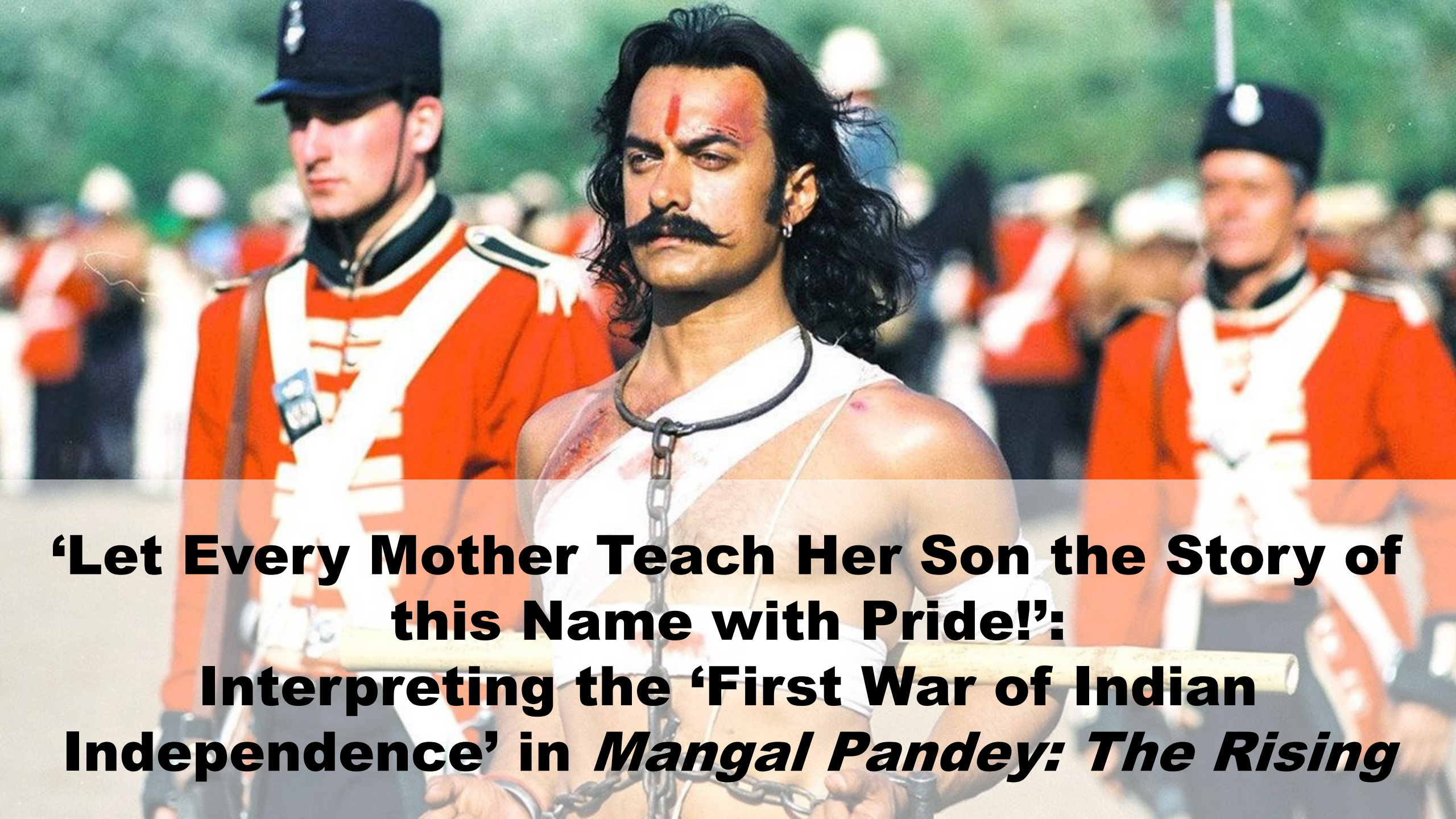
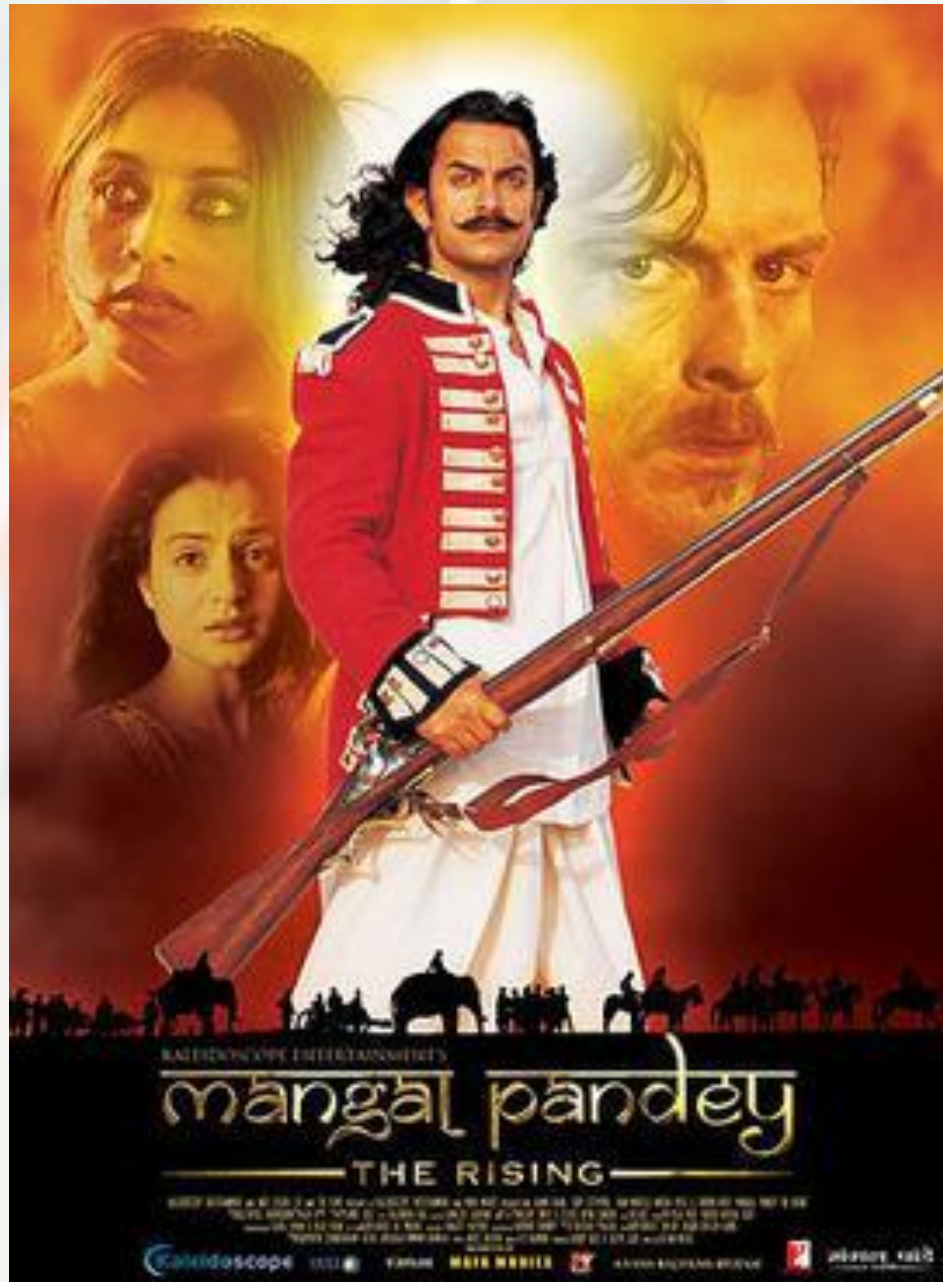




**‘Let Every Mother Teach Her Son the Story of
this Name with Pride!’:**

**Interpreting the ‘First War of Indian
Independence’ in *Mangal Pandey: The Rising***

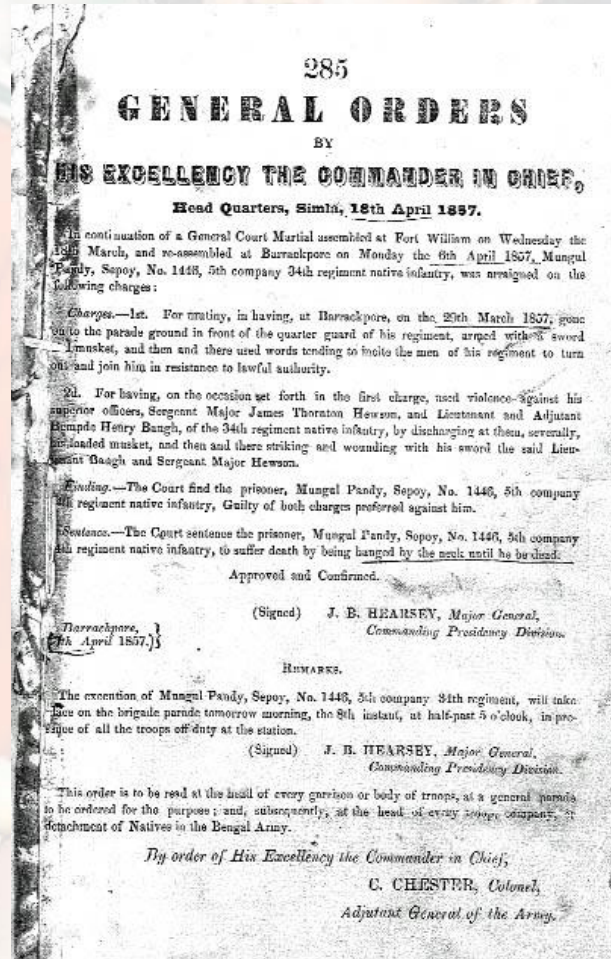


- Film released 2005; starring Aamir Khan – one of Bollywood's biggest box office stars (plus producer of films such as *Lagaan*, 2001)



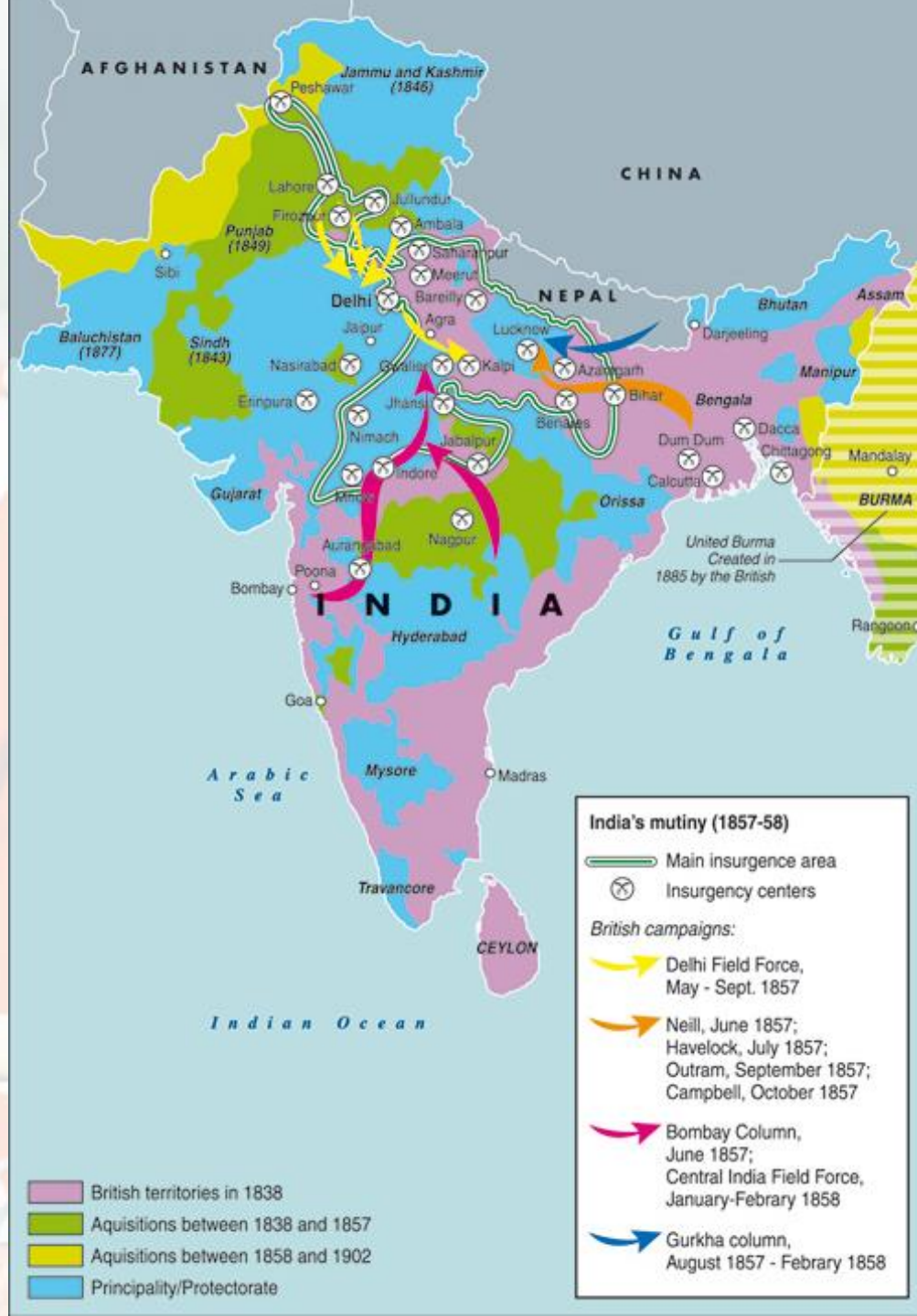
Mangal Pandey (c.1828–1857)

34th Bengal Native Infantry



‘Indian Mutiny’ (1857–1858)

- Rebellion began on 10 May 1857 at garrison town of Meerut; mutinying sepoys then marched on Delhi



- Prefigured by rebellion led by Mangal Pandey (1827–1857) at Barrackpore, Calcutta, on 29 March

Indian States during Revolt of 1857



Rebellious states:

1. Jhajjar, Dadri, Farukhnagar and Bahadurgarh
2. Amjhera
3. Shagarh
4. Biaj Raghogarh
5. Singbhum
6. Nargund
7. Shorapur

States aiding the British:

- A. Kashmir (Independent Kingdom)
- B. Kapurthala
- C. Patiala
- D. Sirmur
- E. Bikaner
- F. Jaipur
- G. Alwar
- H. Bharathpur
- I. Rampur
- J. Nepal (Independent Kingdom)
- K. Sirohi
- L. Mewar
- M. Bundi
- N. Jaora
- O. Bijawar
- P. Ajaigar
- Q. Rewa
- R. Udaipur
- S. Keonjhar
- T. Hyderabad

**Indian
Mutiny
(1857-1858)**



Indian Mutiny (1857–1858) - British Memory

Edward
Armitage,
Retribution
(1858)



Henry Nelson
O'Neil
Eastward Ho!
(1857),
Home Again
(1859)



Havelock as Imperial Hero

Major
General Sir
Henry
Havelock
(1795–1857)
Statue,
Trafalgar
Square,
London;
*Illustrated
London News*
tribute to
Havelock
(1858)



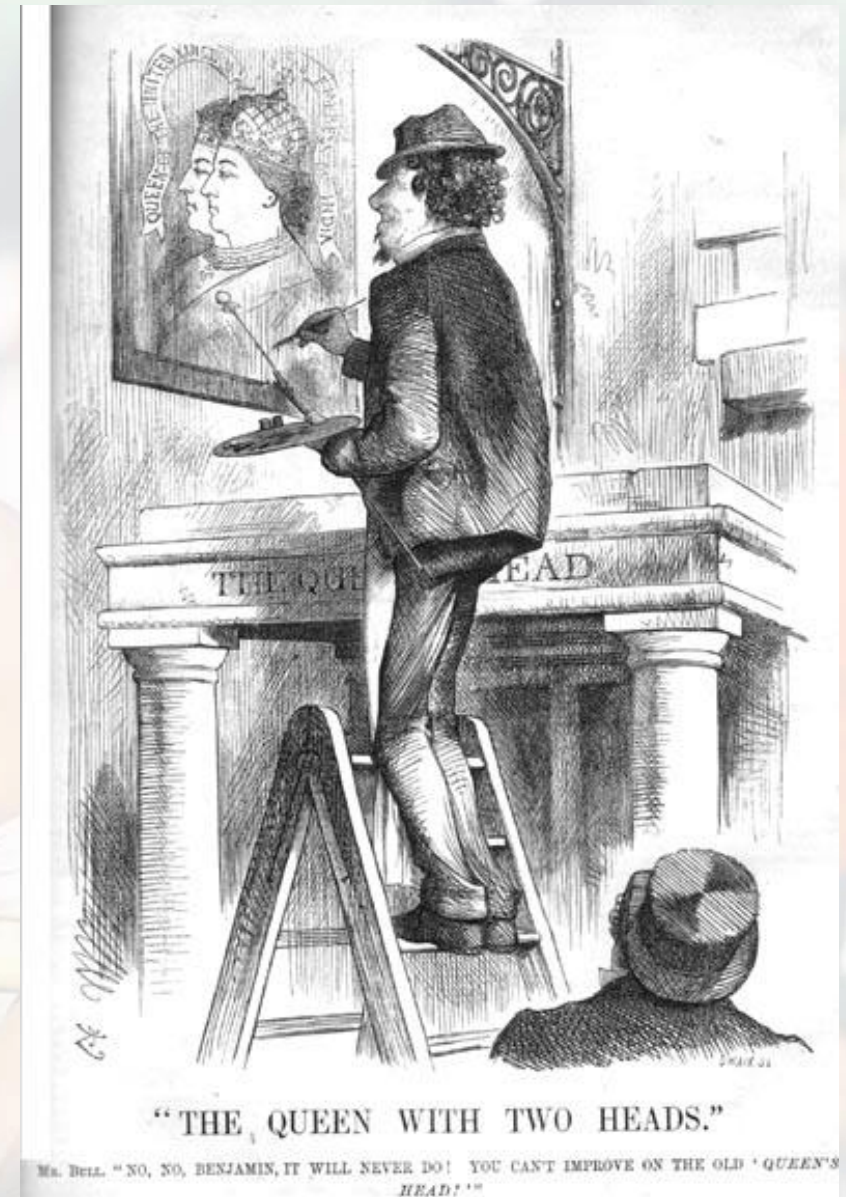
Consequences

Government of India Act 1858 – dissolution of East India Company:

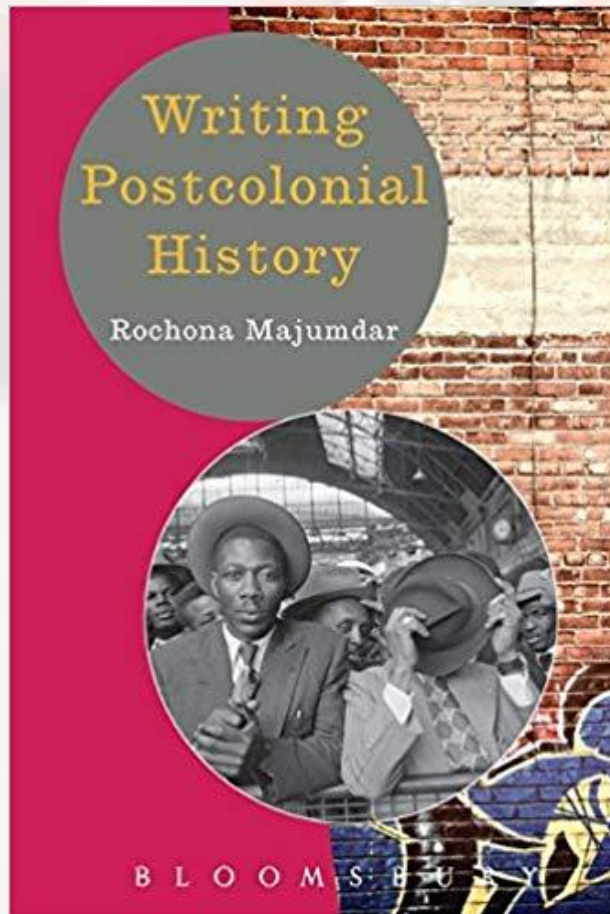
- Company territories, properties and other assets in India ceded to Queen Victoria, governed in her name
- Secretary of State for India received the powers and duties of the Company's Court of Directors.
- Crown was empowered to appoint a Governor-General and the Governors of the Presidencies (later Provinces)
- An Indian Civil Service was to be created under the control of the Secretary of State

Queen Victoria Crowned Empress of India, 1876

Punch,
April, 15 April 1876



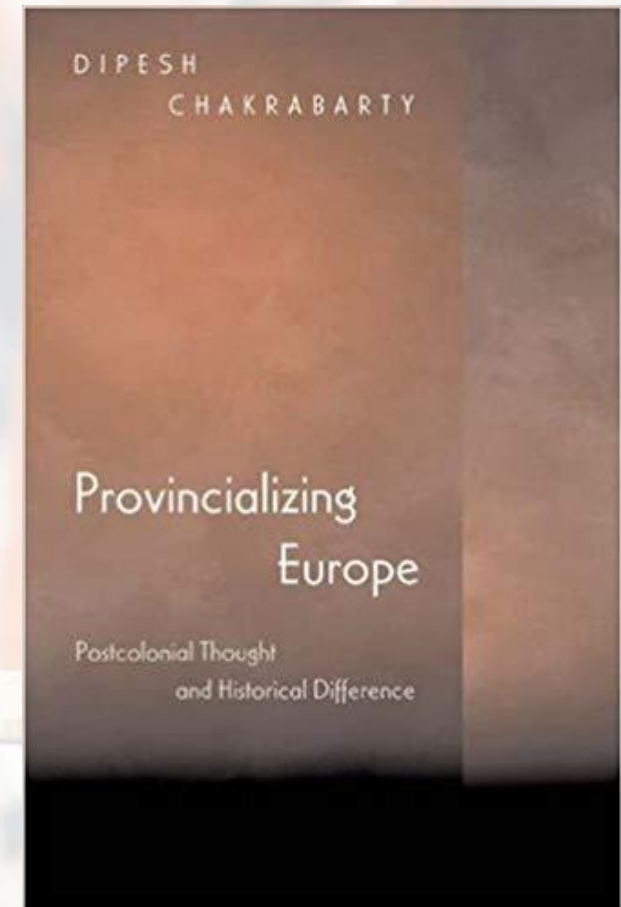
Assigned reading: Rochona Majumdar and Dipesh Chakrabarty.
'Mangal Pandey: Film and History,' *Economic and Political Weekly*, 12 May 2007, pp. 1771–1778.



ROCHONA MAJUMDAR, lecturer at University of Chicago – teaches courses on Bollywood and Indian cinema

DIPESH CHAKRABARTY, history professor also at Chicago; known for his *Provincializing Europe*

- Both associated with Subaltern Studies and postcolonialism

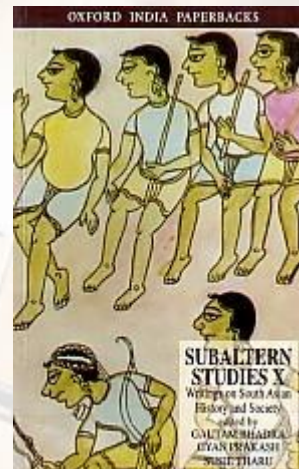
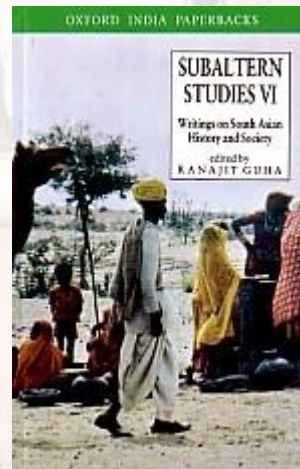
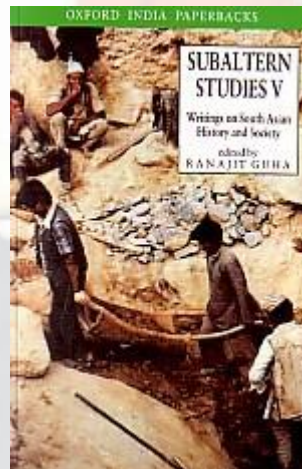
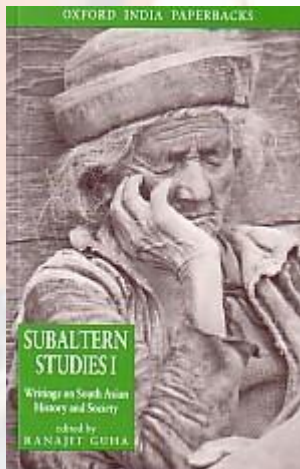


Postcolonial Histories: *Subaltern Studies*

- *Subaltern Studies: Writings on South Asian History and Society* = an academic journal est. by historian Ranajit Guha (b. India, 1923) in 1982. Published by Oxford University Press, New Delhi, ran for ten editions up to 2000
- Journal's initial themes accorded to Guha's scholarly interests – as articulated in his books *A Rule of Property for Bengal* (1963) and *Elementary Aspects of Peasant Insurgency in Colonial India* (1983)
- Practiced in 'history from below'



Ranajit Guha



Defining 'the Subaltern'

- In English, the phrase 'subaltern' originated in reference to **peasants** or vassals during Medieval period
- Came to denote **lower ranks of military** – esp. soldiers of peasant origins
- Books written from the 'subaltern' perspective became a literary subgenre in 19th century – novels, memoirs and histories of **low-ranking militia who served in colonial campaigns** (inc. in India and WWI)
- Use by Guha derived from the Italian Marxist Antonio Gramsci (1891–1937) to designate any class of people (but especially peasants and workers) **subject to the hegemony of another more powerful class**

Subaltern Studies in Practice: Ranajit Guha on Historiography

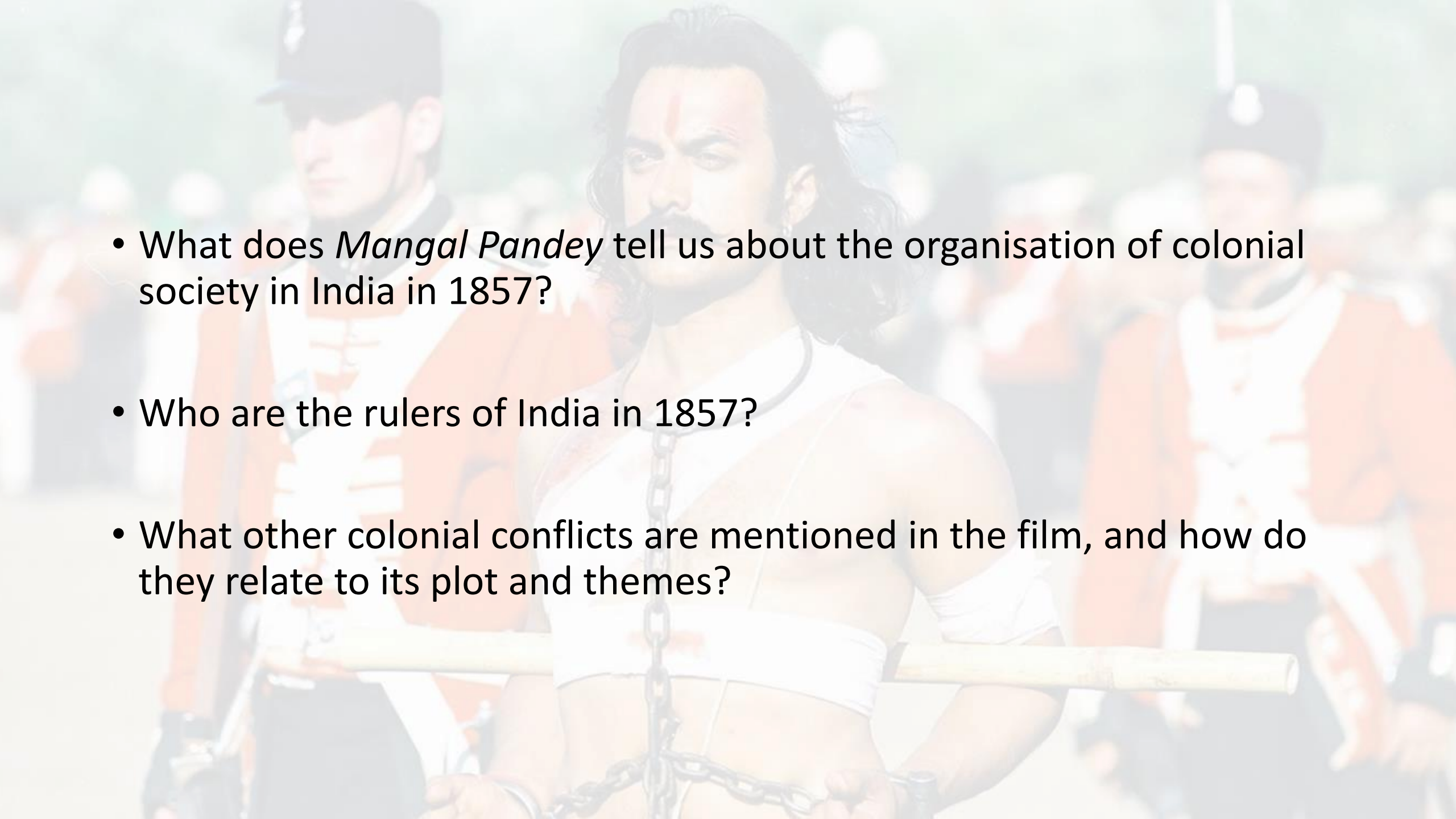
Ranajit Guha, 'On Some Aspects of the Historiography of Colonial India' *Subaltern Studies I* (1982)

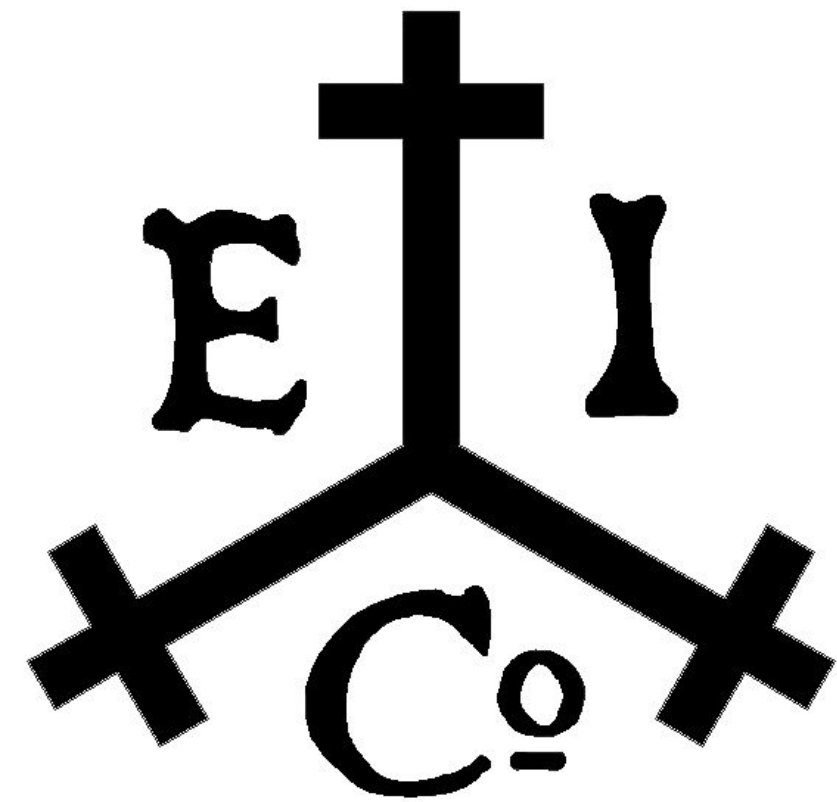
Guha decries two forms of historiography:

- **COLONIAL ELITSIM**

but also

- **BOURGEOIS NATIONALISM**

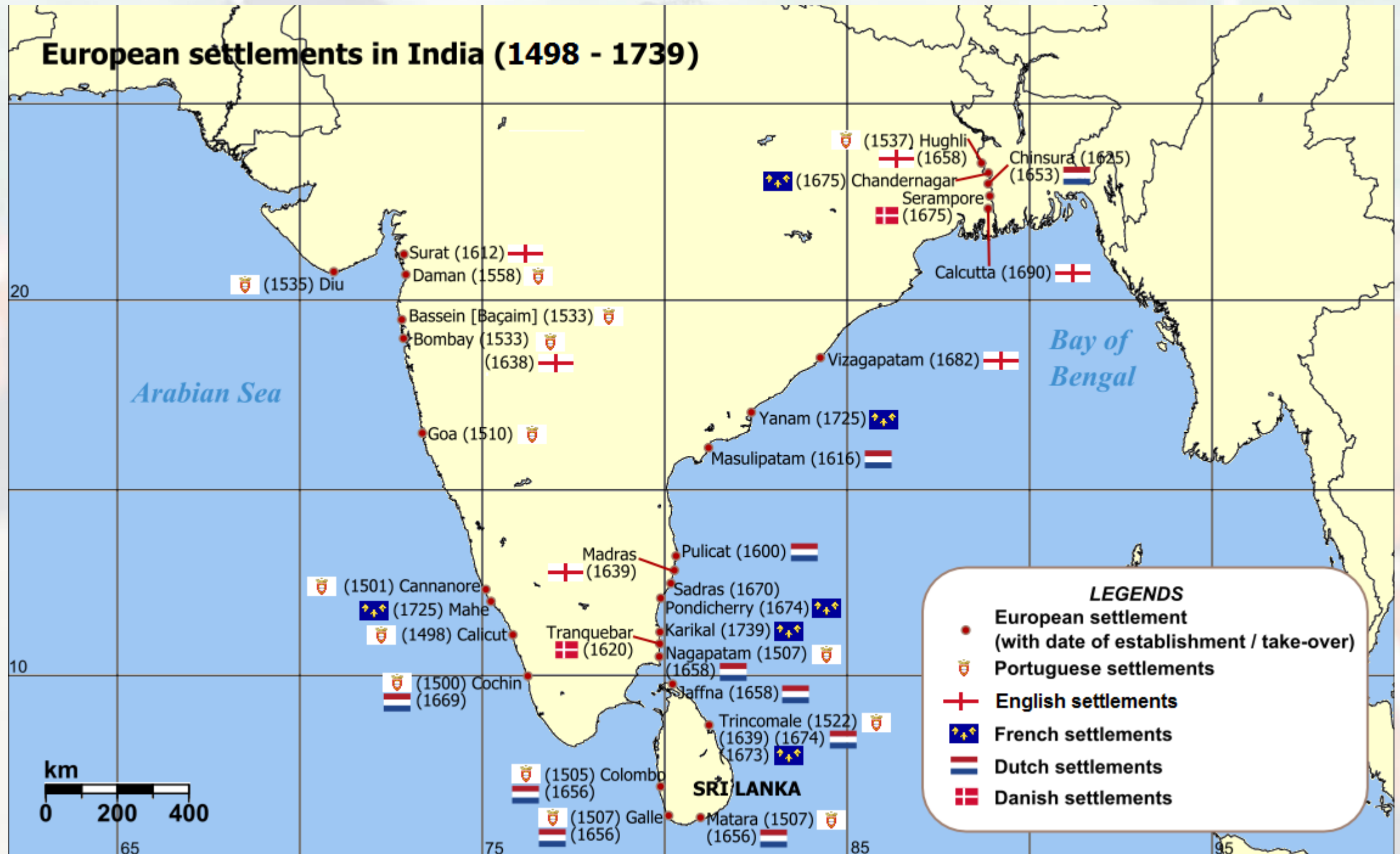
- 
- A background image showing a man with long dark hair and a mustache, wearing a white cloth around his waist and chest, and metal chains around his waist and wrists. He is holding a wooden staff. He is surrounded by British soldiers in red uniforms and black hats. The image is faded and serves as a background for the text.
- What does *Mangal Pandey* tell us about the organisation of colonial society in India in 1857?
 - Who are the rulers of India in 1857?
 - What other colonial conflicts are mentioned in the film, and how do they relate to its plot and themes?



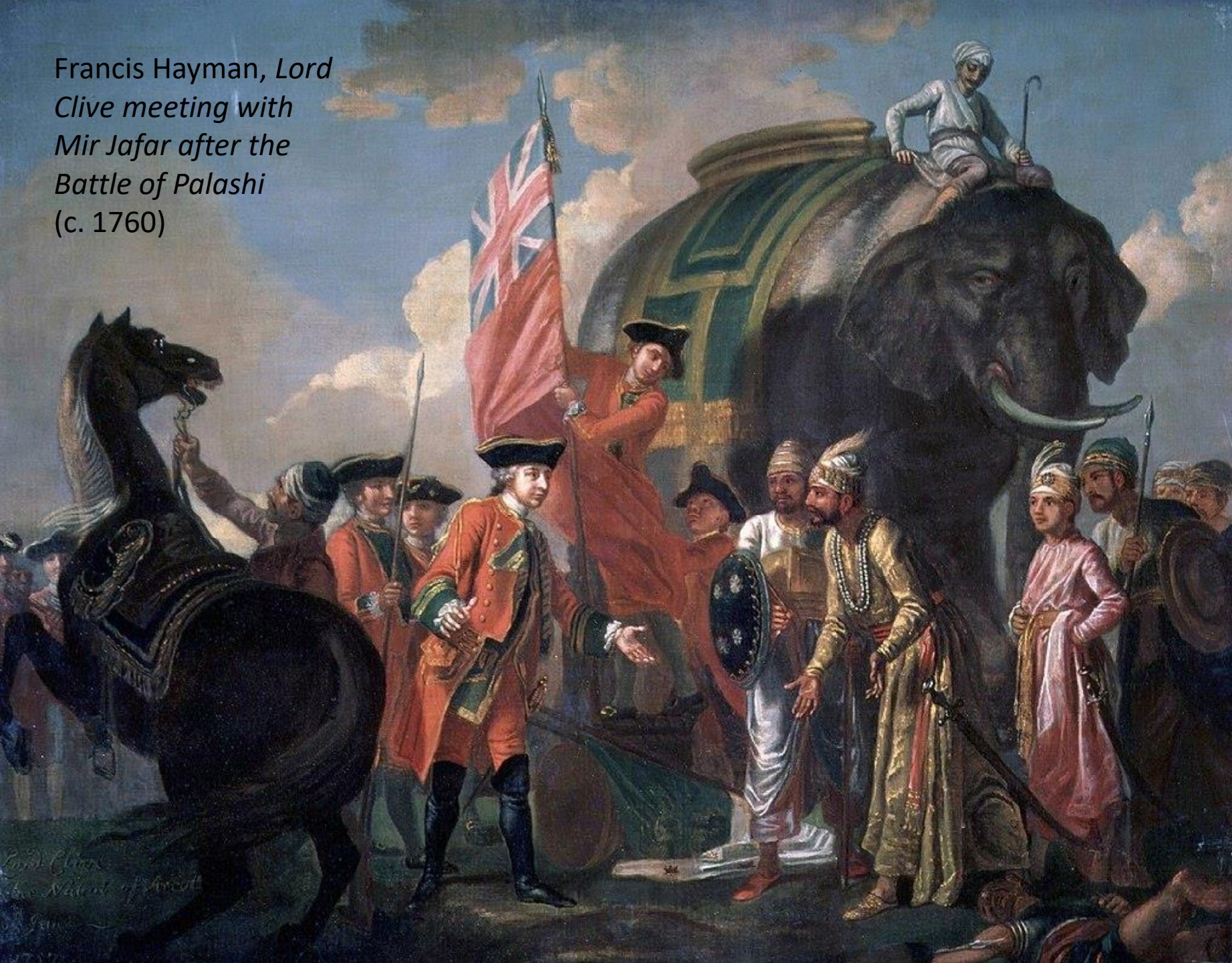
British East India Company

- **est. 1600; abolished 1874**
- **Royal Charter – following example of Dutch East India Companies and Portuguese Casa da Índia**
- **Chartered as ‘Governor and Company of Merchants of London trading into the East Indies’**
- **Monopoly on Britain’s East Asian trade in commodities such as cotton, silk, indigo dye, salt, spices, saltpetre, tea and opium**
- **China monopoly ended 1813**
- **India monopoly ended 1833 with Government of India Act**
- **‘Company rule’ era; commenced in 1757, after the Battle of Plassey**
- **Effectively the ruler/administrator of British Indian territories until 1858**

European settlements in India (1498 - 1739)



Francis Hayman, *Lord Clive meeting with Mir Jafar after the Battle of Palashi* (c. 1760)



Clive and the Battle of Plassey, 1757

- **Part of 7 Yrs. War**
- **Company defeated Nawab of Bengal and French allies**
- **Consolidated the Company's presence in Bengal**



Robert
Clive, 'Clive
of India'
(1725–
1774)



Joshua Reynolds, *George Clive and his Family with an Indian Maid* (1765); Charles Clive, *Robert Clive* (1764)

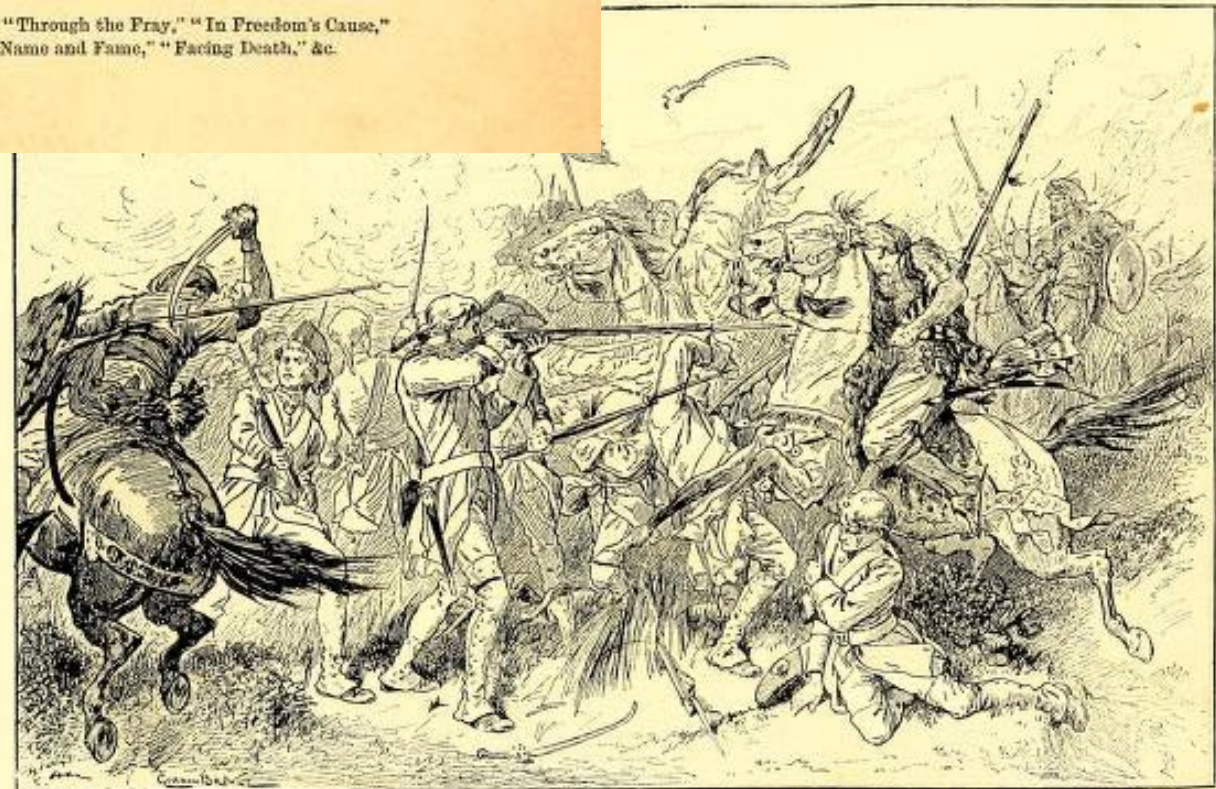


WITH CLIVE IN INDIA
OR THE
BEGINNINGS OF AN EMPIRE.

BY
G. A. HENTY,

Author of "The Lion of the North," "Through the Pray," "In Freedom's Cause,"
"True to the Old Flag," "For Name and Fame," "Facing Death," &c.

Clive as Imperial Hero



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CLIVE LEADING THE STORMING PARTY AT DEVIKOTA.



Clive Museum,
Powis Castle,
Powys (near Welshpool)





An inlaid ivory mirror and part of the Schreiber set on an inlaid ivory kneehole desk, situated in a deep, arched, window recess in the Clive Museum at Powis Castle



A pair of slippers belonging to Tipu Sultan

Tipu's tea set – gift from Louis XVI

Ganjifa ivory playing card, dated c.1759-60, depicting two elephants carrying four men in Indian clothing who are attacking a tiger





Caricatures of Nabobs (1811)

NABOBS.

London Pub. Feb^y 1811, by Will.^m Holland N^o 11 Cockspur Street. of whom all the other East India Caricatures may be had.

Nabobs

- **Nouveau riche members of East India Company merchant class**

East India House

- Housed company archives, library and museum



London. Printed for Bowles & Carver, No. 69 St. Paul's Church Yard.

A View of the EAST-INDIA HOUSE, *Leadenhall Street*, London.

Richard Taylor Esq. Architect.

Published 26 Feb. 1802.

London

**‘Company
Style’ – of late
18th/early 19th
century**

Major William
Palmer(1740-1816)
with his second wife,
the Mughal princess
Bibi Faiz Bakhsh and
their three children, by
Johann Zoffany (1785)



‘Company Style’

East India Company painting of William Fullerton,
anonymous (c. 1760–64)

Chokha, *Captain James Tod* (1817)





The Charge of the Light Brigade, Thomas Jones Barker (1877)

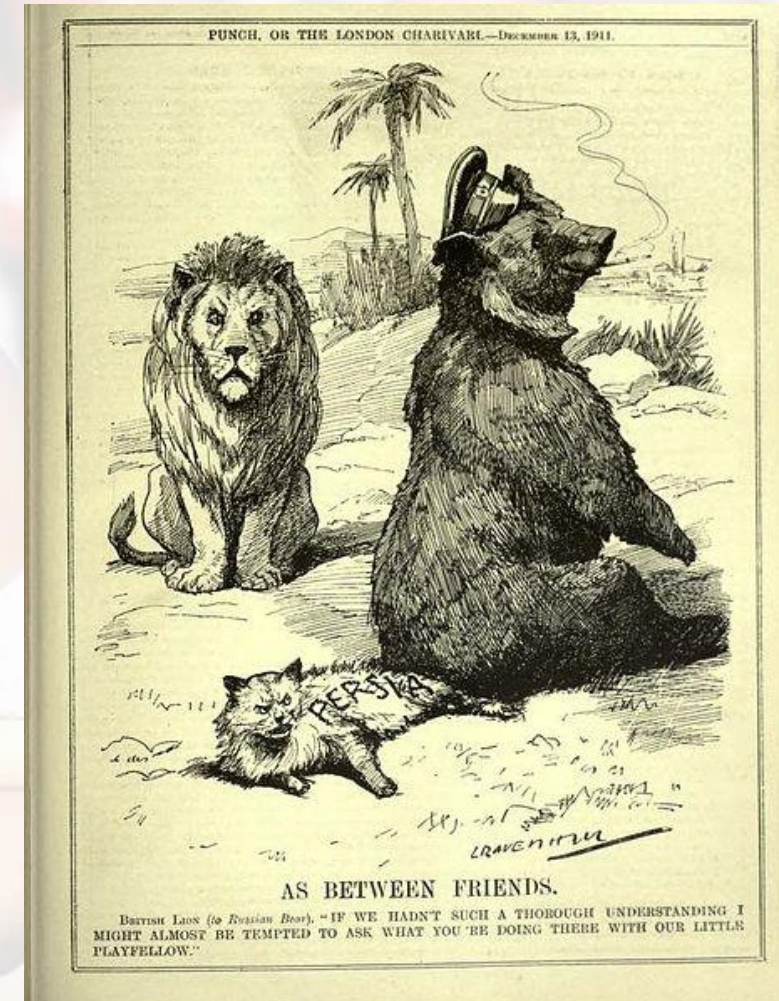
Crimean War (1853–1856) THE GREAT GAME

also First Anglo-Afghan War (1839–1842), Second Anglo-Afghan War (1878–1880)

Punch cartoons, November 30 1878, December 13 1911



“SAVE ME FROM MY FRIENDS!”

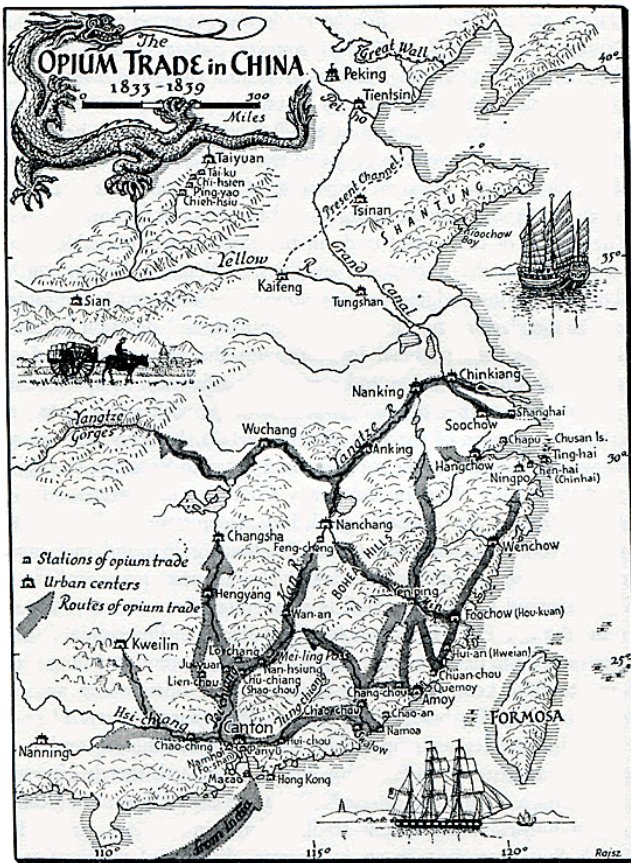


Opium Wars

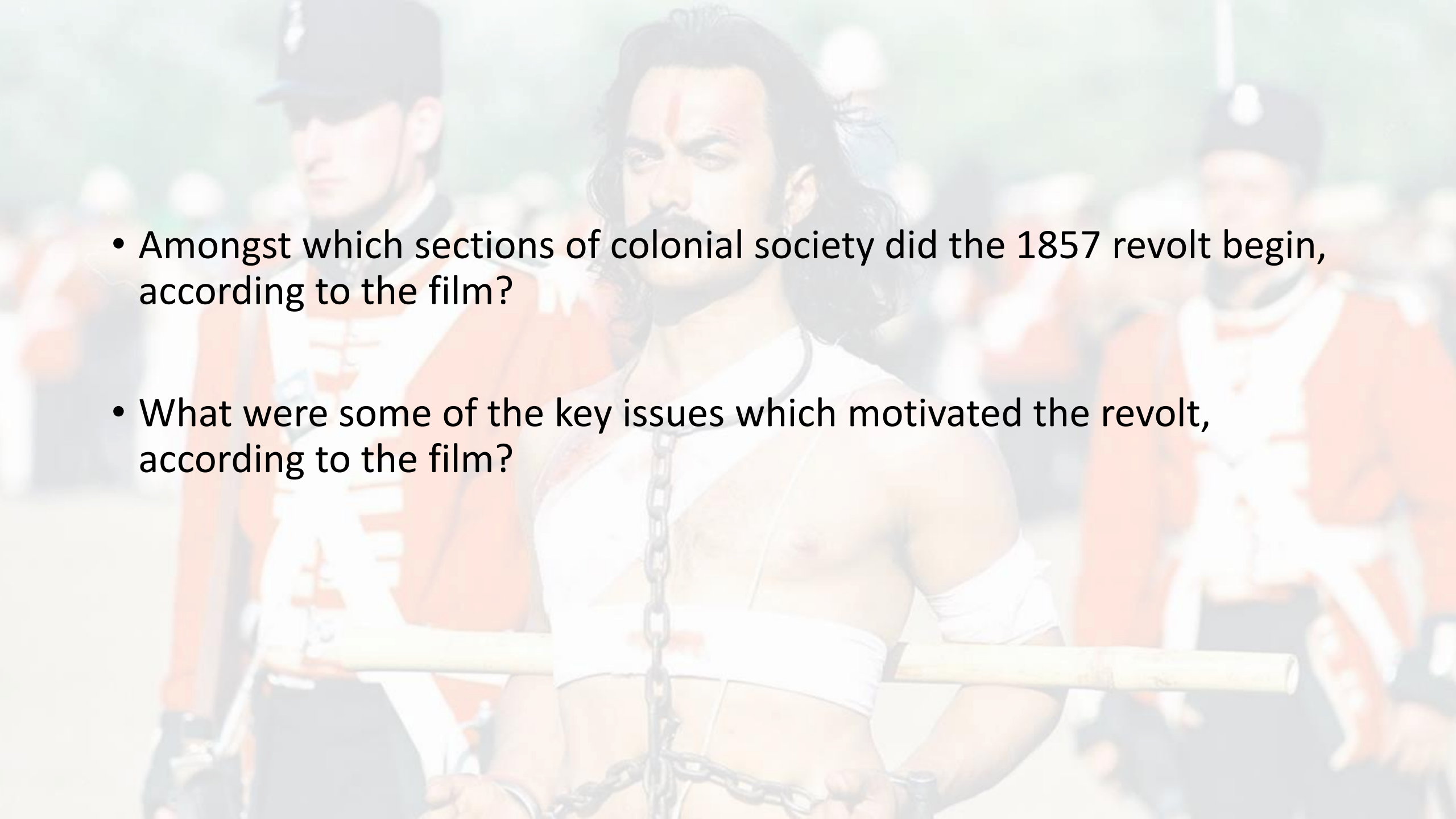


The British steamship HMS NEMESIS, Captain W. P. Hall, R.N., Commander, DESTROYING THE CHINESE WAR JUNKS, IN ANSON'S BAY, JANUARY 1839.
To the Command and Directors of the East India Company, the Fleet is very respectfully dedicated.

- Conflict between British and Chinese empires
- British desire to open a reluctant China to trade – and to access Chinese tea
- Britain sold opium to Chinese civilians; opposed by Chinese imperial authorities
- ‘Gunboat diplomacy’ used to enforce British will



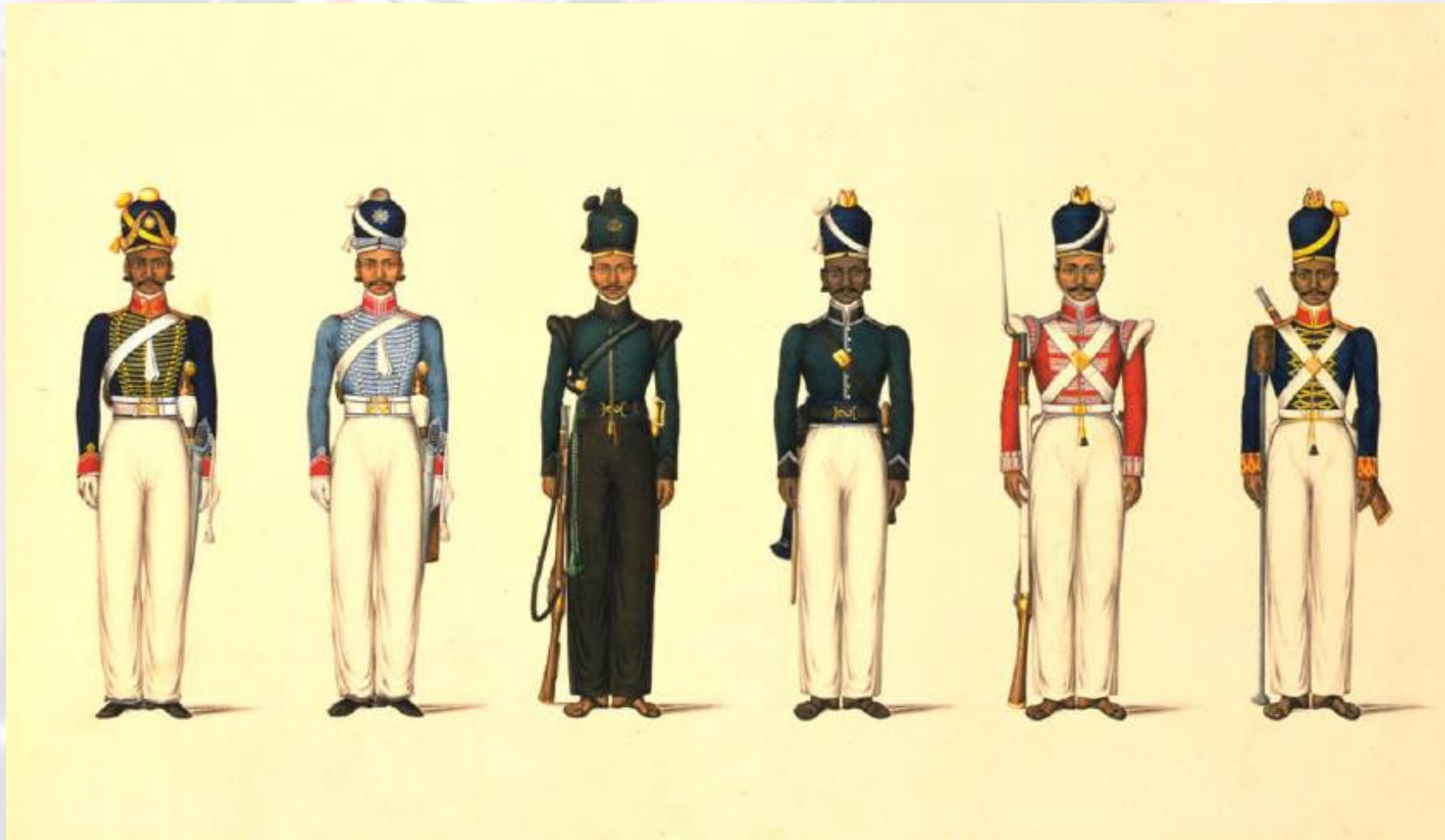
**First Opium War (1839–1842),
Second Opium War (1856–1860)**

- 
- Amongst which sections of colonial society did the 1857 revolt begin, according to the film?
 - What were some of the key issues which motivated the revolt, according to the film?

Indian Armies

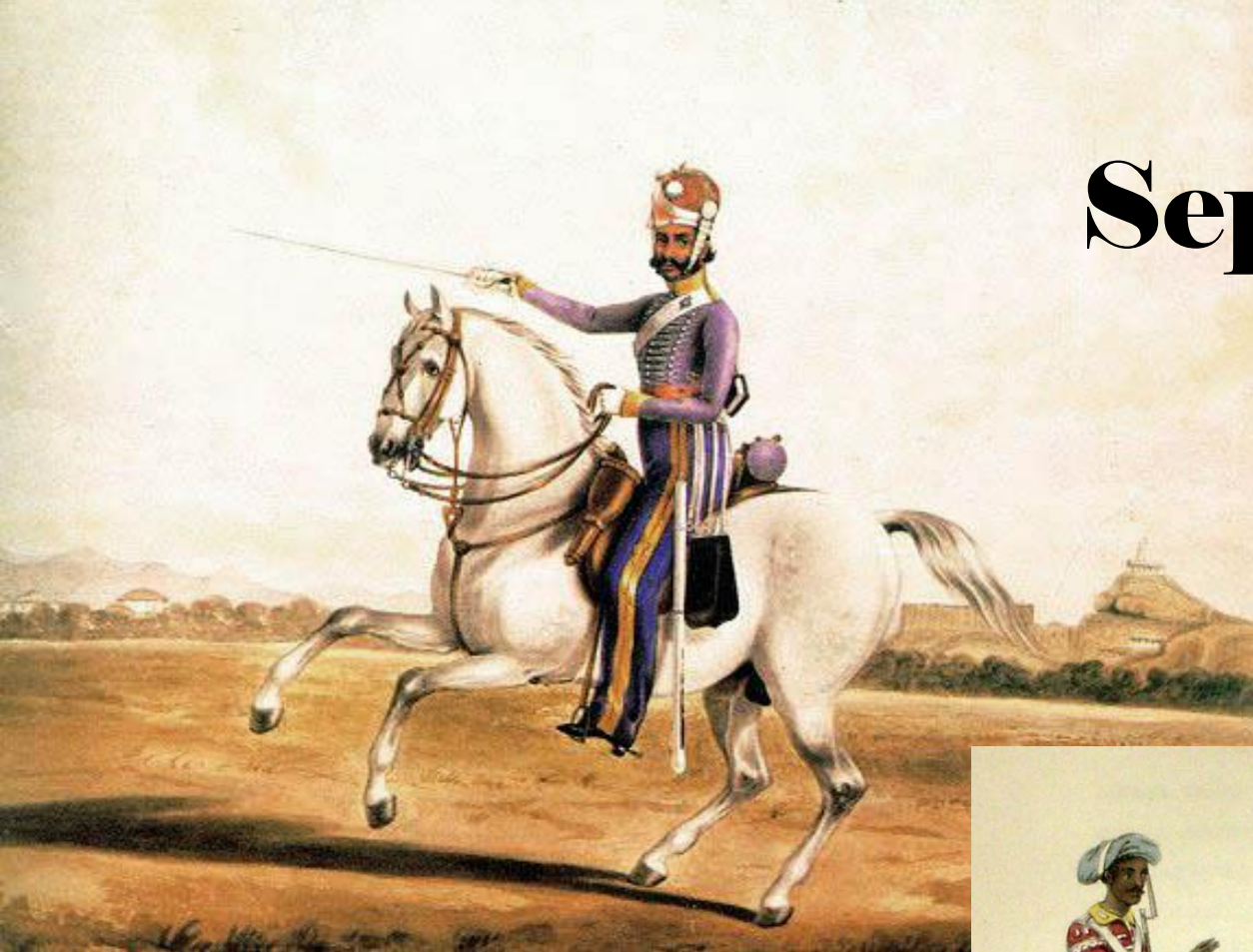
- Armies of the three 'Presidencies' of India: Bengal Army (at Fort William), the Madras Army (at Fort St. George) and the Bombay Army.

1830
image
showing
Madras
army
uniforms



1. Madras Horse
Artillery. 2.
Madras Light
Cavalry. 3.
Madras Rifle
Corps. 4.
Madras
Pioneers. 5.
Madras Native
Infantry. 6. Foot
Artillery. From
Left to Right

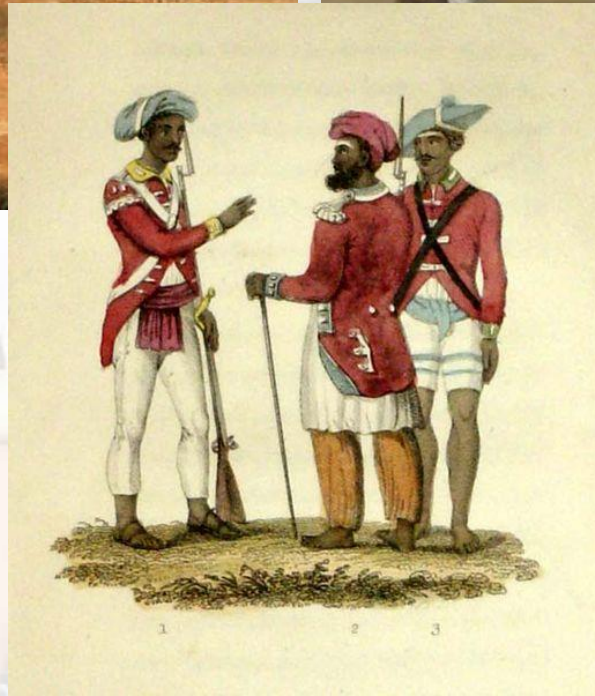
Sepoys



Painting showing a Sowar (Sepoy), 6th Madras Light Cavalry, anonymous (c. 1845)

'An Officer of a Sepoy Regiment with His Syce and a Drummer,' George Carter (1786)

Two sepoy officers and a private Seapoy, Frederic Shoberl (1820s)



Sepoy is derived from the Persian word *sepāhī* meaning "infantry soldier" in the Mughal Empire

Sepoys

- **Initially recruited from high-status Hindu castes in Bengal – Brahmins, Bhuanims and Rajputs**



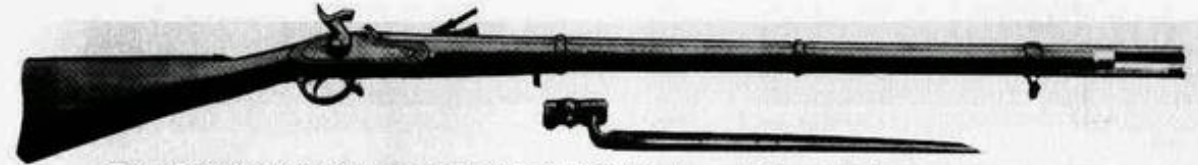
RAJPUTS.

Rajputs, Illustrated London News, 1876

Enfield Rifle

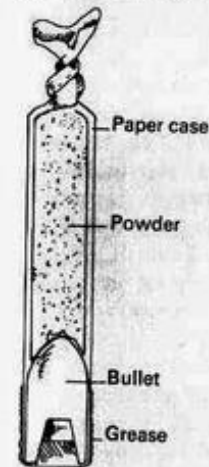


The Enfield rifle



This percussion-lock rifle was produced in the British Ordnance Factory at Enfield near London. It came into use in the British army in 1853. Shortly afterwards it was sent out for trials for the Company army in India. The 'rifling' on the inside of the barrel made the shot more accurate and gave the weapon a greater range. It was an enormous improvement on the Brown Bess smooth-bore flintlock musket which had been the standard weapon of all British forces since the early eighteenth century.

A greased cartridge



How it was loaded



1.
The soldier tears open the end of the cartridge with his teeth.



2.
He pours the powder down the muzzle of his rifle. Then he thrusts the bullet, still wrapped in the cartridge paper which makes it a tight fit, into the muzzle.



3.
He takes his ramrod from its slot beneath the rifle barrel, and rams paper, bullet and powder to the bottom of the barrel.

Sepoys



Native recruits being initiated as sepoy soldiers, *Illustrated London News*, 1857

Tensions:

- **Expectations soldiers wear hats, trim beards**
- **Fears of forced Christianisation**
- **Worries about loss of status**

1834 General Order – admits other ethnic groups besides Hindus and Muslims into Indian armies

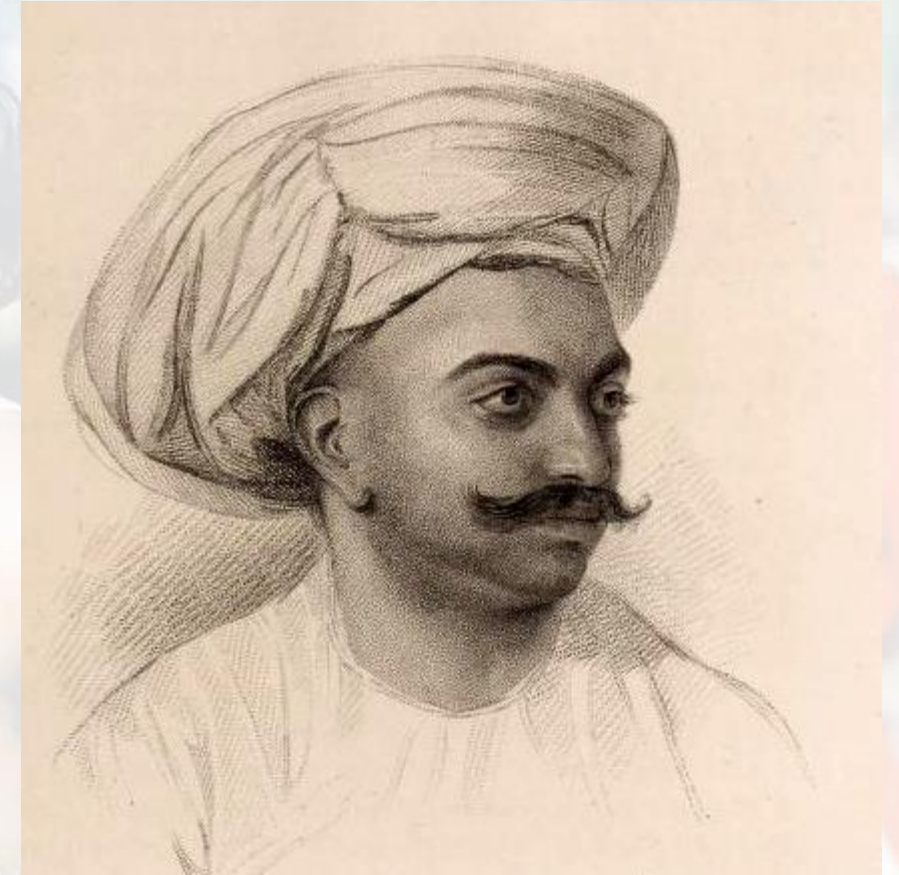
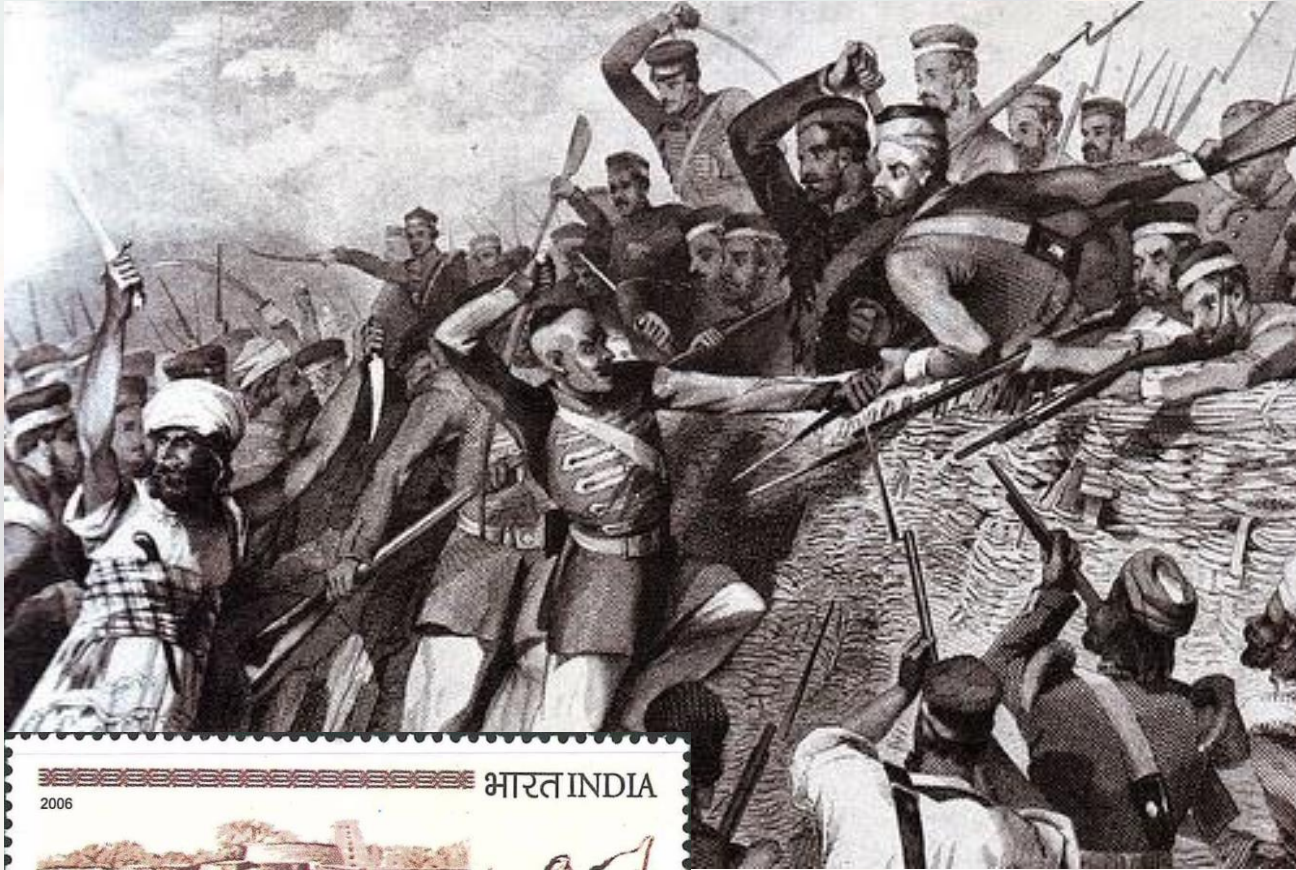
Gurkha soldiers during the Anglo-Nepalese War, 1815.



15th Ludhiana Sikhs



Precedents: Vellore Sepoy Mutiny 1806



Fateh Hyder Ali – second son of Tipu Sultan, leader of Kingdom of Mysore in Third Anglo-Mysore War (1790–92)



‘Kala Pani’ **(‘Black Water’)**

- taboo against the sea in Indian culture created resistance to sepoys being stationed overseas



***‘Kala Pani’* (‘Black Water’) – nickname given to Cellular Jail in Adaman Islands**



Vinayak Damodar Savarkar (1883–1966)

Andaman Cellular Jail, Port Blair

THE INDIAN WAR OF INDEPENDENCE

OF 1857

BY

AN INDIAN NATIONALIST



ALL RIGHTS RESERVED

Publishers' Preface

PUBLISHERS' PREFACE

This book on the history of 1857 was originally written in an Indian vernacular. But owing to the unique nature of the book which, for the first time ever since the great War was fought, proves from the English writers themselves that the Rising of the Indian people in 1857 was in no way an insignificant chapter in, or a tale unworthy of, a great people's history, pressing requests were made from many quarters to translate the work into the English language, so that, by retranslations into the other vernaculars, the whole of the Indian nation might be enabled to read the history of the ever-memorable War of 1857. Realising the reasonableness and importance of these requests and with the kind permission of the author, the publishers undertook the translation of the original into the English language. With the patriotic co-operation of many of their countrymen, they are able to-day to place this work in the hands of Indian readers.

The work of translating an Oriental work into a western tongue has ever been a task of immense difficulty, even when the translator has all the facilities which leisure and training could afford. But when the translation had to be done by divers hands and within a very short time, it was clearly foreseen by the publishers that the translation would be defective and unidiomatic. But the main point before the publishers was not to teach the Indian people how to make an elegant translation nor to show them how to write correct English—points to which they are supremely indifferent—but

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VI

Publishers' Preface

to let them know how their nation fought for its Independence and how their ancestors died "for the ashes of their fathers and the temples of their Gods;" so, the publishers decided to run the risk of publishing the book as soon as it could explain the facts it had to tell, though none could be more conscious of the faults of the language than they themselves. Fifty years have passed and yet those who died for the honour of their soil and race are looked upon as madmen and villains by the world abroad; while their own kith and kin, for whom they shed their blood, are ashamed even to own them! To allow this state of public opinion, born of stupid ignorance and purposely and systematically kept up by a band of interested hirelings, to continue any longer, would have been a national sin. So, the publishers have not waited till the language of this translation could be rendered elegant. Which would be more shameful—to let hideous calumny hover over and smother down the spirit of martyrdom or to let some mistakes creep into a book admittedly translated into a foreign tongue? The first, at the best, was a crime, and the second, at the worst, a venial literary offence. Therefore, the publishers owe no apology to, nor would be asked for by, Indian readers for whose special benefit the work is published.

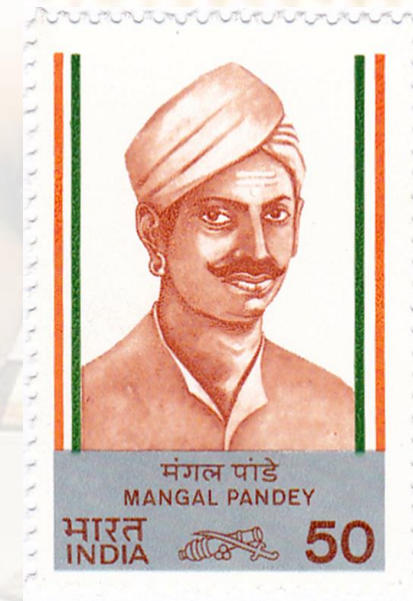
But, to those sympathetic foreign readers who might be inclined to read this book, we owe an apology for the faults of the language and crave their indulgence for the same.

THE PUBLISHERS.

LONDON, May 10, 1909.

Vinayak Damodar Savarkar, *The Indian War of Independence of 1857* (Bombay: Sethani Kampani, 1909), pp. 85–89

- **What does Savarkar identify as some of the key causes and impulses which inspired the 1857 rebellion? And how do they compare and contrast with British colonial interpretations?**
- **According to Savarkar, what happened at Barrackpore in 1857 and why is it significant?**
- **According to Savarkar who was Mangal Pandey, and why was he significant? What does he tell the reader about his background?**



Vinayak Damodar Savarkar, *The Indian War of Independence of 1857* (Bombay: Sethani Kampani, 1909), pp. 85–89

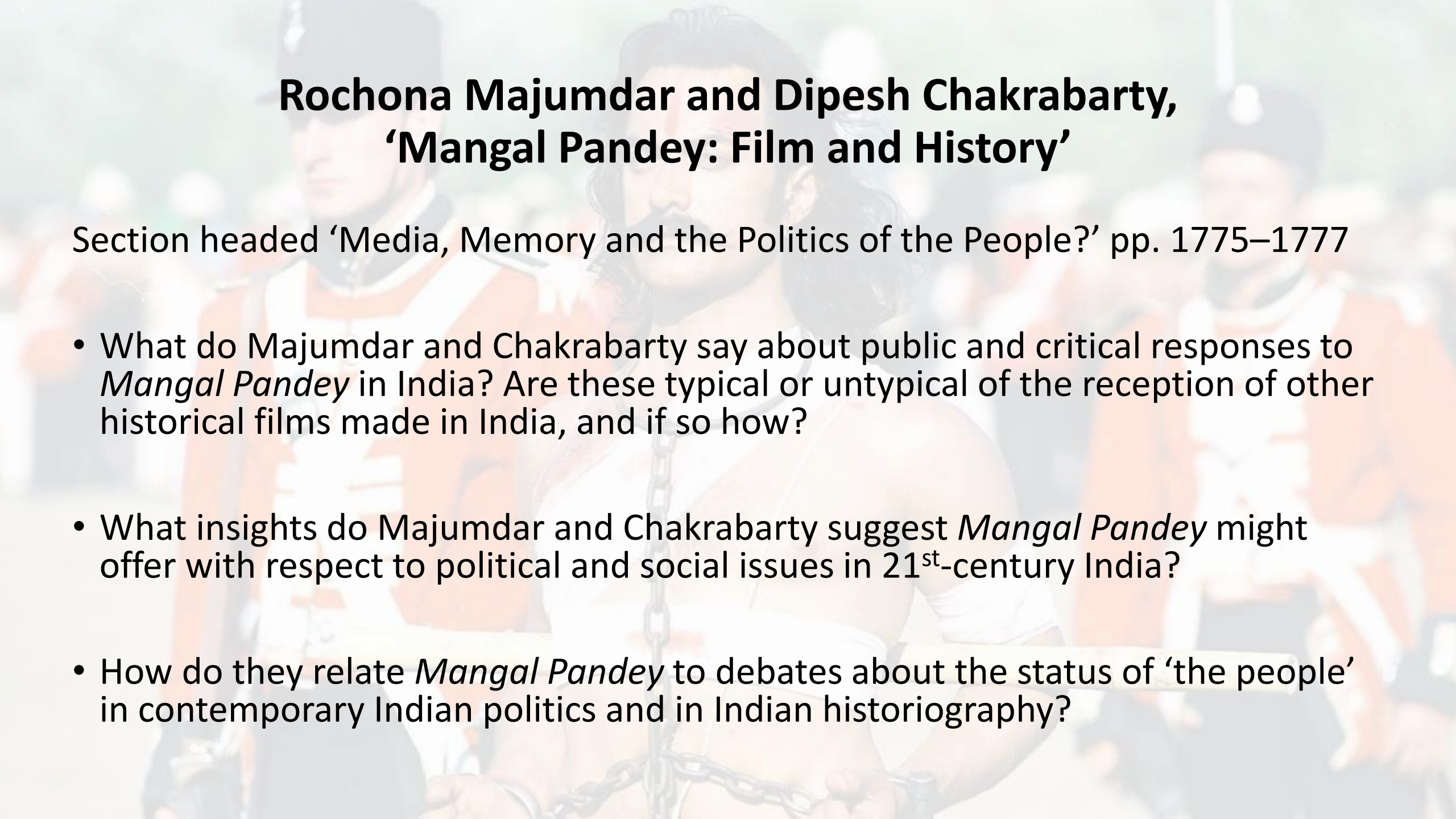
- **How does Savarkar's interpretation compare and contrast with the films portrayal of *Mangal Pandey* and the events of 1857 more generally?**



Rochona Majumdar and Dipesh Chakrabarty, 'Mangal Pandey: Film and History'

Section headed 'Travesty of History?' pp. 1774–1775

- What points do Majumdar and Chakrabarty make about Savarkar's interpretations of Mangal Pandey and how do they relate to the character's portrayal in the film?
- What are some of the historiographical issues and debates surrounding the 'real' Mangal Pandey and his onscreen portrayal?
- What historical 'inaccuracies' or elements of historical interpretation of the events of 1857 do they draw attention to more generally?



Rochona Majumdar and Dipesh Chakrabarty, 'Mangal Pandey: Film and History'

Section headed 'Media, Memory and the Politics of the People?' pp. 1775–1777

- What do Majumdar and Chakrabarty say about public and critical responses to *Mangal Pandey* in India? Are these typical or untypical of the reception of other historical films made in India, and if so how?
- What insights do Majumdar and Chakrabarty suggest *Mangal Pandey* might offer with respect to political and social issues in 21st-century India?
- How do they relate *Mangal Pandey* to debates about the status of 'the people' in contemporary Indian politics and in Indian historiography?