

## LANGUAGE USED TO DEFY AUTHORITY DURING MORDEN FICTION WRITING

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### Abstract

*The academic publishing of a research work is contingent upon the calibre of its language. Within the academic sphere, books, editorials, and journals have unique reference and citation formats as well as language, sentence structure, vocabulary, and writing or reporting modes. There are several obstacles in adhering to writing language or grammar as authors are required to convey their well-organized ideas and research results with precision and tact. For non-native speakers writing in an additional language, an impediment of the mother tongue or structural structure might sometimes be encountered by the writers. Literary language is a vital tool used by authors to convey their ideas and opinions as well as to reflect social realities. Through literary language, the writer's inner world as well as the true representation of social life needs to be communicated and summarised. The language of writing is not static in the course of social evolution; changes in it will also affect the structure of contemporary writing, and the two of them will reinforce and mutually influence one another. The article has shown how women's traits changed after the conclusion of World War I. During this period, women were encouraged to go beyond of their comfort zones and embrace the stereotypes that the male-dominated society had ingrained in them. Ultimately, the paper will contend that Ferrell used the political climate of the 1970s to inform his criticism of colonial medical treatments, which seemed to be founded on reason and science. Farrell then utilised this critique to challenge the larger moral stance of Empire in his fiction.*

**Keywords:** *Quality of Language, Political Context Fiction, Literary Language, Second Language, Citation Styles, Position of Empire, Social Reality.*

### I. INTRODUCTION

The final generation of Victorian women writers began to publish in the midst of World War I and the suffrage movement. Suffragette authors embraced John Stuart Mill's challenging attempt to turn Victorian moral quandaries into aesthetically appealing philosophy. Following World War II, female writers were appalled and inspired by the striking parallels between feminist radicals and its masculinity contrast, which gave rise to an entirely novel form of feminist fiction<sup>1</sup>. The notion of a solely female creative form unsettled them. Language was influenced by the feminist ideals of feminine beauty in addition to literature. When World War I broken out in 1914, there could have been a sense of collective shame among militant women; W.S.P.U. members undoubtedly switched their resources and energy from the vote to the fight with suspicious rapidity.

In the recent evolution of this school of thinking, Kuhn's book's release and extensive debate had a pivotal role. Since then, Kuhn has been generalised by William Rorty's Psychology and the Mirror of Nature, whose synthesises the theories of Dewey, Heidegger, and Wittgenstein.

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<sup>1</sup> Kendra, G. "Graduate Writing Resource". 2013. The University of Arizona.

Rorty asserts that every understanding is a product of society, which is in contrast to Kuhn's claim that knowledge from science is a social construct.

Rorty's book shows that social constructionist thought has been responsible for seriously challenging the tenets of the conventional cognitive theory regarding knowledge for almost a century, even though it has only recently been discussed outside of the rather specialised confines of higher education philosophy and the historical and philosophical context of science. Thus, social construction asserts a strong modernist heritage while challenging conventional wisdom. For literary critics and literature historians, this fact alone emphasises the need of examining the foundational works of social constructionist thinking<sup>2</sup>.

Even though Farrell had a prosperous career throughout the decades of the 1960s and 1970s, more well-known peers like John Berger and Angela Carter sometimes eclipsed him. After his premature death, Farrell's general fame declined due to the lack of a literary movement to categorise him and his work; while he was highly acclaimed by authors and critics like Margaret Drabble and Malcolm Dean's research, his works remained mostly the domain of devoted fans.

Furthermore, Farrell's best-known book was in a genre—the historical novel—that was for a long time seen as utterly out of style. But in 2010, Farrell's 1970 book *Troubles* won the Lost Booker Prize, earning him one of the only four recipients of the honour several times and reviving interest in his writing among the general public.

In many respects, the prize served as a worthy homage to a writer whose life, work, and preferred genre were all influenced by the Booker Prize. Six historical books were among the winning submissions for the Booker Prize, which was awarded for Fiction in its first ten years. Farrell's 1973 work, *The Siege of Krishnapur*, was a part of an unstructured series that also included *Trouble* and *The Singaporean Grip* (1978), together referred to as his "Empire" the group.

The three volumes that comprise the Empire Trinity emphasise on three pivotal periods in the history of the British Empire, and they are all distinguished by a shared emphasis on decline. Reflective of the post-Empire era of the 1970s, Farrell's writing captures Empire at critical junctures in history, including the last months of British colonial rule over Singapore before the Japanese invaded and occupied the island nation in 1942, the British East Indian Company's location during the Mutiny of the year 1857, and Anglo-Protestant society in the Emerald Isle just before the Irish Civil War of 1922.

Farrell aims to connect with the social position of modern Britain by focusing on its imperial past, and these fictionalised re-engagements with historical and conventional Imperial mythology are written with a distinct sense of critical purpose rather than being nostalgic or joyful<sup>3</sup>.

Farrell's choice to use recurring themes of disease in his writing is crucial to his re-evaluation of the country's colonial history and to our comprehension of the author. Critic John McLeod observes that throughout Farrell's writing career, "illness and its implications have prevailed issues," and that "key protagonists often suffer from disabling or fatal conditions" in each of

<sup>2</sup> Hinkel, E. "Objectivity and Credibility in L1 and L2 Academic Writing" in Hinkel, E. (Ed) *Culture in Second Language Teaching and Learning*. Cambridge: Cambridge University Press pp 3-10, 1999.

<sup>3</sup> Atkinson, D. "Discourse Analysis and Written Discourse Convention." *Annual Review of Applied Linguistics* 11 pp57-76, 1991.

his seven works.

Similarly, Ralph Crane and Jennifer Livett acknowledge that "sickness (has) maintained an important spot in Farrell's novels" in *Trouble pleasures: the Fictional Works of J.G. Farrell* (1997), calling it "omnipresent" in the later *Imperial Trilogy* (1997, 126). This essay aims to close a crucial gap by examining the medical issues that Farrell's work raises, despite the fact that these issues are mostly unexplored and untheorized outside of their thematic context.

### 1.1 Critical and cultural settings

In the fictitious East India Company post depicted in *The Siege of Krishnapur*, the summer of 1857 Mutiny events unexpectedly engulf the station. The story revolves on the British citizens' attempts to hold out the fortress until help arrives. In particular, Mr. Hopkins, the Collector, who is a fervent supporter of industry and development and is fixated on the Great Exhibition of 1851, and George Fleury, a Byronic poet, play a key role in this struggle.

Even if the storyline of the book is rather straightforward, Farrell's work is sardonic and parodic; to see him as a follower of the realist imperialist adventures fiction in the vein of his close contemporaries John Master would be to miss the point. In an interview conducted soon after the book's release, Farrell said that he wanted to write "a novel full of concepts which might be written and read at the identical time essentially as an adventurous story" for *The Siege of Krishnapur*. Farrell's writing does not attempt to provide the ideals of Imperial as a remedy for the societal evils of the 1970s, in contrast to a writer like Masters.

Scholarly or academic study is often recognised by certain elegant linguistic forms that delineate its bounds. These terms assign them a particular vocabulary and writing style within the field or speciality. The language is designed to communicate agreed-upon elements and meaning consistent with planned, targeted, organised, supported, and formal research qualities. Language is a tool used to express ideas, thoughts, and information with the goal of promoting human communication<sup>4</sup>. Language use is context-specific because it is shaped by the tangible environment in which its users live.

Writers draft and revise scholarly works in anticipation of publication; nonetheless, rejections may occur from failure to follow scholarly writing conventions. Some writers point of difficulties with adhering to house style and grammatical rules, or with the language they employ to accurately and sensitively convey well-organized ideas. For non-native speakers writing in an additional language, infringements of their mother tongues or architectural structure might sometimes be encountered by the writers.

This study explores the precise linguistic aspects that a person authoring in any language for publication has to take into account for acceptance via a review of the literature and rules set out by certain academic house styles, such as APA 6th Edition. According to the report, research in academia is a specialisation, hence the language used adheres to the particular set of guidelines that apply to academic writing. Certain academic study is suited for a specialised audience that may need terminology that is defined within the confines of a certain field. Therefore, both native speakers and non-native speakers who write for academic purposes need specialised academic language education.

<sup>4</sup> Zare, J.; Mahmoudi-Gahrouei, V.; Ketabi, S., Keivanloo-Shahrestanaki, Z. "English for Research Publication Purposes: The Case of Sholarly Peer Review Comments. *English for Research Publication. Ibérica* 32 pp153-178 173, 2016.

## 1.2 Academic Language or Scholarly Research Language and Scholarly Research Language

Academic research, also known as scholarly research, is original study or experimentation carried out correctly or scientifically by one or more academics. The goal of publishing the study is to make it accessible to the academic community by publishing it in books or academic journals. They must pass evaluations and feedback from scholars or subject-matter experts before they may be published. *Journal of Cross-Cultural Psychology*, for instance, is published by Culture and Social Psychology but also accepts manuscripts from adjacent disciplines like Archaeology and other culture and behavioural studies. The journals are either discipline-specific or interdisciplinary.

Scholarly journals are referred to be peer-reviewed or referred publications based on the reviews and comments they get<sup>5</sup>. The title, abstract, and body of the article follow a standard pattern for researched publications. The topic is stated in the title, and an abstract provides an overview.

English education was the intellectual engine behind both social change and government control when it was first brought to India in the course of the nineteenth century. It took many years and many well-known individuals to bring Indian English literature to its current popularity and special position within the world's literary canon. India's English literature has evolved over a long period of time, and creating novels in the English language did not begin immediately.

Raja Rao, R.K. Narayan, and Mulk Raj Anand all exerted great effort to provide Indian Writing in English with a novel outlook and identity. The literary style of Indian English literature has seen many transformations throughout time. The spread of literacy was swift, and women were quickly able to exploit the power of the pen. But the women's journey was not easy; they had to battle taboos, deeply ingrained ideas, and years of male dominance that had permeated society at large.

From the dawn of time till the present, there has been conflict between individuals of opposing sexes. Writing by women in general gets attacked in the first part, while the contributions of women to Indian literature in English are especially covered in the second. According to popular belief, women's writing in English was only about three hundred years old when Jane Austen's books were released, and her fiction entered the mainstream in the second half of the eighteenth century.

Published prior to Jane Austin, Aphra Behn's book *Oroonoko* explored topics of gender, race, and enslavement. Her poems are centred on a sexual encounter narrative from the viewpoints of two seventeenth-century female protagonists.

It is crucial to provide some background knowledge on the literature and cultural context in which Farrell wrote *The Siege of Krishnapur*, India before delving into an analysis of the book to better understand why and how he chose to structure it in this manner. The so-called "cultural turn" of the late 1960s is sometimes associated with the major historical and historiographical methods of the post-war era, but the real effort to revisit Britain's modern and imperial history started in the 1970s.

<sup>5</sup> Griffies, S. M., Perrie, W. A. & Hull, G. "Elements of style for writing scientific journal articles." Publishing Connect, 2013. Elsevier.

As A.S. Byatt claims in *On Histories and Tales* selected Essays, there currently was a "sudden flowering of the genre of historical fiction in Britain" in the post-war period, indicative of a wider authorial and public attraction with the rapidly fading world of Britain's Imperial grandeur<sup>6</sup>. Nevertheless, the Booker Prize records bear witness to the opposite, rather than the trend of re-examination decreasing literary fascination with heritage and the ancient novel.

Mari Adele Boccardi claims that this trend is "a reaction against post-structuralism and contemporary justifications for the end of history," but Farrell's engagement with Britain's Imperial College past is completely anti-nostalgic and aims to re-examine history with the same level of scrutiny as either of these movements, given the destructive nature that permeates his work and his frequent use of illness as a metaphor.

Fanon's thought was theoretically aligned with phenomenological and a left-existentialism influenced by Marxism. His works use historicizing and politically engaged Hegelian categories to reveal the formation and organisation of imperialist ideology. Fanon's writing aims to free the oppressor's consciousness from its imprisonment in "the white man's artefact" by revealing the cultural and social placement of the ontological and philosophical poles of white and black.

This is accomplished by demonstrating the axiological fixedness of the dichotomy understood by the colonisers thought, which identifies black as the transgression of sovereign law and white as its defender. ('Good-Evil, Beauty-Ugliness, White-Black: such are the characteristic pairings... that we are going to label "Christianity delirium"'), In contrast, it transforms the dialogical connection between the self and other selves—which is coterminous with awareness and fundamental of and necessary to being—into a conflictual colonial relationship between the self and other. This is how it functions existentially. Fanon's offensive tactic, which reclaims the signifying function usurped by imperialist representation, may seem like a necessary but inadequate intervention to those engaged in the deconstruction of colonialism's texts.

Those who criticise colonialism from this vantage point may agree that recognising the loaded oppositions that colonialism uses to organise its discursive field demystifies the rhetorical strategies of its method of construction, but they may also argue that a reverse discourse that replicates and thus reinstalls the linguistic polarities created by a dominant centre to act against and exclude the categorised cannot free those who are "other" from a colonised condition in which heterogeneity is repressed<sup>7</sup>.

The fundamental ideas of the issue must be rejected in order to demolish colonialist knowledge and replace the accepted account of colonialism's era produced by ruling-class history and repeated by the nationalist version.

Although the outcomes of the studies are often stated in the past tense, a selected tense is more suitable. When describing one's findings or addressing the work of another researcher, the APA 6th edition advises using the past tense; however, when discussing the repercussions of the findings and the conclusion, the present tense should be used. For instance, "This study showed that;" "The significance of the outcome is that." It is preferable to write positively. For instance,

<sup>6</sup> Swales, J., Ahmad, U., Chang, Y., Chavez, D., Dressen, D., Seymour, R. "Consider This: The Role of Imperatives in Scholarly Writing." *Applied Linguistics*. Vol. 19 (1), pp97-121, 1998.

<sup>7</sup> Lata Mani, 'The Production of an Official Discourse on Sati in Early Nineteenth Century Bengal', *Europe and Its Others*, Vol 1.

it is better to say "the findings revealed that" than "the findings did not reveal." Sentences that are shorter work better. The use of short phrases facilitates fluid expression.

To the degree that the reader can follow it, the text's structure facilitates the reader's clear presentation of concepts. This necessitates following the language's specified grammatical structure. Examples of frequent English language errors include the usage of broken sentences, dangling modifiers, improper punctuation, etc. Verb nominalization is only used when necessary.

### 1.2.1 Possession of Authorship

The way a writer presents himself to readership and those in academia in a research paper is known as authorial presence. There are a variety of rules throughout academic writing cultures and fields about the manner and degree to which authors might be overtly evident in the discourse. For both authors and students, these variances make the language used to create authorial presence look very difficult. The options include self-citation using exclusive first pronouns and the self-effacing assignment, which requires writers to remove themselves from their writings by using third-person narratives. Some writing in academic cultures require that research be presented in the third person narrative rather than the first because of their intellectual jargon. In some traditions, the authorial involvement is often indirect.

It often shows up in the writing's tone, personal pronoun use, and directions. The use of pronouns like "I," "we," "me," "us," "you," etc.<sup>8</sup> saps the study of empirical support and introduces subjectivity. This isn't applicable to every tradition or genre. Certain traditions allow the use of the personal pronoun "we," while others use the term "the researcher" or "researcher" to denote the author's voice. The detached self is the shape that the self-mention takes. The personal mind and the social self are other forms.

Farrell bases his writing on modern sources including medical diaries, academic journals, scientific case studies, and newspaper pieces from the 1850s, mirroring their tone, style, and organisation throughout, much as he did with the historical accounts of the Indian Rebellion. According to Malcolm Dean, Farrell made a concerted effort to ensure that his depiction of illness was as accurate and historically accurate as possible. He reportedly discovered nineteenth-century editions of the *British Medical Journal* amongst his documents.

These studies highlight how Farrell's books are still relevant in light of the evolving medical landscape. According to Ronald A. Carson, the healthcare humanities are "a product of the turbulent '60s, when legitimacy and knowledge were being questioned and conventional methods of carrying out things were becoming challenged<sup>9</sup>." Farrell's literary criticism of Empire is in line with the historical emergence of the field.

Writing in the 1970s, Farrell supports this viewpoint. The *Siege of Krishnapur*, in particular, aims to challenge the conventional accounts of the British occupation in India and the legitimacy of British medical knowledge. Moreover, Farrell notes in his unpublished journal that he developed a "...interest in writing, largely I believe as a form of self-therapy".

Therefore, Farrell's novels are important not only in their own right, helping us understand how he used literature to cope with his illness and how the British people attempted to do the same

<sup>8</sup> Chandra Talpade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', *Boundary 2* 12:3-13:1 (Spring/Fall 1984).

<sup>9</sup> Kumari Jayawardena, *Feminism and Nationalism in the Third World* (London: Zed Books, 1986).

when faced with the rapid decline of the Empire, but also in the modern era as illustrations of how this procedure involved the intersection of literature and medicine on a textual and fulfilled written scale.

Fanon tackles the issue of how to create a self-identity that celebrates native differences and gives them the freedom to rebel<sup>10</sup>. Fanon contends that such a the resurgence assumes an unparalleled subjective significance in affecting a break with the colonised condition, despite separating his identity from a rediscovery of tradition that, rather than reconceiving and detonating the indigenous culture from within, strongly reiterates customs and values and returns the worship of ancestors:

*"The native will have resolved... to oppose all forms of exploitation and alienation of man upon emerging from these ardent espousals." The prerequisite and origin of freedom is to descend into the abyss of the past.*

In this instance, Fanon's writings intervene to support the creation of a politically aware, cohesive revolutionary Self that opposes the oppressor without reservation and occupies a combative position of subject wherein the world's poor are empowered to organise an armed uprising against colonial power:

*The confluence of two forces that are inherently antagonistic to one another is known as decolonization. The fundamental Manicheism that dominated colonial society is maintained throughout the decolonization phase, meaning that the settler is always the adversary, the opponent, and the foe who has to be destroyed. Decolonization is the genuine creation of new men<sup>11</sup>. Only if the native chooses to stop the history of colonisation, or the history of plunder, and begin the history of the country, or the narrative of decolonization, will the immobility to which they are doomed, be questioned.*

Fanon's writing of the a colonial self/colonized other is something he disagrees with ('he is too quick to identify the Other, to personalise the existence of it in the written form of imperial racism' (xix)), but he valorizes those inscriptions when the 'familiar proper alignment of the subjects of colonialism — Black/White, Self/Other — is disturbed... and the conventional grounds of ethnicity are dispersed' (ix). Bhabha presents Fanon as an early poststructuralist in a critique of his writing that highlights Fanon's use of Hegelian notions, the phenomenology affirmations of self and other, and the Marxist dialectic:

*Fanon most powerfully conveys the colonial situation via image and imagination, the instructions that figure subversive on the boundaries of historical and the unconscious<sup>12</sup>. Fanon challenges the establishment of societal and individual authority as they are formed in the rhetoric of social sovereignty by expressing the issue of colonial cultural estrangement in the psychological languages of want and demand. By reorienting the discourse around cultural racism from nationalism to*

<sup>10</sup> Jean Rhys, *Wide Sargasso Sea* (1966) (Harmondsworth: Penguin, 1968), abbreviated as WSS.

<sup>11</sup> Homi Bhabha, 'Of Mimicry and Man: The Ambivalence of Colonial Discourse', October 28 (Spring 1984), 126, abbreviated as OMM. 2 1. 'Sly Civility', October 34 (Fall 1985), 74.

<sup>12</sup> Frantz Fanon, 'On National Culture', *the Wretched of the Earth*, 179-80, 193.

*narcissism, Fanon creates a space for critical inquiry that leads to a subversive erosion of authority and identity.*

This reading saves Fanon from appropriations that would claim he is the author of clear-cut propaganda tracts and restores him as a theorist of the ideology of cultural depiction in addition to recovering his radical perspectives on the politics of race and sexuality and the "complexity of psychological estimations in the pathological colonial relationship".

However, doesn't it also include Fanon into Bhabha's own theory? Bhabha's constructing shifts the ideological charge of the text from writings urging the colonised to insurrection in the unresolved hope of another condition beyond the capitalist world order—a ground-breaking impulse which Bhabha examines as Fanon's 'searching, doomed examine for a dialectic of deliverance'—to Fanon's meditation on the uncertain verification, black skin, and white masks, that makes possible 'to exchange the pathos of social confusion into a plan of action of political subversion'<sup>13</sup>.

So what is the politics of, on the one hand, a criticism that aims to uncover the overarching and opposing ideologies contained within texts as manifestations, changes, and functions of an extra linguistic situation, and, on the other, of written material paradigms that prioritise discourse as the principal means of social praxis and which aim to reveal the formation, functioning, and consequences of ideology by agitating and dispersing the accumulated meanings latent in texts?

Furthermore, there is a political question that needs to be requested of colonial thought theory as it currently exists: can an approach that focuses primarily on the text of colonial power, while ignoring imperialism's diverse knowledge system and ignoring its culture, really produce the critique that the West claims will displace its "white mythology"<sup>14</sup>?

This essay challenges the assumptions that underpin colonial discourse analysis, so it is necessary to recognise its significant contribution to shifting the conversation from the colonialist text's discussion as an accurate depiction of reality to the structure of philosophical symbolised that such writing generated.

Thus, the commentators of this school were successful in both separating the concept of colonisation resulting from that of an expanding Western capitalism and in supporting an imperialist rhetoric that created a division of the globe. Mimeticism was the term of its interpretive method; demonstrating the historical authenticity, psychological sincerity and humanism perspectives of the fictitious stories the game.

The authenticity of the writings was compared to those of other authors, including western researchers, the colonial civil servants, military personnel, evangelist's journalists, explorers, and passengers. The ethics of these works were determined based on the authors' attempts to comprehend the incomprehensible native ways and their criticism of the harsh and insensitive the colonisers. In their gloss, the critics were unable to disassociate themselves from the engravings of the colonial worlds as deviant because they shared the cultural presuppositions and obligations of the fabrications they were discussing<sup>15</sup>. Furthermore, their exegesis established itself as yet another conversation of colonialism by working together to replace a

<sup>13</sup> Spivak does however acknowledge that the luminous, blazing, fighting, familial image of the Mother Durga erased by imperialist representation, was restored in the hegemonic nationalist account; 'Can the Subaltern Speak?', 129.

<sup>14</sup> Halířová, M., 2016. *The Development of Feminism in English Literature of the 19th and 20th centuries*. Olomouc: Palacký University.

<sup>15</sup> Gubar, S., 2000. *Critical condition: Feminism at the turn of the century*. Columbia University Press.

contentious political arrangement with a supernatural and moral contest.

Commonwealth studies and its offspring, Commonwealth literature, have procured a contiguous disciplinary mode that obscures the structure of dominance in a challenged colonialist past and mystifies the ongoing asymmetrical nexus among the hegemony centres and their peripheries. Here, the choice of an anodyne name representing a community of different cultures existing in perfect harmony acts to suggest that there is available an association of diverse individuals participated in together by a past of common attempt and a present of shared purpose.

Because the colonising space is understood as co-extensive with the entire discursive zone of imperialism, the definition and encoding of its colonies as other in the European Self-constitution gives it precedence over the various ways in which Europe has reassembled its self-presentation. This version of the European Self-presentation has endured in a cultural dominance where the western standards and ideals are associated with Universal recently forms of thought.

The "axiomatic of imperialism," according to Spivak, are an ill-defined "territorial and subject constituting project"<sup>16</sup>. Bhabha's analysis of the post-enlightenment civility text's alienation of its own language in normalising the colonial state or subject is the extent of her commitment with the civil conversation of England's liberal traditional imperialistic culture.

The other significant omission from assuming colonial language is an essential by-product of analytical approaches that, in emphasising the dissection of the coloniser's text, either silence the native voice or restrict native resistance to methods that subvert and challenge colonial authority. The anti-colonial texts produced by the national liberation movements have been devalued as a result of positions of authority contrary to nostalgia for lost beginnings as a basis for counter-hegemonic philosophical production (Spivak) or the self-centred rhetoric of resistance (Bhabha); conversely, the idea of epistemic violence and the occlusion of reverse discourses have eliminated the role of the native as archaeological subject and combatants, possessor of another knowledge, and creator of alternative traditions.

## II. CURRENT PROBLEMS WITH SCHOLARLY LANGUAGE'S FEATURES

The use of academic English is problematic due to linguistic variations across national and cultural traditions in academic research<sup>17</sup>. Sometimes academics write for a global readership in their mother tongue. Although these authors may produce scholarly writing that perfectly conforms to regional or national standards and follows conventional lexicon-grammatical and rhetorical trends in their original academic culture, this may not always be the case when translating work intended for a global audience.

An examination of the linguistic characteristics of academic research in a multicultural setting may provide useful insights on sociolinguistics, ethnographic translation, logic, and pedagogy. For instance, choosing the best translation strategy might be difficult when translating scientific studies from English to German, especially when it comes to the text's and the argument's structure.

Farrell used the cholera struggle to highlight a number of internal conflicts and divides among

<sup>16</sup> Hoffmann, G., Hornung, A. and Kunow, R., 1977. 'Modern,' 'Postmodern' and 'Contemporary' as Criteria for the Analysis of 20th Century Literature. In *Amerikastudien/American Studies* (pp. 19-46). JB Metzler, Stuttgart.

<sup>17</sup> Fan, J., 2017. *The Embodiment and Development of Feminism in English and American Literature*.

the British characters in the book<sup>18</sup>. The overall competition between regimental surgeons Dr. McNab and civic surgeon Dr. Dunstaple in the garrison intensifies throughout the siege and culminates in a disagreement over the most effective cholera treatment. Enraged by McNab's techniques, Dunstaple shows what he perceives to be the right course of treatment when the Collector gives him a tour of the sick bay:

*Abruptly, he grabbed the Collector's wrist and pulled him over the ward to a mattress where a skinny man lay trembling in complete nudity, pale as milk under a swarm of flies. How do you suppose I healed this man? How do you suppose I prevented his death? The Collector made no recommendations, so the Doctor gave an explanation of how he had applied the greatest medical therapy available, which, for want of a better term, any doctor deserving of respect gave to his cholera patients. Opium, calomel, and poultices....*

Farrell's text almost exactly replicates reports from two sources: the Medical Times & Gazette of 1854, which he specifically mentions in his handwritten notes, and a report by the Royal College of Physicians in 1855 titled "General Board of directors of Health Reporting On the Various Methods of Therapies pursued in epidemic cholera in the Provinces during England and Scotland in 1854<sup>19</sup>".

The first of these resources includes a variety of papers and reports that describe the discussions, treatments, and publications that were prevalent at the time about cholera. These include case studies of outbreaks that occurred in 1832, 1849, and 1853 in Newcastle and London, all of which are mentioned in Farrell's book. More specifically, a large portion of Dun staple's cholera treatment strategy is taken from an essay by J. S. Pearse and Jeffrey A. Marston titled "Statistics of the occurrences of the Cholera Epidemic 1853".

Duncombe, in a dispute with McCabe, says that "we must consider options for counter-irritating the disease." Pearse and Marston claim that the initial treatment of cholera should comprise "...a warm bath, a blister to the backbone and calomel. "Thus, maybe a warm bath and a spine blister.

By using these same techniques again and sticking to them, Farrell connects Dun staple himself to the official, accepted viewpoints of his day<sup>20</sup>. Dun Staple further calls McCabe a "quack," citing his research into traditional medicine—such as the use of burtunga ants to bandage wounds—as proof of his incapacity to apply.

*Because of Farrell's meticulousness in describing the appropriate course of therapy for cholera in Dun Staples, it is possible that some of his original research was included in "On the various Techniques of Treatments Pursued in Epidemic Cholera" and other comparable modern books....*

The General Board of Health and the Treatment the Committee of the Medical Council wrote "On the various kinds of Therapy pursued in Epidemic Cholera," which lists four main interventions for cholera getting infected: alterative, astringent in stimulant, and cathartic. It

<sup>18</sup> Hambur, F.M. and Nurhayati, N., 2019. Feminism thoughts in 20th and 21st century literary works: A comparative study. EduLite: Journal of English Education, Literature and Culture, 4(2), pp.183-193.

<sup>19</sup> Kipling, A.S., 1996. Twentieth-Century Indian Literature in English. Handbook of Twentieth-century Literatures of India, p.84.

<sup>20</sup> Agrawal, C.P., 1991. Configurations in Ashes: Twentieth Century Indian Women Writers. Indian Literature, 34(4 (144), pp.132-144.

concludes that "calomel and opium stand highest in success" when used as an adjunct to the stringent in nature method.

Dun staple reiterates, almost exactly, the report's claim that "cholera attacks the mucus membrane of the intestinal canal," but he uses elements of the alterative and stimulation forms, combining turpentine and chloroform with mustard-coated flannels, rather than calomel and opium use in the drying method.

Coincidentally, the Medical Board study comes to the conclusion that the rates of mortality associated with stimulant and alterative modalities of therapy are, respectively, 54% and 36.2%. To put these numbers into context, consider that they are between two and three times higher than the recommended treatment's mortality rate. Farrell demonstrates the gap between the noble intentions and the detrimental outcomes of imperial techniques repeatedly.

Later on, Farrell turns the original argument among Dunstaple and McNab about the proper course of treatment into a public discussion centred upon the miasma and water-related hypotheses of cholera. Dunstaple asks that McNab defend his hydration-based approach to dealing with cholera victims in the second of two acts, which is fittingly situated in the garrison's chapel to emphasise and undermine the ideals of faith and confidence in science in general and the British Christian mission. In this conversation, Dunstaple restates his claim that cholera infections may only arise from contaminated air:

*'Dr. Baly concludes that the only explanation "which regards the outbreak of cholera as a matter of some manipulate, whether chemically or environmentally friendly, in impure or damp air" is the one that is sufficiently supported by the available data. Dr. Dunstaple took a minute to let the importance sink in, pausing triumphantly. Farrell once more draws on historical sources, supporting Dunstaple's claims with the 'Report on Epidemic Cholera' from the British Royal College of Physicians (1854), which is cited in the Medical Gazette from 1854 as well as the report by Drs. Paris et al. McCabe's rebuttals are based on research conducted by John Snow in London between 1853 and 1854.*

The issue of Farrell's accurate usage of his primary material here is examined in John Spurling's article titled 'As Does the Bishop's.' Spurling draws attention to the manner that, more often than not, Farrell uses dramatic irony to "observe human nature greater coolly and plainly from a seat in the gods," thanks to his choice of medium—the historical novel (1993, 155)<sup>21</sup>. The irony here is that, despite Dun staple's fervent belief and criticism of the water-borne notion, the reader is aware that the hypothesis of a mythical cholera outbreak will ultimately be proved false and that McNab will be rightfully rewarded by history.

However, Farrell had other goals in mind than historical irony. Dunstaple and McNab's conversation, which is based on language from modern medical journals, once again highlights the complexity and subtlety of the author's use of exchange and reciprocation that are unique to his historical books in terms of both literary form and content. Farrell utilises the cholera issue as a prism through which to further satirise the supporters of Imperial in both Victorian society inside the book and current society outside of it, rather than just using it as a narrative

<sup>21</sup> Burton, A.M., 1994. *Burdens of history: British feminists, Indian women, and imperial culture, 1865-1915*. Univ of North Carolina Press.

element to demonstrate tension. "When Farrell plays off the present moment regarding the past he has an importance of both," reviewers have noted.

### III. CONCLUSION

Farrell's core narrative goal unites the conflicts over cholera and phrenology, despite his disparate choice of medical topics. This intention is to challenge the prevailing cultural notion of values and morality, which Umberto Eco refers to as *Endoxa*.

Farrell is able to explore the current crisis of Englishness caused by the collapse of Empire following World War II by periodically engaging with the history of British colonial India through the interweaving of postmodern and postcolonial concerns inside the framework of the historical novel.

Farrell recasts the Krishnapur garrison as intrinsically fractured, in contrast to the conventional historical account of British unity in the face of foreign attack, in this case the mutinous sepoys. By doing this, he makes the argument that the fall of the Empire was a historical occurrence rather than a phenomenon that just happened recently.

Farrell's surface-level use of dramatic irony gives way to a deeper tragicomic method of transmission, where the audience is aware that the garrison's and the Empire's efforts will eventually be insignificant. It's interesting that Farrell characterises the Collector's normally strong mental faculties as suddenly weakening in a chapter where the Collector imagines what Empire would look like in 1957, 100 years from now.

Specific qualities that support the unique technicalities of the subject, the academic community, and straightforward official exchanges are woven into the language of research in academia. These may be seen in the house style and rhetorical and syntactic elements of academic discourse groups. The rubrics must be followed since the goal is to communicate the academic study in an understandable manner. These include adhering to the language's rules and grammatical structure. It's challenging enough to publish research in one's native tongue when it comes to acceptable scientific language use, but writers who write in more than one language confront particular difficulties. Both the scholar-author and the scholar-reviewer experience varying degrees of complexity as a result of the language barrier. These may be improved by taking certain steps, such educating reviewers on how to write in a way that's comprehensible to enhance communication between foreign writers and reviewers.

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Spivak does however acknowledge that the luminous, blazing, fighting, familial image of the Mother Durga erased by imperialist representation, was restored in the hegemonic nationalist account; 'Can the Subaltern Speak?', 129.

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