



HISTORY AND LITERARY TEXT; A NEW HISTORICISTIC STUDY OF KAMILA SHAMSIE'S *A GOD IN EVERY STONE*

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Abstract

This study aims to analyze Kamila Shamsie's *A God in Every Stone* through the new historicist perspective in order to address History and Literary text go in parallel with the context in the novel. The story of the novel deals with colonization, its social, cultural and historical background pre-partition of India. This study aims to trace and analyze colonial violence, anti-colonial non-violent resistance took place during British Raj in All India. The purpose of this study is to evaluate the role of the events happened in between the colonizers and colonized nation in the movement of decolonization of All India. The cultural discourse entrenched in New Historicist approach is to be employed to explore the primary text. This research purely focuses on Stephen Greenblatt's four tenets of New Historicism which are: literature is oriented from history, literature as another version of history, literature cannot surpass history, and literature should be transcribed in terms of history. In the light of these tenets, the researcher aims to identify the political and social concerns of the era covered in the text. Furthermore, the overall historical background of the novel is related to the colonial violence of British and the struggle for independence of all India. However, this study mainly focuses on evaluation of the events happened in the text as well as in real life before the partition of All India.

Keywords: *A God in Every Stone, British Raj, All India, New Historicism, Stephen Greenblatt.*

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1. Introduction

The new historicist approach employs on the principle that a text should be taken as an outcome of the time of its composition, venue, and different context rather than an isolated product. It deals with the textuality of history in such a way that history is built and fictionalized through composing a literary text. The history described in the literary text is indeed found in the sociocultural and political conditions in which the text is written. In this Consideration, the text takes the primary importance, whereas the historical background of the text is of secondary importance. Greenblatt's New Historicist approach involves a historicity of text by relating it to the organization of power, society, or ideology of a given time. Stephen Greenblatt, the American scholar, has the credit for establishing New Historicism in 1980. According to Greenblatt, Literature is oriented from history, means that all literary texts are the outcomes of cultural and social conditions of a given time.

New Historicism was brought forth by Greenblatt's introduction to "*The power of Forms in the English Renaissance*" (1982). In this preface, Greenblatt distinguished New Historicism from New Criticism and prior historicism. The text is self-contained, according to New Criticism, as opposed to the earlier historicism, which was nomological and sought to identify a single political worldview. Greenblatt contends that both of these analysis approaches worked to bring together various and opposing components in the text and its historical context to form an organic whole. In his 1987 essay "*Toward a poetics of culture*," Greenblatt elucidated his claims on the New Historicist movement. He makes his point by saying that rather than defining the New Historicism, he will "situate it as a practice." Greenblatt declares that Foucault and anthropological and social theory inspire his critical practice. He advises setting this technique in relation to post-structuralism and Marxism, respectively.

In his essay, Greenblatt further argues that the New Historicist perspective will see the artistic creation itself as "the product of a set of manipulations... the product of a negotiation between a creator or class of creators, equipped with a complex, communally shared repertoire of conventions, and the institutions and practises of society." It further simplifies the practice of New Historicism that the events portrayed in a literary text should have connectivity with its original history. It aims to appreciate intellectual history through literature and literature through its cultural context. In their article about Hayden White (American Historian), Hasnain Saleem and Mohammad Owais Afzal state that he asserts that "There are many parallels between history writing and fiction, with narrative dependency on history for meaning being the most important. The likelihood of an

objective or genuinely scientific history is eliminated by this reliance on narrative. Additionally, he thinks that adopting narrative makes history more successful since then history has more significance "(Saleem, Ifzal 2021). Most literary works tend to have their history contained in the text. Apart from the fictional ground of the text, literary fiction portrays rich histories in its textuality with historical references. Leo Tolstoy's *War and Peace*, Anne Frank's *The Diary of a Young Girl*, *The Odyssey* by Homer, Beowulf, *The Help* by Kathryn Stockett, *Kartography* by Kamila Shamsie, and many more are written based on historical facts. *War and Peace* is a historical novel about "The French Invasion of Russia". For the novel, Tolstoy reads many history books on "the Napoleon wars", visited many battlegrounds and compiled a fictional literary work on real historical events in the context of living history. The fiction's main historical setting was the French Invasion of Russia in 1812. Many real family names are quoted in *War and Peace*. *The Diary of a Young Girl* is also based on historical events experienced by the people of Holland after the Nazi Invasion. The inhabitants of Holland left their homes and were compelled to become immigrants. They were masked in secret places. In the novel, the real experiences of the people are portrayed. So, these incidents are the record of living history.

In the case of South Asian Literature, there are literary works that are written about living history. *Funny Boy* by Shyam Selvadurai (1984), *Ice-Candy Man* by Bapsi Sidhwa (1988), *A Golden Age* by Tahmima Anam (2007), and *Cuckold* by Kiran Nagarkar (1997) are prominent works that manipulate historicity through the references of historical events in the textuality of the works. In all these novels, original names of places, characters and historical settings are projected through fictional settings. The historicity in the above works projects Greenblatt's new historicist approach to practicing literary writing.

In this research, the researcher intends to study *A God in Every Stone* under Greenblatt's new historicist perspective. Kamila Shamsie is a renowned novelist whose works are embellished with sentimental romantic plots through which she exhibits the global environment and harrowing experiences of multicultural communities.

Shamsie's history-based literary works are built up with hard-hitting themes and exploration of cultures. Shamsie has a keen interest in bringing historical events of her native country in her works, its culture and history to the limelight. Hailing from a post-colonial region, Shamsie has a taste for bringing history, sacrifice, violence, non-violence, identity crisis, loyalty, and loss in her novels.

By the works she wrote, this is shown that literature is connected with history and historical events. Shamsie's writings are a mirror of historical events. History (considered a fact) and literature (considered an art form) relate to each other to tell facts about society and culture to produce historical fiction. Historical fiction is a well-known form of

literature that shows the profound associations between history and literature by having the writer concentrate on a specific time in the past to write a story. These accounts might be entirely fictional, or they may be fictionalized records of real individuals and real events. Literature and history happen in various structures, from charge records and letters to full chronicles of entire nations and individuals. When we concentrate on literature and history together, we rejoin two fields of learning (stories written previously and the story of the actual past) that should never have been pulled apart. We are familiar with history from archaeology; however, our primary source of historical information and knowledge is the declaration of the people who lived in the past. Without the books composed by Aristotle, Homer, Plato, and Virgil, we have very little insight into the political issues, religion, culture, and standards of Greece and Rome; without the fantasies, legends, and stories of the past, we wouldn't know how men and women who preceded us encountered the extraordinary occasions around them.

Another Shamsie's history-based novel, *A God in Every Stone* (2014), is the primary text for this study. As a Pakistani writer, she considers it a responsibility to elucidate Pakistan's history in her fiction works. Likewise, Shamsie not only writes about Pakistan's post-independence situations but also skillfully fictionalizes Pakistan and India's struggle for emancipation from the British Raj in this novel. In this novel, she sheds light upon the colonization and de-colonization of the sub-continent. It gives a specific description of colonization and arising of voices against the British Raj in the sub-continent from 1914-1930. However, major events in *A God in Every Stone* have a setting in Peshawar. Most excerpts of the novel indicate the key terms of history rather than representing the imaginative manifestations of those events. In her review of the novel, Helen Dunmore praises the text that it brings such historical incidents to life that makes the literary text more brilliant and interesting. This statement throws the tactful description of historical events into a fictionalized form in the whole text. Frisby reviews the novel that another large theme in *A God in Every Stone* is the importance of story; how history becomes a story (Frisby 2015). She further explains how skillfully Shamsie fictionalized real history in a fictional text. The novel focuses on the history of All India's Independence movements against British rule. Shamsie rationalizes the real events by deploying fictional paradigms in the text. This study attempts to offer adequate support for the claim that historical fiction is more effective than history at teaching us about the past and creating compelling narratives. Keeping in view the terms of history in the said literary text, this study is the critique of Greenblatt's New Historicism perspective.

2. Literature Review

Kamila Shamsie is regarded as a creative and dynamic author. With the help of her writing Shamsie talks about history and memory along with numerous historical facts. Many critics have investigated her work from the focal point of a political movement, from the perspectives of historical narratives, social background, and fight for the loss of identity, and so on. In every fragment of her works, we come across events portraying living history related to a political and social dilemma. . One of the basic concerns of this study is to discuss her fiction under the spectacles of Greenblatt's New Historicism. In one way how the real events are fictionalized and in the second how the novel fulfills the four tenets of Greenblatt's new Historicism.

Shneidemessar in her essay "*The Myth of Homecoming*" states that *A God in Every Stone* has greater concern for questions about trauma and guilt rather than a comprehensive depiction of war. She vowed Shamsie for depicting her loyalty to her birthplace and people for portraying an unknown story of non-violence for gaining independence from the British Raj. This may also be an effort of owning the empire. Shneidemessar asserts that the homecoming of Qayum was not a joyful occasion; as it was a moment of pressure and detachment. She also states that the non-violent approach of resistance in many ways a logical reaction to the British violence.

Gul E Zahra in her article "Altering Identities- from Europe to Asia: Demented Impression of war and colonization in "*A God in Every Stone*" and "*The English Patient*" states that the novel shares the theme and concept of subjugation on the basis of racial discrimination discourse as well as national imperialism and racial superiority are visible in the novel. The whole novel is about the suppression of native people in the sub-continent by the British colonizers. She claims that the fiction criticizes the imperial power on All India and portrays the vulnerability of oppressed and colonized people in terms of identity crisis, eurocentrism, marginalization, and betrayal" (Zahra 6).

Tar Windsor (2020) in her article "Marginalized Memories and Multi-Layered Narratives of the Great War in Kamila Shamsie's *A God In Every Stone* (2014)" places a novel as a novel of war. She demonstrates that the novel offers a timely engagement with a range of hitherto hidden and marginalized histories, particularly in relation to the experiences of Indian soldiers, as well as with the colonial violence and anti-colonial resistance in All India. The novel takes the colonial violence and anti-colonial resistance in parallel to capture the real image of history. *A God in Every Stone* express and considers the palimpsest nature of colonial and postcolonial locations of memory. Shamsie's novel not only recovers hidden histories and insists on multiple perspectives and multi-layered narratives, but also highlights the contested and complex nature of each of those histories, perspectives, and narratives as an expanded and globalized form of the traditionally Eurocentric war novel genre, which includes a variety of historical and fictional events,

characters, and documents (Windsor 14). On a number of levels and across a variety of circumstances, it exposes blind spots and challenges conventional memories of the war. As with all forms of remembrance, the book undoubtedly has contemporary agendas at its core. In this instance, these agendas go beyond reassessing memories of the war itself to critique a wide range of issues, such as Western feminism and racism, religious extremism, nationalist memory politics - not just in Europe but also in South Asia - and even Indo-Pakistani relations (Windsor 14). *A God in Every Stone* examines how and why historical narratives and memory discourses are created, reinforced, and questioned in various situations in addition to retrieving and complicating memories of the war. As a result, the novel is more than just an inclusive and multifaceted historical novel about the Great War's unrecognised facets and the connections between empire, war, and decolonization in its wake. It is also a novel addressing multi-layered histories, historical storytelling techniques, local, (trans-national), and global memory cultures, as well as the function of literature in offering many viewpoints and stories on the past and present. However, as this article has argued, it is precisely this ambition and complexity that defines the novel's significant intervention in this subject when it comes to interpreting it with an eye toward twenty-first-century recollections of the Great War.

Nadia Chishty-Mujahid in her review about *A God in Every Stone* vows character development of the fiction; as the reader could not recognize the characters as fictional characters but they are like witnessing the scenes. She reserved her energy not only for the characters but she did her best to connect the plot throughout the whole fiction. She claims that the author's personal knowledge about the history of her homeland makes her fiction a clearer and more authentic source of living history. The uprising of Pashtuns for independence and the response to the uprising of Pashtuns by the British is being depicted in a very comprehensible and sensible way.

Momenee Ghadiri in her article "The comparative analysis of the Two songs by Farhad Mehrad: The view of New Historicism" compares two songs in terms of the New Historicist approach. According to Ghadiri, "Traces of strangulations" and despair are found in both texts in the context of the discourses of the period in which they are written. Ghadiri analyzed both texts in terms of "The embedded history and culture". Both songs are written about oppression, cruelty, extravagance, and corruption during the era Muhammad Reza Pehlevi, the former shah of Iran. In this era of the financial crisis, unemployment, and the space between rich and poor, were the basic reason for the failure of Pehlevi's government. The poet contextualizes the lines of the song with the real situation in Iran. In the first song, the poet talks about the uprising of Iranians in 1930 and discusses the violent attacks of Pehlevi's army on the resistants. It also discusses the warfare of 1971 between the Guerilla group and Pehlevi's Army. According to Ghadiri,

the poet portrays the major events in the discourse of the time and the happening of the Siakhkal incident through characterization and simple imagery, which supports the image of the songs. The dominant oppression and torturing of the society by its own king are replicated through the poetic words by the lyricist. The article suggests that both literary works are dominating contextual discourses of time in which they are written as Greenblatt referred in his four tenets of new historicism. Ghadiri commented on the literary text that both texts are interpretations of the time for which they are written.

“Shakespeare and the Exorcists” and “Fiction and Friction” are two essays from *Shakespearean Negotiations* that Jan R. Veenstra illuminates in her study, “The New Historicism of Stephen Greenblatt: On Poetics of Culture and the Interpretation of Shakespeare.” These two essays attest to Greenblatt's preference for the differentiating forces of cultural dialectics. He concentrates on socially excluded individuals, groups, and occurrences, and when he interprets texts, he moves away from the main storyline and toward the “margin,” or the side plot. When the meaning of a literary work is no longer thought of as an immanent centre but as a relationship with the sociohistorical context, Greenblatt attempts to clarify what these plays are actually about and what their meaning is. He does this through his analyses of *King Lear* and *Twelfth Night*. He employs economic metaphors in an effort to make these connections more concrete. These interactions then develop into patterns of bargaining and trading through which symbolic items and, most significantly, social energy can move. This new concept of meaning has the potential to greatly expand one's field of interpretation, but Greenblatt regrettably does not offer a useful heuristic for identifying the desired patterns of negotiation and trade throughout the entire market.

Dr. Raj (2015) demonstrates in his article “FASHIONING TEXT AND CONTEXT: A STUDY ON NEW HISTORICISM” that the writer and the work of art cannot stand in exclusion compelling any critical activity as historical, social, and biographical context. New Historicism opens new ways of investigating social involving: Marxist, Post-Marxist, Structuralists and Post-Structuralist orientations. Similarly, he comments that literary history emphasizes New Historicism. The Interconnection between the text and critic intends to spot the history of present time in a fictional way. Furthermore, he explains that its clemency towards contextual, historical and cultural inquiry bring it closer to Marxist theory.

As the fiction is purely based on historical facts and also relates the history of different continents in the same place. Every event in the fiction is in the record of living history but no work is identified that discussed the fiction under the historical approach. So the researcher tends to study the novel's main theme, non-violent resistance, under the perspective of New Historicist approach. The study is based on the four basic tenets of

Greenblatt's New Historicist approach for contextualizing the events to the real situation of time for which it is written. As the author showcases Greenblatt's New Historicist practice of reading in the whole text of the fiction.

3. Theoretical Framework

This study applies the four tenets of Greenblatt's New Historicism for evaluating the nature of the text *A God in Every Stone* by Kamila Shamsie. In first tenet of New Historicism, Greenblatt explains that literature is oriented from history which means that literary texts composed of various cultural and social scenarios. The references of cultural and social contexts are the main constituents of the text. Obviously, literary text is the composition of various cultural and social matters of the time in which it is written. In the text the researcher finds numerous cultural and social scenarios of the text. The literary work has history and that history make the roadmap in the literary text. Secondly, he refers literature as another version of history. When the literary text conveys history, so definitely, this text becomes another source of history. As Kamila Shamsie's *A God in Every Stone*, contributes with the history along with the social, cultural and political context of All India. It entails the history of All India's Decolonization. These type of historical texts that contains all the elements of living history in relation with its timeframe may also refer as secondary source of history. The third aspect of New Historicism is that literary works are the outcomes of the ideology of the era in which they have been composed. Every literary work revolves around a specific theme on the basis of ideological background. The writer composes a literary text followed by any culture or ideology. The fourth tenet point is that literature should be studied and practiced in terms of its historicity. The reader or even the author may get knowledge about the past by reading or practicing any literary text. Greenblatt claims that one can attain more broader understanding of literary work "by considering it in historical context while treating history itself as historically contingent on the present in which it is constructed" (Greenblatt 2005). It means that history has a critical role in organizing literary text while literary text covers history in a well-organized and sensible way. Along with the history the reader discovers other discourses of the text too. In this study, the researcher discusses all the above four tenets of Greenblatt's New Historicism in reference to cultural, social and political context of *A God in Every Stone*. This study also intends to study the text with reference to the historical context of the novel in which it is written. The social and political contexts of the fiction are to be viewed through Greenblatt's New Historicist approach. As such, Cultural, social and political aspects of the novel are taken in the context of the era in which it is written.

Dr. Nadine Muller holds New Historicism as author binds literary texts with different discourses and stylistic structures as that they are constituents of a history which is still being composed in a literary text. Muller (2013) states the main principles of the New Historicist approach: it holds the historical and cultural condition of its production, context, and also of its later critical analysis and assessment. New historicist explores the text as representation and constructor of the history. In the same way, New historicists take literature as a history and history as literature. The way author writes literary text in a response to the event in the society. They contextualize literature within a cultural context. Cultural materialism is a particular mode of New Historicist approach. Moreover, New Historicism is interested in the contextualization of literary construction with the ideologies that govern these acts. The focus of New Historicist approach is to evaluate how literature comes up with social, political context or challenges other culture discourses of the time.

Giddens (1986) in “Action, subjectivity and the constitution of Meaning” insinuates to understand the context of a literary text; it must be interpreted in its social, cultural, and political context.

Collette (2012) argues that New Historicism concentrates on how events, and places culture within a society in a literary work. This factor can be seen in the literary work of any age which openly represents its own age and time period. The events of any literary work are portrayed with the context are to be concentrated in the literary work.

The Researcher intends to link Greenblatt’s New Historicist approaches about social, cultural and political contexts in order to interpret the primary text and meet the objectives of this study.

4. Discussions And Analysis

Kamila shamsie’s *A God in Every Stone* is a history-based fiction. All the events in the fiction have their histories in the real world. It blends real occasions with “fictional ones” as well as “historical events structures the fiction”. (Schneidemesser, 2017). The discovery of “the greater part of Asia”, “Caspattyus – the doorway to glory”, British colonial rule on All India, the struggle against the British Raj, the interaction of British and Pashtuns, are the real events to which Shamsie portrays through a fictional way in his fiction. The new Historicists refer the portrayal of real events in fiction as the New Historicist Approach of an author. In 1982, Greenblatt introduces four tenets of New Historicism in the Introduction to *The power of forms and The forms of Power in the English Renaissance* (1982). The first one is that Literature is history-oriented; literary works are composed of various cultural and social scenarios. Secondly, he refers literature

as another version of history and the third tenet is that literary works are the outcomes of the ideology of the era in which they have been composed. The last one suggests that literature should be studied and practiced in terms of historicity. So this discussion is carried out through the lenses of the above four tenets on *A God in Every Stone*.

4.1. History Orientation of Literature and Literature as another Version of History

“History is much more than only a matter of historical studies. It is an essential cultural factor everybody’s life, since human life needs an orientation in the course of time which has to be brought about by remembering the past” (Rüsen, 2012).

History orientation means the inclusion of references from history in a literary work. “The text is not an objectified expression of discourse, any more than a social institution is an objectified expression of the subjectivity of the individuals who produce and reproduce it in the course of their activities”.(Giddens, 1986). Giddens further explains that "text" and "context" have greater an accidental similarity to each other and stresses to understand the context of a literary text as it must be interpreted in its social, cultural and political context. *A God in Every Stone* creates close similarity to the context for which it is written. Shamsie’s fiction covers the history of “civil disobedience (1930)”, pashtun’s non-violent resistant approaches in a fictional move. (Shamsie, 2014). All India Independence which are even written in the history of decolonization of All India. Khudayi Khidmatgar, Inqilab Zindabad, Chaura Chauri, Surposh (Red Shirt Arm), Badala, and many other words quoted in the novel are the local real words used by Pashtuns for different purposes during All India Independence movement. Shamsie has translated the lyrics, from Pashtu to English, of a story teller in Peshawar which is the historical, cultural and traditional practice of storytellers. In Pashtu language, these lyrics are called “Badala”.

Shamsie talks about a traditional poem in her literary work. It demands people's attention; please give careful attention to her story. They see that there are lots of tears with a salty taste, but none with a sweet one. This is the narrative of King Darius, who ruled over there, over all other kings, over everything else, and over here as well. One morning he wakes up, and in the place where his wife should be, there is instead a piece of parchment; Queen Atossa has been converted! Is this a sign from heaven or from hell? The night before, while she was still alive and breathing and lying next to him, this morning she's papyrus, stretching across his bed from head to foot. The audience seems curios, don't they think? Please be patient with narrator, she is going to tell a story. Her ink as warm as blood, her flesh greased. Which evil spirits call this place home? The King moves his lips closer and closer to her flesh as he reads along the length of her. When was the last time Atossa was this smooth?, how pliant was it, and how thin was it? But after he

finishes reading about the King of Kings, he breaks down and cries. From an alcove in the Keep, the Queen watches and nods as events unfold. Of course, it wasn't her at all; you believe such ridiculous things about yourself. She left this parchment for him, for Darius, King of Kings, here in this location. He sobs because of what Scylax has put into words. Scylax, the One Who Can Be Trusted. The King's heart is torn apart by his words as if they were twenty bullets fired from a rifle. How was it possible for the man who wore the circlet to compose such laudatory words? Not because of Darius or the Persians, but because of the slave from Carthage! Where do you put your loyalty, you honorable men of the Peshawar tribe? If they were to write about heroes in today's world, which of their actions would make your pen move? (Shamsie, 2014).

The fictional events in the novel purely narrate the story of real events which were occurred during the Independence movement. Mainly the second part of the novel is purely based on the non-violent resistance of Pashtuns against British Raj. Even the original dates of the events are noted in a fictional way. The incident of "23 April 1930", in which hundreds of non-violent resistants were killed, badly injured and imprisoned (Shamsie, 2014).

Shamsie has oriented the history of the freedom of All India from the British Raj. From the facts of real events, the novel is an attempt of another version of history. As it covers the whole story of the resistance done against the British Raj. By reading *A God in Every Stone*, the reader will get to know the history of All India Independence. During the first Non-Cooperation Movement, eight years ago, there was a clash between the police and Congress volunteers that resulted in the deaths of twenty-six civilians and twenty-one policemen. The policemen were all burned alive in their thana. Of course, every policeman must be thinking about Chauri Chaura. (Shamsie, 2014).

The incident of Chaura chauri in 1922 refers to the deaths and casualties of non-violent resistants. The figuring out of this event in a fictional dialogue refers to the real incident. Civil Disobedience (1930) covers half of the novel while portraying the real situation of N-W-F-P specifically. On "23 April 1930", In the morning the streets of Peshawar turned into battlegrounds and become the safe zone for brutality of the British army. The people of Peshawar including children, women and old age people faced brutal attacks in the local streets and even in their own homes. The whole of Peshawar was in the custody of the British Army. Ghaffar Khan, the founder of Pashtun's non-violent resistance, writes in his book about his imprisonment on the charge of Civil Disobedience: "Of all the prisoners in Dera Ghazi Khan, I was serving the longest sentence, three years; other prisoners were six or nine months or at the most one year's sentences". (Khan 79). The cause behind the imprisonment of prominent leaders in different jails for pressing the wave of resistance in every big city of All India. Khan was the eyewitness to all these tragic

events and noted all in his autobiography. Shamsie also portrays the imprisonment of leader: “the leaders told the police they would present themselves for arrest at the police-thana at Kabuli Gate – and here they all were, on their way, showing the English that you can arrest two men or ten but hundreds more will follow behind and demand liberty” (Shamsie, 2014). Eventually, there is a close connection between the autobiography of an eyewitness Pashtun leader and the fiction of Kamila Shamsie: one is a fictional text while the other is the autobiography of a leader who led the movement against the British.

4.2. Literary works, the outcomes of the ideology of the era of their composing

Greenblatt's perspective about literary works is that they are portrayals of the ideology or cultural and social dynamics in which they are written. It also supports the close connection of the literary texts with the context in which they are composed. This literary text is also written in the perspective of a specific ideology of getting independence through non-violent resistance against the British Raj. The half of the novel captures the early twentieth century's scenario of All India. In the twentieth century, non-violent movements came into practice and succeeded all over the world. These movements were purely established for a specific cause of achieving the rights of oppressed and marginalized masses of the world. Non-violent resistance was also a safe way of bringing a peaceful revolution to a state or region. In All India non-violent campaigns came into practice against the British colonizers. People of All India were fed up with the slavery and brutal acts of colonizers. Apparently, the people were weak and helpless and kept deprived of their own basic rights and property. They could not challenge the brutality of colonizers. All India was wholly and solely colonized by the people of the very small region of the world. But luckily, the leadership of all India struggled at their best to gain independence from the British Raj.

Consequently, the story of the novel represents the loyalty and sacrifices of Peshawaris (Inhabitants of Peshawar) for their ideology of living independent life where they practice their Islamic beliefs without any hesitance or dependency. The era which the novel covers, is the era of colonization, Non-violence resistance, violence, and the period of the end of the British colonization.

Greenblatt's last tenet of New Historicism suggests that literature should be studied and practiced in terms of historicity. (Greenblatt 1982) Historicity is the analyzing of the historical events and historical terms through the historical data of the literary work. While keeping in mind, the availability and the authenticity of historical data must be the describing tool of the transformation of history into literary fiction. The motive of this step is the technique of establishing the connection of literary text to historical resource. To

chase the goal of transforming historical data into historical fiction it enquires to show how the historical events and terms are managed in the fiction. "Time has to be made intelligible by reflecting its experience as a matter of interpretation. By interpretation time gets a sense and acquires a significant feature: it becomes history" (Rüsen). The reflecting of time in the fiction itself referred to the historicity. In *A God in Every Stone*, the reflecting of time with the model historical dates and events reflects its historicity. It also refers to the practice of historicity by Kamila Shamsie. The author has mentioned the exact dates of "Civil Disobedience" time by time, the exact reports of British attacks on resistants, and even the figure of deaths and casualties during resistant movements. Not only the dates were quoted the same but the original names of leaders are mentioned in the novel as Khan Abdul Ghaffar Khan, Haji Sahib Turanzai and Gandhi. Shamsie`s attempt of portraying the history of decolonization of all India expands upon history as a secondary resource to inquire about the role of Pashtuns in the All India Independence movement the British Raj.

5. Conclusion

In Kamila Ahamsie`s *A God in Every Stone*, social, cultural, political, and colonial issues are operative and have been analyzed in this study extending Stephen Greenblatt`s New Historicist approach of linking history and literary text. In *A God in every Stone*, different histories are being discussed in the state of war or in a colonized state. The colonized objects relating with social and political issues as the story revolves around theses, postulated in this study as the source of violence of the British Raj and the non-violent resistance of Pashtuns against the British government.

The study also inculcates how the historical events or facts are overtly addressed in the novel. As the novel goes in parallel with different events in the same text. It portrays the visit of a British woman archeologist for to explore the land of Peshawar and the people of Peshawar. The lady, Vivian Spencer attaches with a Pashtun, Najeeb Gul, with kindness and sincerity while on the other side the British officials are given the instructions to treat everyone like a slave and prisoner. The same case is with Najeeb, he accepts the lady as a teacher, a good friend and a sincere soul while his mother do not let Najeeb to meet the British lady as she feels that the British Army may kill him if they get to know that a colonized man has interactions with the British Lady. This is the historical fact with which the colonized and colonizers treated each other in colonial times.

The researcher tastes the text with the view of Greenblatt`s New Historicist approach by viewing events in *A God in Every Stone* with the real-life historical events during the colonial era in All India. The researcher finds that the fiction has a social context with the time for which it is written. As the novel portrays the social concerns of the people

who are oppressed and how their social life affects by the colonial rule of The British. It seems from the context of the history that they had no right to their social well beings. The text proves its credibility in portraying the real ongoings of the age of 1914-1930. As many historical official documents and many authentic autobiographies witness the historical events that are discussed in *A God in Every Stone*. By quoting the same speeches and exact traditional songs in the novel, Shamsie's fiction claims itself as in relationship with the New Historicist practice. As it also relies on the exact events as such Civil Disobedience in 1930, which has a rich past in the living history. The slogans, "Inqilab zindabad Inqilab zindabad" and "Quit India" are the slogans of the colonized Protestants in response to the violence of the British Army.

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