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## *The Creative Launcher*

*An International, Peer Reviewed, Refereed, E-Journal in English*

### **Indian and British Influences in the Identities of Mark Tully's Travel Writings**

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#### **Abstract**

As the title of the article 'Indian and British Influences in the Identities of Mark Tully's Travel Writings' the central aims of the research is to study the unending journey in Indian and British Literature through Postcolonial aspect. Though the writer belongs to different culture, he shares some common problem in a colonized nation. The research will focus upon the similar and dissimilar problems of the writer and will study how he has presented the problems during his staying both country, and also focuses how he has influences by Indian people as a travel writer. In the research work, language will a key weapon for the study, so this research will try to bring out how the writer tries to fit in meaning in the respective use of language. The research will also study the structure of these literary forms. The novel is one of the major forms of literature to comprehend the literature of the modern era especially post-colonial literature, has witnessed major upheavals in all its forms and indifferent genres. To understand the cultural identity of a certain nation, the selected novels of Mark Tully have been chosen for the present research paper. The methodology of this article is adopted as interpretative and sociological in nature. MLA 2009 and the web sources would also be utilized.

**Keywords-** Travelogues, Colonialism, Anthropology, Border, Ethnicity

#### **Introduction**

A land of ancient civilizations as well as a modern democratic republic, India is a nation of several diverse cultural reflections and a space of both comfort and chaos. An independent country at only 70 years, India is a place of destinations familiar and remote. A realm of religious, spiritual, secular, iconoclastic prototypes, at times India becomes its own synecdoche, truly heterogeneous and unexpectedly insidious. Her peculiarity lies in an invisible majority and a privileged minorities. Writers both Indian and foreign, voluntarily engaged in the famous tryst with destiny when they traversed India. Some chose to keep it straightforward, others painted a clear-eyed picture, yet another

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group twisted reality while there were still others who negotiated their own ignorance and ambitions upon this land. Their writings were meant for a global audience and not reserved for India alone. Today, India is understood to be a superior democracy and an emerging global power. Change in perceptions about India's reputation has always varied from one writer to another. Amongst those writers, almost all of them failed to picturized in true sense. Mark Tully, whose name and voice become synonymous with the country he has made his home, did justice to this original concept through his works. The unusual backgrounds of Mark Tully who is born in the year 1935 is evident in his fictional and non-fictional works. His background is unusual because he belonged to the last generation of the British Empire in India, the so-called 'Raj'. Born in India during the Raj, Tully has British parents, both has an elite British-style secondary education, and both chose to spent the majority of their lives in independent India rather than in Britain .He claims that India is where they feel at home. Tully is, in a sense, catches between two worlds. Tully follows a road less travelled and come up with a new genre of writing with which he drives into the deeper stratum of the social echelons in his 'unending Journey' authenticities and emerged successful and it also leaves room for various research activities in future .Tully is perceived especially by critics and other authors. Has Tully been accepted interpreters of India by Indians? Are they viewed differently in India than British? Finally the works concludes whether Tully has developed Indian or British Identity, the importance of Tully's canon works fall into with reference to Indian history.

### **British and Indian Influences on Mark Tully**

Mark Tully belongs to a complete different cultural background yet, he is intrigued by the Indian society. This is reflected in his writings. Though the literary texts have the similar themes they vary in the treatment of the ideas. It is the conflict between an individual and society at different levels. The individuals struggle for their freedom-political and social freedom. The chosen texts are greatly influenced by colonial/post-colonial era and have great impact upon their society. Determining what is meant by Indian literature is very difficult given the diversity of India, the changes as a result of globalization, and the colonial experience. Mark Tully's journey as a writer Indian literature, in the broadest sense, encompasses the literature of all of the various Indian languages and dialects including English, as well as literature written by non-Indians about India. Tully gives a brief description how travelers who came to India and the native Indians who travelled length and breadth of India, during the early centuries, illustrated India. The dialogic culture of the country is examined and established in the light of India's early argumentative tradition, which positions the cultural base. It also connects with the dialogic nature of the nation's history .Tully's writings address current social issues in India, which is not surprising considering that he has a degree in history and was a journalist for the BBC.

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He expresses the view that India is still suffering the effects of colonization. Tully creates his own path of writing that is more realistic in comparison with travel writing and more fictionalized than reportage. Though the comparison is mainly based on the topic they handle, make clear how the study is also extended to the language and style they have used through socio and cultural linguistics methods.

Mark Tully's first book *Amritsar: Mrs Gandhi's Last Battle* which is published in 1985, describes the rise of Sikh extremists in India and a battle against the Sikhs, Mrs Gandhi always affection to this community. It is a battle in which infantry, armour and artillery are used against a small group grow up Sikhs who has fortified the Golden Temple and used as a base from which to defy the authority of the Indian government. The second book of Mark Tully is *Raj to Rajiv: 40 Years* is written with Zareer Masani, attempt to encapsulate turbulent years of Indian history in a high speed elevator. In this Tully reflects not only his affectionate to this country, but his excellent insight and sympathetic stand on issues that foreign countries and governments usually have problems understandings. In fact, Tully is perhaps unique among his peers which are enough reason to give this book a sympathetic read as well. Tully's most famous book *No Full Stops in India* (2001) touches every aspect of Indian life, it profoundly portrays the beautiful city of joy, Calcutta, the Kumbh Mela, and many others places *No Full Stops in India* is an excerpt of ten essays, it is based on the life of author's in India, it also presents wide range of view of India. It reveals India's westernized privileged class, who are miles apart from local traditional want to write a full stop in a land (India) where there are no full stops. This book tries to critically analyze the typical deep rooted ancient Indians civilization, it also clearly portrays how westernization has ruined India's indigenous traditions and how destroys the system of the general masses. Another versatile acclaimed fiction *The Heart of India* (1995) is a half a dozen stories from the heartland of India, the stories are people's everyday life, men and women who make the bulk of India's billion + nation. The story of a son and his father, with a son laying a plan to revenge for his father's killing, is with a surprising torsion when he comes to court. Mark Tully has issued a series of extraordinary stories, all of them in Uttar Pradesh and the stories are about different lives. There is an interesting storey of a man who lost his wife because of 'purdah'. Mark Tully exposes the subtleties of living in India through his stories and novels. Next his well known prolific book which published in 2002 is *India in Slow Motion*, written with Gillian Wright. No one has a greater understanding of the passions, the humour, the tragedy and tottering resilience that attribute of India, it covers different subjects such as Hindu extremism, the crisis in agriculture, the corruption of political leaders, problems of Kashmir etc. He penetrates a picture of India at once poignant, funny, startling, and deeply humane. In this book Tully has depicted India as a victim of

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post-colonial angst, of religious animosity, of the caste system, of corrupt bureaucratic machine. *India in Slow Motion* mitigate this, discovering into the heart of the Indian experiences and proving that change is possible through the process it brings the country and its people brilliantly alive. Latter Tully has written the book *India's Unending Journey* (2008) and *India: The Road Ahead* (2011), published in under the title *Non-Stop India*. *India's Unending Journey* is an unique autobiography where he talks about various cities of India, it discusses intellectual themes such as legacy of the Raj and its Victorian morality, secularism, and many other things. In his view, India has it to learn greatly with regard to the way we deal with economic growth, poverty relief, environmental issues, education, and democracy. He argues that India is the common journey of all people of the world, further his attitude religion, science, philosophy, and the perception of the eternal East-West twin. Tully describes this book as humanity, it means humanity in the context of the civilization and the society's attempt to know and understand the ultimate reality. Most of the western world things religion has nothing to teach us and scientific reality is the only truth, but in India on the other hand, has always striven to search for the truth. Tully uses his experience and understanding in India of India to make a case for a resolution between science and spirituality in the West. The book *India: The Road Ahead* is a testament to India's vibrant history and incredible potential, offering an unforgettable portrait of this country life India. This book gives an optimistic view of Indian economy, India's democracy contain the mountain resentment of the new economic growth, the book also cover corrupt and inefficient governance. This book is full of fascinating stories of farmers, plutocrats, untouchables and others. This book is very much interested because of it has description of economists, business people, diplomats, politicians, as well as to though who love to travel and who take an interest in the rapid growth of one of the world's largest countries. His latest prolific book *Upcountry Tales : Once upon a time in the Heart of India* , brings us stories from the end of an era, a time that preceded the economy liberalization of 1991, when India was at the cross roads. The book set in the village Uttar Pradesh during the 1980s, it delineates the stories about memorable people like bunglers, bumbler, rebels, bad governance, corruption and social hierarchies .This book is marked by warmth, wit, compassionate and keen eyes for the everyday human pictures in the rural North India .It is a wonderful how this British journalist has such a deep understanding of rural India. If one is from Northern India and have seen the village life then the settings of these stories would transpose him/her back to those days.

Sir Tully has been able to depict the present and the past of a country through the eyes of rural Indians who still adhere to their religion and optimism. Unlike his colleagues, Tully decided to remain loyal to rural India. In this approach, he has a similar modus operandi to Indian writers than his 'compatriots'. His books *India's unending journey* and *heart of India* depicts this. Neither travel writing

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nor reportage, it is a genre that holds its own, based on the marginalized sections of India, its religions, castes and obviously, its superstitions. The writings are political in nature and personal histories in treatment. There are books of history, reportage and travelogues but Mark Tully's books are all in one, nevertheless, not replacing anyone. As a land dominated by religious thinking, the culture and identity of India reflect in its language and religion. He never pretends to be an all-knowing, omniscient narrator who reflects the workings of rural other Indians. To represent the manifold experiences undergone by other Indians during several crucial post-independent events in history and the present, Tully has resorted to multiple acuties in their narratives like the polyphonic method of narration. The travel writing of the Raj period and the travel narratives that emerged were not free from these stereotyping of India and Indians. A certain kind of writing did fall in the category of what goes by the name of orientalism. Throughout Tully's writing draws attention to sincerity of the writer, his background, his writing, and his presentation views extreme fundamentalists. Tully who took up jobs in the newly independence India, the role of press was no longer reporting back but a report to Britain. His working for British news agency is made up as a representative to independently comment on contemporary events. So Mark Tully virtually stays in India but maintaining his British identity. This double stance claims to represent a distinct view of India in his writing as he stick at between exile and resident status and links contemporary happenings in Britten and India to his world view. This article traces the realization about his own special status and his dual audience and the implication of such positioning for travel writing in general.

Tully's texts are never in a position of exteriority in relation to this power structure of the society. His works are strategic codification of certain unique points of resistance and thus that has positioned all his arguments on India The totality of institutions, social norms and conversations in which Tully's works are situated constitute the cultural civilization of a particular place and time and it is with this that his works interact as both a product and producer of socio-cultural vigor and codifications of society as a nation. Hence, as any other texts do, Tully's texts are dissolved in the society in which they are created and history or culture of its land and people are not alienated from the texts that represent the age. Mark Tully's works represent the common rural Indians. Tully's writings are polyphonic as it brings in different perspectives of the same incident disallowing all possibilities of disagreement, a major aspect of the New historicism. It collates testimonies of real Indian life, keeping all its disagreements.

### **Conclusion**

Mark Tully aims to establish himself as a philosophy of imageries, showcasing the journey through unadulterated rural India. These imageries are powered by the argumentative Indian traditions,

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which are elaborated in order to establish the comprehensive contrast between Indian and foreign men of letters who has apportioned their writings. The new genre to which Tully's works belongs is more unpretentious and authentic than reportage and the travel writing. In one significant aspect the writing of Mark Tully is a continuation of interaction of the East and West, more particularly of India with the outside world that began with the exposure of India to foreign eyes in the ancient and medieval period of history. The foreign accounts that have helped to unravel the hidden corners of the dark period of Indian history has been taken up for discussion, albeit in brief as there is always a chance of staying away from the focus of the study and get lost in the labyrinth of history. So, Tully's travel narratives becomes an interpreter of the two cultures, helping each culture to comprehend the other, placing himself in a peculiar threshold of being a traveler settler at ease in Britain yet more so in India, his chosen home. Thus Tully not only reshapes travel narrative but the figure of the traveler who is neither bound by nation or class nor is a vagabond but is a socially responsible individual who writes responsibly and is mindful in his audiences.

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