and writings positioning himself as an instructor.

In the similar way, Abu Talib's cultural politics of ethnography has expanded to its orient literature and arts in his travels. He is able to reposition him as "Persian Poet" in the metropolitan cities. He enters in the socio-cultural and political parts of the society with the creation of the poetry and able to assimilate himself with the existing cultural patterns. He grabs the opportunity of cultural exchanges in a mutual place, which Pratt defines the place as "contact zone", "transculturation is the phenomenon of the contact zone" (6). His creation of poetry in varieties positioned him as Persian poet which he himself writes in his account.

My wit and repartees with some *imromptu* applications of Oriental poetry was the subject of the conversation in the political circles. I freely confess, that during my residence in England, I was so exhilarated by the coolness of the climate, and so devoid of all care, that I followed the advice of our immortal poet Hafiz, and gave myself up to love and gaiety.
(198, 1)

In the above remark, it shows his admiration picked the climax for the metropolitan fascination and at the same time he expresses his feelings from his own oriental

structure paying tribute to Persian poet. He captures the trans-cultural moment in the supreme oriental aesthetic quality to the structure of European ode. As Amrit Sen theorizes it , "the trans-cultural motif where Abu Talib is engaging [...]is partially challenging the European rhetoric of superiority and therefore de-establishing the entire notion of cultural prevailing" (64).

He has described London as the largest city he had ever visited, he commented on the geography of the city's numerous squares exclusively inhabited by the rich. In Oxford, Khan likened the sandstone buildings with those of Hindu temples in India. The bustling cities of Europe, with their pollution and over-population, produced a deafening noise from the thousands of horse-drawn carriages. The *Travels* include an Ode to London in imitation of oriental verse style, in which Abu Talib proudly exposes his poetic talent imposing his cultural identification in the coloniozers' home.

Ode to London

Hence forward we will devote our lives to London, and its heart-alluring

Damsels:

Our hearts are satiated with viewing fields, gardens, rivers, and palaces.

We have no longing for the Toba, Sudreh, or other trees of Paradise:

We are content to rest under the shade of these terrestrial Cypresses.

If the Shaikh of Mecca is displeased at our conversion, who cares?

May the Temple which has conferred such blessings on us, and its Priests,
flourish!

Fill the goblet with wine! If by this I am prevented from returning

To my old religion, I care not; nay, I am the better pleased.

If the prime of my life has been spent in the service of an Indian Cupid,

It matters not: I am now rewarded by the smiles of the British Fair.

Adorable creatures! Whose flowing tresses, whether of flaxen or of jetty hue,

Or auburn gay, delight my soul, and ravish all my senses!

Whose ruby lips would animate the torpid clay, or marble statue!

Had I a renewal of life, I would, with rapture, devote it to your service!

These wounds of Cupid, on your heart, Tālebs, are not accidental:

They were engendered by Nature, like the streaks on the leaf of a tulip.

(218)

The poem beautifies the London moulding it within the native words and languages. He has described London as a heaven of opportunities, where the orient is settled in the heart. He positioned him in the peripheral of it, "These wounds of Cupid, on your heart, Talebs, are not accidental". London is taken as the shelter of "Heart alluring damsels" where he tries to link the erotic tension between them. Through the poem he exposes his intellectual of describing the metropolitan literatures and put into the Persian language frame. His description of scenery and cultural ethnography in the poem is compared with the eastern to describe his linear attachment with his culture. Throughout his travels, much poetry is composed celebrating nature, men, women, behaviors etc breaking the different conventions in the poem. He notes it, " I passed a considerable portion of my time in writing poetry, and in seeing everything or place that was curious, either in the metropolitan or its vicinity" (257). However, Abu Talib

uses Persian technique of writing literature using the metaphors frequently found in the Ghazal (Persian lyric poetry). Schimmel notes the convention breaking manner of Abu Talib as, "The governing trope is *mubalagha* or hyperbole, common to which Persian poetry" (141).

Talib's Poetry writing has created a scenario of cultural exchange and representation with the exploration of the cultural subjectivity. His Odes were respected widely among the Europeans. In many institutions, he was known as the Persian poet and got high admiration among the people. The place of oriental discourses was placed in between the space of different cultures. He points his superiority and high reputation that his poetry was collected by the European people and among them was friend Lady Elford, who possesses an excellent taste for poetry. He further notes, "she made a large collection of my Odes: and although the idiom of our languages is so different, she readily understood my meaning, and was much pleased with my performances" (232-233). From the poetical writings he too has presented his sexual attraction with the European ladies and expressed himself as an authority to describe them the wonderful perfections with the oriental gaze.

Dedicating his three Odes to Miss Burrell, he describes:

In her person are united the beauty and accomplishments of Europe,
with the grace and modesty of India. The eyes of heavens never behold
more loveliness, nor did the inhabitants of Paradise even hear more
delightful melody than issues from the when touched by her angelic
figures. (237)

It can be viewed as the politics of Abu Talib Khan creating himself as masculine intention subverting the Persian orthodox and cultural practices for a while. He compares them as an angelic figure and wish of love beyond of his cultural

differences. Kate Teltscher says in this connection, "Subverts the stereotype of the lustful Mohammadean as he knowingly enacts the oriental part" (37). Hence Abu Talib proves his observation and re-description of metropolitan women at the Cape Town, Asian-Irish mixed women at Cork, elite women in London and Paris, Ciciheism in Italy and unveiled Ottoman wives in Istanbul.

Abu Talib makes link with the contemporary politics of feminine gender and compares with the native women in different forms. Though he is trapped in the emotional touch with the white women but at the mean time he consciously compares with the Indian women, culture and subverting of European stereotypes of oriental position. His essay, "A Vindication of the Liberties of Asian Women" first published in Asiatic Annual Register in 1801 presents the comparative remarks on the women condition in England and India. He challenges to the metropolitan women's manners and doesn't try to impose their freedomness in the native places. Rather, he analyzed the women freedom, love under the laws and strict bondage as unacceptable in the Indian society. He says Asian women enjoy more liberty than those European women are bound by the law and become a guidance of law and chained into it. Regarding it Nigel Leask says:

In Asia Women are permitted to own private property, control the domestic environment of the Zenana, readily obtain divorce and take custody of their children in the event of separation from their husbands, seen in the light, like the superficially liberated English work in class, English women might actually enjoy less freedom than their allegedly oppressed Indian sister. (234)

Abu Talib presents his judgment to British freedomness and cultural practices, neglecting in acceptance and puts forward his argument for modernizing eastern discourse.

Abu Talib, as a social ethnographer observed the European from different angles. He describes the legal social structures and practices law system and the revolution of judge and jury in the law practice with compare to Indian. He observed it with his analytical and found; it disgusting which depends upon the individual attitude of a judge and with power of money too. He notes; the judge reprehend the jury for their decision... the jury can bring a few of the jury over to his opinion; he can frighten the rest by threatening to lack them up without food (5 II). He keeps himself in balance, where he admires the British constitution and blames the law practices as following the corruption. He presents the example of British law in Calcutta which depends upon the self performance and bribing system. Talib further hits the system by the Muslim religion, where bribing is taken an evil practice. He notes his hatred to European law practices;

I was disgusted to observe, that in these courts law very often overwhelmed equity and that well-meaning honest man was frequently made the dupe of an artful knave nor could the most righteous judge alter the decision, without transgressing the law. (7, II)

In this regard, the British law doesn't seem favorable to all class people. It has created hierarchy supporting the elite transcreating fear among the people. He notes; ' mode of acquiring snowy 's by frightening people with the terrors of the English law (10 II) admires the scientific and technological progress of Europe showing the oriental people's desire to be progressive.

He admires the most to the printing press and news paper publication which, the innovations of Europe, the utility of which may not appear at first sight to an Asiatic, the art of printing is the most admirable (293). In his travel, the follow of trade winds is also admired, "these winds were first discovered by people employed in trade and are very favorable to commerce, and they have been name Trade Winds (49). Talib too has admired the labor distribution in the production system. His meeting with the different gentlemen provided him curiosities and he entertains in seeing the scientific changes, "He exhibited me a many specimens of his art [h]e dissolved gold and silver, and even a ruby, by a few drops of aqua-forties. He made fire to pass through water [...] which afforded me the greatest amusement" (258).

Abu Talib's account of trans-hearer subverts the binary opposition of modernity/ tradition along on the gaze to west/non-west. He doesn't hesitate to appreciate the newness inventions of the western and at the same time carefully reminds his cultural presence too. The critic Tabish Khair takes this account as a "post-colonial far before any kind of political post-colonialism came into being in Indians (330). Abu Talib following his unique role of admiration and criticism of European technologies, shifts towards the cultural differences. He has presented the eastern cultures as highly mankind focused than and those of Europeans modern beliefs. He claims that very traditional culture is the milestone of humanity that, "mankind has arisen from the state of savages, to the exalted dignity of the great philosopher Newton (60, II). He mocks to their unwanted freedom of fashion, parties and enjoyments which they are unable to see themselves in short as everyone wears a short veil or mask, made of paste board, over the face; and each person dresses according to his or her fancy.

His travel clearly represents the European in a new way in comparison with the oriental cultural norms. He describes the social pictures of eating, having, drinking alcohol, greetings, costumes, beds and the entire human relations in the metropolitan as well. "The frequently eating and drinking manner of the Englishmen is mocked and compared with the animal, he notes; "The Englishmen is represented as a fat bull (therefore named John Bull); and as than animal is remarkable for eating a great deal" (170). He further notes, "Their great nation defect however is excess in drinking. The rich expend a vast deal in wine, and the common people consume immense quantities of a fiery spirit whisky" (166). He too hates the uncomfortable and deadly beds and their naked bed going manner imposing as imposing as stinky costume. "The beds and mode and mode of sleeping, in England are by no means to my taste [...] where as the English go to bed nearly naked and use the same sheets for a fortnight together. (65). In this context, Michael H. Fisher positioned Abu Talib as a non-western ethnographer who was, writing as an authority on his own culture, he accepted the existence but he revalued them from negative to positive." (227)

In the similar way, Abu Talib accepts the theoretical patterns to evaluate the cultures under certain new oriental principles to the westerners' characters. He criticizes the British characters categorizing into 'twelve defects'. He courageously redefines and re-describes the European attitude directed to all classes' people enforcing the oriental writers to re-impose them as unsocial and inhuman. He has picked several examples of their defects and the most he highlighted the quarrel of the House of Commons and relating it to the Indian shepherds' discussion. He notes, "A visit to the house of common, for instance reminds me of "two flocks of Indian parquets, sitting upon opposite mango trees scolding at each other, (II, 155). Regarding the scene Kate Teltscher comments the act of description as, " Abu Talib

neatly fills the role of the sharply observant traveler who can criticize European society with impurity and draw parallel with western institutions and practices (422).

He further describes the European buildings made up of brick, cements and compares them with the old monuments and temples of India. He notes, “The most celebrated *seat of learning* of the empire. All the public buildings are constructed of Lewn Stone, and much resembles in form some of the Hindoo temples, (205). He doesn’t hesitate to remark Oxford the seat of learning as a mere copy of Indian buildings. He represented the orientness over the Europeans in every form. He took notes the offensive words that they use in the common language remarking them as hypocritical , he writes, "if the smallest noise was made in my apartment he would call out , with all the overwhelming insolence which characterizes the vulgar part of the English in their conduct to Orientals” (8). He frequently notices the lack of religious faith in their food, clothing, talking and in tame as well. Their claim of superiority and modern is ionized by Talib putting forward the examples of religious faiths and proofs. The irony lies in the European cultures where they regard themselves as modern and at the other hand they place the different idols and pictures around their home. He notes it, "Over the chimney pieces they places some of the heathen deities of Greece; in the burying grounds they have the statues of the deceased ; and in the garden up devils, tigers or wolves in peseta of a fox, in hopes that animals [...] will be frightened” (144-145). Hence, he has captured the spiritual and scientific distinction reflects the dual characters with vacant of reasoning and representation in their manners. He imposes the Islamic nature of dislike of statue and observes it as worthless. He says,

Once in my presence, in London, a figure which had lost its head,
arms, and legs, and of which, in short, nothing but the trunk remained,

was sold for 40,000 rupees (£. 5000). It is really astonishing that people possessing so much knowledge and good sense, and who reproach the nobility of Hindoostan with wearing gold and silver ornaments like women should be thus tempted by Satan to throw away their money upon useless blocks. (144, I)

His observation unfolds the entire cultural aspects of the Europeans and analyzes them from the orient expression, which makes him as a reverse ethnographer. He comparatively analyzed the metropolitan cities with the Indian cities. He further describes that they are fully respecting the thing that had in real no value buying the useless blocks where as the Indians women were the ornaments that have value than those.

Abu Talib had daily interactions with European women of all social classes, including romantic bantering with English aristocratic women, in which he perceived their immodesty in dress and behavior. Most prominent among his hostesses was the notorious Duchess of Devonshire, but he also conversed with all classes of Britons down to streetwalkers. At least one London “beauty” attracted Abu Talib to the extent of “love” he abruptly ended one of his convivial visits to the country home, with a dash back to London: “My desire was aroused by a fair beloved in London, so I could not be detained ” (55). While no permanent attachment eventuated, Abu Talib’s interest in European women was both personal and sociological. He knew European men could never have similar access to the women of his family or class. Further, he observed extensive evidence of sexual intercourse outside of marriage in Europe, prostitution and also premarital and adulterous sex among all classes.

Talib’s visit represents his desire to identify and participate in the imperial process which is manifested in his admiration of the British customs. He is fascinated

by the education system of the England especially in the science and the industry He records the British “excellence for mechanism and their numerous contrivances for facilitating labor and industry:” (97). There are various examples all over his text- he is fascinated by the pumps, the pipes of cold and boiled hot water, the tap systems, and the hot house. His description of an English factory is marked by a tone of amazement.

The mind is at first bewildered by the number and variety of articles displayed there in :but after recovering from this first impression , and having coolly surveyed all the objects around, everything appears conducted by so much regularity and precision, that a person is induced to suppose one of the meanest capacity might superintend and direct the whole process. (105)

It shows how Talib was a traveler who was able to uncover all his new experiences of the European wonders in science and technology that they have developed. He surveyed all the objects minutely from his own perspective although they were very strange to him.

The Talib’s texts were not merely to describe the account of his journey but he has also criticized largely to their various activities in his own way. His detail observation is also followed by a much more concise account of English virtues. His criticisms are fully directed at the aristocratic people and the vices are:

1. Lack of religious faith,
2. Pride or insolence,
3. Acquisitiveness ,
4. Love of ease,
5. Irritability of temper,

6. Wasting time in sleeping, eating and dressing,
7. Love of luxury,
8. The misplaced assumption of expertise in science and foreign languages (Commenting particularly on the shortcomings of the Persian grammar by the renowned orientalist Sir William Jones),
9. selfishness,
10. want of chastity,
11. profligacy, and finally,
12. Contempt for the customs of other nations (with some memorable put downs of Englishmen who crudely criticize Muslim Ways). (I, 219)

Talib presents many of information about the Europeans that they can be understood. He answers back to their cultures and behaviors and makes comments over them. The criticism is contained with satiric notion in deeper level presenting to the reading public as an authentic Indian view of the British.

He challenges the English claim of superiority everywhere. On the ship, he is ridiculed for going to bed in trousers but he responded back providing them logic regarding to their questions. He tries to refashion his own superiority through cultural identity. He takes his cultural and religion support to his own claims. He has composed the poems being devotion in the love to attract the European women. He renounces a strict Islamic code to consume alcohol and turns his attention from Indian to European women:

Fill the goblet with wine! If by this I am prevented from returning
To my old religion, I care not; nay, I am the better pleased.
If the prime of my life has been spent in the service of an Indian Cupid,

It matters not: I am now rewarded by the smiles of the British fair.

(I, 219)

The smiles of the British fair light up much of the account where flirtations and lovely women were abounded. His words were fully directed towards the love expression celebrating many attractions of them. It has focused an expression of desire by an Indian man for a British woman.

Abu Talib' description highlights that the English aristocracies go wrong badly through various ways, because it made them more directed towards money and made them rebellious. He found the high class people moving forward and the working class people on strikes for their rights. Meanwhile the war in the European countries was seen. Still the Europeans are expanding their territories but Talb indirectly presents it as the falling of them and humanity. He composed a verse over the impact of war, "better is a living body, and laughing enemies, than a dead body, and crying friends!" (303).

Abu Talib performs fascinating acts of reverse cultural translation as he encounters unfamiliar Western ways. A devout Muslim whose religion forbids imaging of the Divine, he constructs the West as the idol-worshipping Other: On reaching 'Vilayet' he strongly globalizes England, as when he appropriates the University of Oxford within his own socio-cultural field, with astronomy sliding into astrology:

Oxford [...] is the seat of an ancient Madrassah [i.e. Islamic school] ...

One of the libraries contained many superb statues and pictures [...]

purchased from abroad, some for as much as ten to twenty thousand

rupees [...] The English hold artists in such high regard that they are

prepared to pay lakhs of rupees for a painting or a drawing [...] I also

saw an astrolabe [...] with astrological markings, with whose help it is possible to determine auspicious times. (71, 72 & 75).

Abu Taleb Khan describe the Oxford education and draws similarities with own ancient Islamic education system. He inverts the imperial binary of cosmopolitan West/provincial East when he remarks that England is “placed in a corner of the globe where there is no coming and going of foreigners” whereas “in Asia [...] people of various nations dwell in the same city” (264).

Within this paradigm the treacherous and duplicitous „native“ is replaced by the European who is exposed as greedy and deceitful. Although implicit, the passage is also a powerful comment on the inequalities and exploitation of the imperial project as a whole. As a traveller, Taleb also posits his journey into Europe as one that is governed by a descent into danger and conflict:

We were then in the track between Europe and America, and most of the Kings of Europe were at war with each other, these latitudes ... [were] considered to be more replete with danger than any other part of the ocean. (33)

His describes journey as a fraught with difficulty, fear and a sense of danger presented by modernity and its incumbent armour and military technology.

By making the journey to the imperial centre, Taleb’s motives cannot be defined so easily, his presence at the centre of imperialism does disturb the existing power structure but at various times he is able to escape the definitions of promiscuity placed upon him. In South Africa where he is followed by a group of Dutch women who snatch away his handkerchief, he refers to the Turkish custom where this sexual repartee would be a precursor to sexual intercourse. Contrary to stereotypes, he is able to subvert assumptions of his own as an Oriental by refusing the offer:

The young women [...] in dancing [...] made use of so many wanton airs that I was often put to the blush [...] a party of these girls once attacked me; one of them, who was the most handsome and most forward, snatched away my handkerchief. (26)

However, Taleb resists the tease and he hasn't revealed his sexual position but he does not allow himself to be categorized within dominant. In the account journey of Abu Talib's gaze of sexuality is reflected back on to the city, where he notes that the spectacle of propriety is always being threatened and thus needs to be controlled:

I could not help admiring some girls, who, either from the coldness of the weather or their natural high flow of spirits, disdained to walk deliberately, but bounded through the crowd, without touching, anyone, as if they had been going down a dance. (45)

He does employ Orientalist gaze in the mode he amuses lot and is fascinated by the beauty of the women, and their dancing, and melody of their music that charmed his senses. He sexualizes their activities and tries to conquer it through own way.

Thus, it appears viable that Mirza Abu Talib Khan's travel narrative performance of exotic otherness was granted as romantic part by the Europeans and the public all over the different places with very much impressed by his oriental costumes, language, and presence. But, in depth, Abu Talib Khan was observing the over-all ethnographic parts in his own strategy to refuse and challenge the European lifestyle and cultural practices.

V. Empire, Race and Cultural Politics of Othering in *Travels*

Travel writing has become central to postcolonial studies, for inquiry into the process of representation and identity in a cross-culture encounter. One of the innovations of Edward Said's landmark *Orientalism* was precisely its critical focus on travel writing; that synthesized broader intellectual concerns about travel, power, desire and discourse in a postcolonial, globalizing world. This dissertation explores intellectual interpretation and reading of the self and the colonial other in the *Travels* of Mirza Abu Talib Khan. I argue that the process of auto ethnography in the early period of colonization anticipates submission and resistance by his narratives.

This dissertation thus seeks to highlight the difference between the East from the West in every form, and now talking about survival and power. Abu Talib Khan, in his *Travelogues*, starts explaining how the difference of the one survivor skills between the East and the West. His blatant disfavor in the amount of time spent drinking and eating observations and of which he participated in expressed a significant tendency based on his cultural upbringing. By the description of such British hospitality, a clear cultural identity is created ultimately distinguishing himself from the English environment of which he is surrounded by creating cultural comparison.

In Abu Taleb Khan's travel narrative, he mentions women in relation to sex and their sex appeal many times. He is very taken by the beauty of the European women, which shows how women can have power over men just by their sheer beauty alone. Abu Taleb Khan sexualizes and eroticizes women, beauty and sex appeal is very important for women, and with it, they gain power. Sex becomes a way to explain and explore the economics of empire and power. It begins to function as an

ideological smokescreen that detracts from certain problems such as exploitation and social marginalization.

In the other way, the Travels of Mirza Abu Taleb Khan in Asia, Africa, and Europe, attempt to write a counter-discourse which, while commending the order and charm of English life and culture, also questions the double standards inherent in England's politics, particularly in its dealings with India. His narrative for the most part is indifferent about Britain culture, instead focusing on landscapes and the journal entries, though stealthily critical of the East India Co. Imperialistic nature. Religion in his text is almost absent, which in itself adds to the narrative and the moving picture of the Oriental. He is not strict to his faith's rules; however he being a Muslim does influence several of his opinions. He doesn't hesitate to criticize the British for their sloth and their brothels and try to impose the fabrication of the eastern culture.

Travel narratives of Abu Talib Khan have challenged to the western politics of representation that sees the East as alien, unclean, uncivilized, and in need of refinement. He upholds the Eastern claims to superiority in descriptions and challenges the stereotypes of the West. Abu Taleb travelled the other way in negotiating the difficult terrain of cultural transition between Britain and colonial India but the worldview he represents is not less cosmopolitan. His narrative offers a moral and religious critique of upper class British manners from an oriental perspective. Being a travel writer he expose the pathology of colonial suppression and denial of rights, and chart out an alternative space where the historical nation of India would find its enlightened double. What the travel accounts consistently attempt is to examine the other England, one that ceases to be privileged, without the moral right to rule over others.

Taleb's text reveals the features of transculturation and autoethnography in the cultural contact zone in myriad ways. They reveal a curious tension in his selfhood with a simultaneous admiration and critique of English customs. The autoethnographic mode uses the generic and linguistic strategies of the colonizer's language to seek identification with the "other" culture, yet critiques it by underlining its difference. In this process it attempts, "not merely to reproduce but to engage western discourses of identity, community selfhood and otherness" (Pratt 6). Although inevitably distorted by the process of translation, Abu Taleb's account highlighted the important issues of cultural identities in new forms.

Taleb's mastery of the English language and his mental discipline has made a self-defiance text. Well his techniques of precise descriptions and explorations in the diverse aspects of life in Britain and France makes him unique even in the foreign land. In his travelogue, Dublin's playhouse is described extensively; a synopsis of the play he watched, the financial mechanism of the playhouse, props and set design, a plan of the theatre, the differences of the seats and boxes and the customs of theatre-going. Taleb uses the same precision and detail in his own language describing other aspects of British life: from politics, parliament and juridical system to clubs and the British Museum blurring the colonial language discourses. When Taleb arrives in London with a turban and a cloak, a year since his departure from Calcutta, he is welcomed by his English acquaintances and gradually makes his way into the aristocratic parties in London. Taleb would even meet James III and the Queen, and he is mentioned in newspaper articles as "the Persian Prince" his own new identity in the European metropolis.

Thus, his writing is for enquiry into the process of representation and identity in a cross-cultural encounter. This research unveils the strategies and dynamics of the

Asian representation, identities and also re-pitched themselves as Britons. His subversion and complication of the colonial discourse within the cultural politics landscape of the empire locates him outside Said's formulations. His defiance and complications in the European metropolis becomes the base upon which inverse orientalism as a theoretical model grounds. Through this discursive utilization, he was able to formulate responses to the dominant ideologies of Orientalism and as a consequence created new forms of discourse, both literary and cultural historical. Abu Talib not only has mediated his identity as south Asian but also has re-pitched himself as Britons. His travelogue yields a wealth of new geographic, scientific, and ethnographic knowledge of the other so that European imperialism could be substantiated. His travelogue goes beyond the theory of binaries through the process of autoethnography even in an early period of colonisation that anticipates the consequent fluctuation between submission and resistance, and his observation, representation and positionality delineated the traditional concept of orientalism.

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