

A Study the Travel Writing of William Dalrymple Include in Xanadu: A Quest, City of Djinns: A Year in Delhi, THE Age of Kali: Indian Travels & Encounters

Amoolyaratna^{1*}, Dr. Suresh Kumar²

¹ Research Scholar, Sardar Patel University, Balaghat M.P.

² Assistant Professor, Sardar Patel University, Balaghat M.P.

Abstract- William Dalrymple is a popular writer and art historian. He is known for his travelogues and historical narratives. He is also very active in the field of journalism. Dalrymple's best-known works include: *In Xanadu: A Quest* (1989), *City of Djinns: A Year in Delhi* (1993), *The Age of Kali: Indian Travels & Encounters* (1998). This proposed reading also studies these texts from the point of new historicism and subaltern historiography. Dalrymple's texts are fine examples of multiple genres intersecting each other. His works attract all kinds of readers whether they are lovers of history, romantic tales or travelogues. He shifts his works between genres, modes, and medium, hence, the structure of his work becomes very complex. His texts show an engagement with colonial discourses and his attempt to rewrite history from a new perspective.

Keywords - William Dalrymple, *In Xanadu: A Quest*, *City of Djinns: A Year in Delhi*, *The Age of Kali: Indian Travels & Encounters*

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INTRODUCTION

Traveling is an essential part of human life and should not be overlooked. No matter where one goes, even if it's just across town, it's a voyage, and the stories we tell and the people we meet are shaped by our travels. The term 'Travel' is derived from the Latin word 'Travailen', which means 'to travel'. Toil and labor were the original meanings. In other words, the idea of "going on a difficult journey" may have played a role in the semantic development. Sojourn, Tour, Errand, Wander, Trip, & Movement are all synonyms for travel in the English language, and they all refer to the movement of people from one place to another. What can be called "Travel Literature" is the work of those travelers who have a creative bent and the capacity to craft their experiences with the right degree of fictitious ingenuity, and therefore give their journeys a form that can be referred to as "Travel Writing."

During the last few years, travel & travel writing have seen an uptick in popularity. It has risen to a new level of popularity as a blooming literary genre. A number of travel books appear on bestseller lists or are nominated for literary awards, according to reports. In the same way that the general audience has developed a taste for travel narratives, authors have begun to take this form seriously and to include their

own travel experiences into a wide range of contemporary and historical travel novels.

Since 'Travel' is now a book topic, it has already covered a wide range of topics. There is a wide range of viewpoints from which a traveler can chronicle their journey. Pilgrimage, Conquistador and Explorer expeditions, Anthropological pursuits, and backpacking are all examples of travels that have been documented and shown in a number of ways. The growth of science and technology has broadened the scope of travel, from domestic to foreign lands, from the oceans to the polar regions, and even into space. Man's fondness and interest with travel activities is a rich source of human history and literature. It would be impossible to imagine the world as it is today if Captain Cook or Columbus had not set out on their epic journeys, or if the moguls had not left their homes to conquer remote territories, or if the Aryans had not been enslaved by the Moguls and many others like them had they not left their homes to conquer the remote lands....and many others like them had they not undertaken their risky, death-encountering expedite.

Until the twentieth century, the main motivations for human travel around the world were trade, discovery, migration for better prospects, military campaigns, pilgrimages, etc. To satisfy our insatiable

curiosity about distant regions and cultures, we've developed a preference for traveling as a form of recreation in recent years. In fact, the world has shrunk as a result of improved transportation and globalization, which has led to a saturation point in geographical exploration. Many governments have aggressively promoted tourism to exotic areas, which has made it easier for people to travel large distances in the modern day. Travel writing has experienced unprecedented growth in the publishing industry in the twentieth and twenty-first centuries, when geographical exploration has not been the primary focus of a travel writer.

From travel writing to historical storytelling, "The Past Is a Foreign Country: William Dalrymple's Writings" by David Edward Gibbons, released in 2015, focuses on Dalrymple's shift in style. Along with his narrative histories, Dalrymple's *In Xanadu*, *City of Djinns*, and *Nine Lives* are examined as "journey writing," "place writing," and "life writing," respectively. Hemchandracharya North Gujarat University, Patan, accepted Divyesh Kumar Bhatt's Ph.D. thesis entitled "An Analysis of William Dalrymple's Travel Writings" in 2015. An introduction and distinct chapters devoted to travel literature and the current state of travel writing are also included in the thesis's scope. By studying Dalrymple's trip novels in detail, this study illustrates Dalrymple's influence on travel writing.

A journal by Bhavesh Kumar in 2013 in *Third Front* proclaimed "Rediscovering Historical Narratives of Delhi: A Postmodern Reading of William Dalrymple's *City of Djinns: A Year in Delhi*" explores the historiographical representation of Delhi in William Dalrymple's *City of Djinns* by looking at its past as well as its transformation into a postmodern city.. The goal of this study is to uncover postmodern trademarks in the *City of Djinns* while also exploring Delhi's evolution over time. According to an A Rachana's dissertation titled, "Spiritual Quest: A Journey into Sacred India: A Study of the Travelogues of Helena Blavatsky, Paul Brunton, and William Dalrymple," the travelogues of Dalrymple and Blavatsky are examined in relation to the spiritual quest. The University of North Bengal, West Bengal, accepted Paramita Ghosh's 2012 thesis, "Travel Writing in the Novels of V. S. Naipaul and Amitav Ghosh: A Selective Study," as well. V. S. Naipaul and Amitav Ghosh, two of India's best-known novelists as well as travel writers, are the focus of this thesis. Select authors' works are examined to see if travel writing may be used as a form of social and political critique in the postcolonial environment.

THE CITY OF DJINNS A YEAR IN DELHI

The *City of Djinns* is a one-of-a-kind travel guide. Typically, a travel book focuses on the author's journeys and the places they visited, as well as the author's thoughts about the experience. One exception to this rule is the *City of Djinns*, which documents Dalrymple's entire year-long stay in this old city, which contains layers of historical advancements and destructions, adding flavor to Indian history while also

making one cry. For one year in Delhi, William Dalrymple tells the tale. In his opinion, it is the most difficult city he has ever encountered. As a 17-year-old, Dalrymple visited Delhi for the first time and was quickly enthralled. It's not long until his first awe and astonishment turn into more serious investigation. Furthermore, as I soon realized, (Delhi) held a limitless seam of stories that reached well beyond history and into the abysmal depths of mythology & folklore, as he writes in his introduction. (Prologue to Dalrymple's *City of Djinns*)

While on the hunt for historic developments in Delhi, William Dalrymple met a variety of people, including an Anglo-Indian clan who had made India their home with their numerous grievances against the 'new civilization' that is blossoming in Delhi as well as India at large. William Dalrymple acknowledges that on his first visit to this city, he was awestruck:

I was captivated by the big capital from the start since it was so different from anything I had ever seen before. There were many things that struck me about Delhi right away: its labyrinthine layout; its abundance of palaces; its filigree lattice; its landscape of domes; its chaos; its crowds; its aroma of burning incense; and its filigree lattice-filtered light. (Prologue to Dalrymple *City of Djinns*)

For him, it's an easy transition from 'stories that have travelled far beyond history, into the enormous caverns of folklore & mythology' to the garbage dump that can be seen from his window.

Every morning, I would wake up to the sight of rag-pickers sifting through the filthy berms of waste, while vultures flew overhead in a copper sky, creating patterns that looked like shards of broken glass.

It seems as though his perceptions absorb the city's new developments and its ancient lanes at the same time, unearthing its long-hidden stories both known and unseen. The mythological city of INDRAPRAST from the Mahabharata, as well as other historical incarnations of Delhi, are vividly brought to life, while the city's present spirit is captured with vivacity. As far as Delhi is concerned, he is fascinated by the city's ability to cultivate a harmonious coexistence between traditionalism, modernization and new ways of living. In the words of William Dalrymple:

People in the city came from all walks of life and all stages of development. Coexisting millennia coexisted in the same time period. Different eras of thought crossed the same streets, drank the same water, and walked back into the same dust as their predecessors. (Prologue to Dalrymple *City of Djinns*)

Devastations of both natural and man-made may be unprecedented in any city in the world. Despite the devastation, the city continued to thrive and grow

after each event. William Dalrymple is trying to figure out the city's mysterious temperament:

After meeting Pir Sadr-ud-Din, I discovered the secret to the city's revival. According to Pir Sadr-ud-Din, Delhi was a djinn city. A phoenix-like rebirth occurred each time the city was destroyed by invading armies over millennia-long periods of time. Even as the Hindus believe that a person's soul will return to him or her as many times as it takes, Delhi seemed to be doomed to repeat itself for centuries. Sadr-ud-din said the djinns were so attached to Delhi that they couldn't bear to see it deserted. (9)

Newlyweds, he and Olivia have relocated to the metropolis to start a new life together. By illustrating the book herself, she adds her own flavor to the story and settles down in the Punjabi landlady Mrs. Puri, who lives in a 'small top floor flat' near 'the Sufi village' Nizamuddin. He starts on a microscopic investigation of the city & tries to identify all eight avatars of Delhi from the city's past. From the start, it's clear that he has a strong desire to investigate.

In the context of introduction, he identifies Mrs. Puri's mercantile mentality as typical of her. Her calculating credo, "sleep is silver, but money is gold," has brought her considerable financial success.

All of this was made possible by Mrs. Puri's dedication to her job and her penchant for frugal living. Her air conditioning was rarely used during the hottest months of the year. She only used the electric heater for an hour a day during the winter. Upon our return from parties late at night, we could see her still sitting up in front of the window, silhouetted against the glass, knitting export-quality sweaters.. (12)

Dalrymple's meticulous research into the city's history captivates readers, and his vivid descriptions reawaken a keen sense of wonder in them about the city's past. Readers are enthralled by the writer's tiny observations of the city's history, which he weaves into a coherent recreation of its past.

In addition to being a close relative, Balvinder Singh, the Ambassador Taxi driver, also allows him to see firsthand the 'Sikh' temperament while transporting him to various locations. The character Balvinder, as introduced by Dalrymple, is from a "kshatriya"- a "warrior clan of India"- and his driving talents are no exception.

Looking in the rearview mirror or utilizing his indicators are examples of cowardice that he despises. It is his chariot, and his klaxon is his weapon. Balvinder Singh is a 'Raja of the Road,' weaving through traffic and playing chicken with other cabs.' (16)

Owing to his gruff, abrasive, and very uncivilized code of conduct, Balvinder infuriates his wife Olivia, despite the heroism the author bestows on him. It's because of her feminine preferences and observations that she

notices & reacts very scornfully to his persona's uncomfortable features. It's in this manner that the author documents her feelings.

Olivia doesn't waste any time in pointing out that Mr. Singh is an unpleasant figure in many respects. Mr. Essex of the East: Punjabi Sikh. He spits betel juice out the window as he chews paan, leaving a red "go-fast" line on the right side of the car. Whoop-whoop-whoop-whoop-whoop-whoop. At stoplights, he jumps out of the taxi and urinates, all the while scratching his groins. He's a lecher, too, just like Essex Man. His gaze is drawn to the saris strewn across the streets of Delhi; in particular, the chubby Sikh girls riding side-by-side on motorcycles catch his attention. (17)

AGE OF KALI INDIAN TRAVEL & ENCOUNTERS

William Dalrymple describes The Age of Kali as "a collection of peripatetic pieces, a distillation of ten years' travel over the Indian subcontinent" in the book's preface. In the beginning, he stated that these writings and experiences were formed while he worked on his second book, 'City of Djinns.' That section of the world fascinates him because of its scary and diverse features. This collection of writings is the result of his labors on the socio-political situations of these Asian countries.

The book's title alludes to a Hindu mythology in which the four epochs of history are given distinct names. To begin, Dalrymple narrates the story of his decision-making process for naming the book. He makes the following observation to illustrate his point:

Title refers to Hindu cosmology's idea that time is split into four major epochs. One of the four throws in a traditional Indian dice game is called after each of the four ages, and each subsequent age indicates a growing decline in moral & societal values. Named after the golden age in ancient mythology.

The KritaYug, or age of perfection, refers to the highest possible roll of the dice. I heard this over and over again on my travels over the subcontinent: India has entered into a time period known as the Kali yug, also known as the Age of Kali, which is the lowest ebb of the cosmic cyclical wheel of time. (Dalrymple's xiith birthday)

Using the seventeenth century Vishnu Purana as a point of reference, he demonstrates that the landscapes of all the stories he has comprised in this collection are violent and degraded.

The kings of Kali yug will be corrupt & take their citizens' possessions, but their influence will be limited, and they will rise and fall fast in power. Falsehood will be the only way to win in court, and property and fortune will be the only way to rise in the ranks of society. There will be no other way to

survive. The people of Kali Age, unable to sustain their numerous kings, At the end of the Kali Age, people will live in the chasms between mountains, wear rough garments, and have too many children. The human race will be on the brink of extinction by the end of the Kali Age, which will be marked by constant conflict & deterioration. (Age xiii of Dalrymple)

In light of the rampant violence sweeping the subcontinent, he is sure that the Age of Kali has enslaved humanity and turned them into bloodthirsty cannibals, regardless of the terrain. The human species appears to be ready to draw the dagger in every situation, be it social, political, religious, or based on issues of morality, social standing, or even familial feuds. Tolerance & open-mindedness are no longer considered qualities in the social arena, but rather flaws in human character. When a person finds himself enmeshed in the lives of those around him, he begins to believe that he must work hard to obtain the things he believes are necessary to his well-being and happiness in this world. Democratic institutions have been undermined by criminals who have seized control of the country's government.

He sees this South Asian nation's obsession with military might & development of 'Nuclear' weapons as a confirmation of the Puranic prophecy that this 'Kali Yug' would come to an end when the earth is completely destroyed by the thousands of flaming suns.

This man is so enamored with India that if given the choice, he would choose to live out the remainder of his days in India if he had five lives to live. Traveling the length and breadth of this country, he has encountered a wide range of people and their customs, and because of this, he has developed a deep concern about whether or not India's south & west can combat the disorder & decay diffusion out from Bihar & north (Dalrymple Age xiii).

As a result, he is aware that his decision to focus on such delicate topics may elicit protests and letters of disapproval from some Indian residents. There is the possibility that he may be judged on how much authority he has over this old culture to make judgments about it after only having traveled there for a short period of time. But from the onset, he makes it plain that all of his work, studies, and affiliations have been bred out of his delicate sympathies and love for this area. Many critics and reviewers have not taken this book very seriously a warm welcome. Critics and observers accuse Dalrymple of failing to foresee India's positive future developments because he focuses too much on the story's negative aspects in order to justify his title.

Although Dalrymple's attention is drawn to the grounds because of their focus on the stark reality of everyday existence. Bihar, Uttar Pradesh and Rajasthan's caste-based militias kill each other and rape women with impunity, according to the author, has been enslaved by caste, crime, money, and muscle power.

Administration and law enforcement often work together with criminals. The student unions' infatuation with the power game of politics and their use of guns and explosives when truly books and journals should be their concerns also seeks to comprehend the leagues of the convicted killers to win elections. On the overall, William's journey across the Indian subcontinent is the focus of the book. In other places, such as the Tamil Tiger camps in Sri Lanka and Pakistan's borders, he must exercise extreme caution and take some personal risks. This is because these are the kinds of places where lethal-lethal weapons are freely traded, and even the local outsider is viewed with suspicion and is not easily welcomed into their tight-knit communities. Anyone's suspicion of a stranger's sincerity could be bolstered by a single gunshot.

Among the issues William has chosen to write about are those that shook Indian society in the latter decade of the twentieth century. As a growing country, India has to deal with numerous such conflicts, while Pakistan and Sri Lanka are also in a transitional era. There are several fresh versions of old 'Journalistic' articles in this collection. "Some of them have been, edited, trimmed & re-written... and some have been suffixed with a fresh postscripts to bring them up to date," the author says. to the xvth power (xv). Two to four papers from various fields of study are included in each of the six titles in this collection.

The first four chapters deal with the culture and society of India. Northern India's political feudalism is depicted in the article "The Age of Kali," which discusses Bihar in particular. A look back at the Nawabi Kingdom's golden age is depicted in "In the Kingdom of Avadh," as are the anxieties of those who were once a part of it. Widows in the city of Vrindavan live their lives aimlessly, as depicted in 'The City of Widows,' which reflects their sorrows and infinite afflictions. There are a lot of widows here, and they're being paid a pittance for chanting God's name around the clock. Beggars on the streets of this pilgrimage site provide for all other essentials. "The Warrior Queen" chronicles the life of the queen of Gwalior and reveals the truth of her political and personal life. The final one, titled "East of Evans," once again examines the public's tendency to resort to violence in response to minor infractions committed by their fellow humans. In this way, the northern part of India is depicted as if it were perched on top of a volcano whose raging lava is constantly spewing forth violent eruptions, as seen in the series "The North."

"In Rajasthan" offers three items under the second heading. The tragic tale of Bahveridevi is presented in 'The Sad Tale of Bahveri'. Because they thought she had given them information on a child-marriage in the household of the individual in question, the socially and politically entitled person and his men raped her. After her husband witnessed her rape, the entire town boycotted her because they felt she was a 'prostitute' herself and had brought shame on their

village by bringing a rape case against Hamlet's well-known residents. A new film, "Caste Wars," paints a bleak image of Rajasthani society. In several parts of Rajasthan, caste divisions are still evident at the end of the 20th century/beginning of the 21st century.' In the Deorala village near Jaipur, the controversial issue of 'Sati' is examined in the film 'Sati Mata. An attempt was made here to bring back an ancient Hindu practice of "Sati," which is the practice of cremating a dead person's widow in the cremation fire. He honestly attempts to find out if it was a case of honor killing in which the lady was compelled against her will to die in the name of tradition.

Dalrymple focuses on the current social strides of the wealthy class in the metro cities of India in his third collection of writings, titled 'The New India.' This exposes the direct effects of westernized society. He depicts Baba Sehgal, the first Hindi-rap superstar, and ShobhaDè, an English-language novelist who has been dubbed "dirty and filthy" by Indian literary circles, by painting the phrases of these two contemporary Indian icons. A new elite has emerged in Indian society, particularly in the megacities of Delhi and Mumbai, as a result of liberal economic policies, he argues. A new party-life addiction has developed among today's youngsters as a result of western influences seeping into global marketplaces. New bars and clubs are springing up all across Bombay, India, as a result of this spike in demand for nightlife. As a painter, ShobhaDè captures in her work the enthralling aspects of the lavish lifestyles and scandals of the rich and famous. However, despite the fact that literary elites aren't enamored with this style of writing, it reaches the common population and sells quite well. Shobha herself admits that she "produces readable rubbish commercial novels. Despite this, I don't think it's a negative term to use. For me, there's a market gap that I can fill." This book is about an uprising in Bangalore, India, against multinational fast-food chains and a protest against the "Miss World Contest," which was started by a shift in people's eating habits and the ensuing protests that arose as a result. Many of my close friends and acquaintances don't seem to agree on this.

IN XANADU: A QUEST

William Dalrymple's first novel, *Xanadu: A Quest*, is a potential literary star on the rise as a travel writer. From Jerusalem to Shang tu in China, popularly known as 'Xanadu' in the West, Dalrymple follows in the footsteps of Marco Polo by adopting the route he took in the Middle East and into China, i.e., from the Middle East into China following in the footsteps of Marco Polo. As a result of its enormous success, the book was named Yorkshire Post Best First Work Award & Scottish Arts Council Spring Book Award for 1990. After hearing about the upcoming opening of the Karakoram Highway in eastern Asia, William and his girlfriend Louisa "decided to mount an expedition to follow in the Venetian's footsteps" while in their final

year of school. William picks up a plan to follow the entire Marco Polo route which he claims at t.

Many had attempted to follow in his footsteps, but none had ever made it to the end.... A phial of Holy Oil from Jerusalem to Xanadu could only be carried overland for the first time since at least the thirteenth century when Pakistan and China's Karakoram Highway opened in the spring of 1986, making it conceivable for the first time in centuries to plan an overland route. Because of the war in Afghanistan, it was not possible to follow Polo's voyage to its fullest extent, but it is now theoretically conceivable to do so almost entirely and complete the journey. For example, (DalrympleInXanadu 11), Dalrymple keeps a journal in which he reflects on the locations & people he visits. He does a great job of incorporating both serious historical study and lighthearted humor into his tales of his travels. A big part of his book's appeal is the way he masterfully portrays his interactions with the people he meets along the way, both in terms of the people he meets in real life and the fictional characters he creates. The entire work centres around his plan to retrace Marco Polo's itinerary, validating Polo's narrations and details, and making his own observations on how the scene has changed over time.

Due to the political upheaval that took place in Iran, William and his companions had to make some adjustments to the path Marco Polo took. Dalrymple's careful narration of the entire path, as it has been described, remained full of uncertainties & hazards because they had to wander as nomads and illegal inhabitants at times. The narrative of Dalrymple follows the same pattern and places the course of the principal journey.

This particular journey is being performed with the premeditated motive of 'Writing,' just as not only following Marco Polo along his path but also to come out with a BOOK like him, as made obvious by the statement of "Childhood Fascination" for Marco Polo. William Dalrymple immediately turns the narrative to his travels and the actions he does with his friend after describing the fundamental preparations and the points of the voyage. As in many of his other publications, the pattern here is to depict the day-to-day explorations and narrative of whatever happens on the daily tracks that he follows. It's not only about the author's perspective; rather, it's about how the people in the area view the things he's writing about and how he chooses to portray it to them. Using the dialogue that he picks up and incorporates in the narration, he reveals the unique characteristics of the locations he is going through.

At the bus station, while waiting in line for the bus to Acre, he strikes into a discussion with an Israeli pair, a young Jewish soldier and his girlfriend:

While the lad munched on some crisps, the girl embraced him. They were both tall, brown, well-built,

and attractive. It could have been a peaceful situation if not for the machine guns that both men were brandishing. At first glance, they appeared to be liberal and moderate; they were, in fact, really nice and knowledgeable. However, their responses were shocking when the subject went to Israeli politics. Asked if he was okay with enforcing the illegal occupation of Jordanian territory in the West Bank, the child said that it was not a duty, but more like a luxury. The young lady consented. Despite being trained to operate guns and tanks, women in the Israeli army are only assigned clerical positions. What's going on?"

Why learn how to operate a gun if you can't actually fire it? (18)

As a result of William's current lot clashes with some tanned with his historic views, he also presents his own classified responses.

Commenting on an Israeli woman's claim that her land had been transformed into the "most luxurious complex" in the country. Luxury concrete hotels with airy lights lining the coast between Haifa and Acre, leading to private beaches populated by unwashed beachgoers and nightclubs, were our next stop. Next to me, a proud Israeli woman said, "It's Israeli!" Look, she exclaimed, 'We have it all!'" I nodded, trying not to offend anyone. No. You have taken the oldest country in the world, one of the great centers of civilisation, a form of heaven and made it into suburbia. "But I thought: "No. (19).

They stay at Hamoudi's apartment in Acre because they can't afford to stay in a hotel (William says he only had 600 pounds to get him to Peking, 12,000 miles distant). In addition to the financial benefits, this type of choice helps them to have a better sense of the local people and their way of life. William can't help but wonder how Marco Polo would have reacted to the city and its people as he strolls about the old ruins. He makes a reference to the fact that:

My thoughts turned to the night before Marco was going to leave the familiar world of the Westernized Crusader Kingdom for the unknown Orient. He was in his early twenties, and he seemed to share my interests. The realm of noir was an universe apart from the one in which we lived. For example, there was a striking resemblance between the Crusader Kingdom and the Roman Empire.

The country of Israel Both had comparable borders, were ruled from Jerusalem, and were supported by the West. (23)

His earliest attempts to convince his readers of the project's legitimacy and the latent values laying underneath it are shown by these attempts to plant the analogies. If you want to follow the footsteps of a famous traveler and write a book about it, William Dalrymple is not the first to do so. This type of plan has two advantages. It provides the traveler with a pre-planned route and a complete framework for

comparing the current situation with how it was in the past, how it has changed since the predecessor described it, and how the cultural legacy has been preserved value linkage or is it all erased by fresh changing adjustments and infrastructure developments? Throughout the book, William brings in Marco Polo's stories of his travels in his commentary on the regions and civilizations he explores. When discussing the city's layout, he says:

There are few Ottoman-era structures left in the city, which is still mainly a medieval town. There is a good chance that Marco Polo could still get around without too much difficulty. It has been rebuilt as a Mamelukehan, the churches have been changed into mosques or a mole has been covered with fresh stone to protect the fishing boats, but all of these are located on the same plots and have the same dimensions as the Crusader originals. (20)

CONCLUSION

In recent years, travel writing or trip literature has reached new heights. As a result of the genre's prominence, it has also received a lot of critical attention. William Dalrymple's first book, *In Xanadu*, was published at the age of twenty-two, and he immediately adopted the travel writing genre. In the planning & production of the book, he explicitly outlines his goals. In the years thereafter, he has maintained a steady output of work. In addition to travel books, he has also written narrative histories of his travels. During research for his second book, *City of Djinns*, he came upon the Mughal Legacy & then British Officials' intense fascination to it, which he himself claims. As a result, his second book *The City of Djinns* can be read as an account of life in the city, rather than a travelogue. With Dalrymple's reasons and initial workouts of settling in Delhi, it delineates his desire for Delhi's historic developments.

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Corresponding Author

Amoolyaratna*

Research Scholar, Sardar Patel University, Balaghat
M.P.