

**ABER MUKHERJEE'S ANTI COLONIALISM WORLDVIEW
IN *A RISING MAN*: A GENETIC STRUCTURALISM
ANALYSIS**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2026**

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Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra

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2026**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**Abir Mukherjee's Anti Colonialism Worldview in *A Rising Man: A Genetic Structuralism Analysis***" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, i am the only person who is responsible for that.



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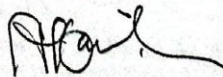
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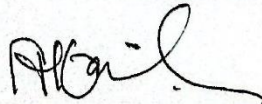
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MOTTO

“If you win, do it like Hamilton 2020”

“If you lose, do it like Hamilton 2021”

DEDICATION

This thesis is entirely dedicated to my beloved mother, Yudha Anita Indriya Bakti. My name has always been her priority in every step, thought, and prayer. No matter how often she scolds me, her love is always there. Of course, a mere words of thanks and all the prayers of kindness I offer in every prostration will never be able to repay her sacrifice. She is undoubtedly the best.

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This thesis could not be done without help from the people around me. Thus, I would like to give my sincere gratitude

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7. To myself for going this far, you are worth.

Eventually, I realize that this thesis is far from perfect; thus, it could be found analysis holes, errors, and grammatical errors. Therefore, I appreciate any critics and suggestions from the reader, with the result that this thesis becomes better. Furthermore, I hope this thesis could assist anyone who needs information that is related to *A Rising Man*, Abir Mukherjee, or Genetic Structuralism.

Malang, 8th June, 2026



A handwritten signature in black ink, appearing to read 'Avat' with a stylized flourish at the end. The signature is written on a light blue grid background.

Muhammad Avatarsyach Jatmiko

ABSTRACT

Jatmiko, Muhammad Avatarsyach (2026) Abir Mukherjee's Anti Colonialism Worldview in *A Rising Man*: A Genetic Structuralism Analysis. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Syamsuddin, M. Hum

Keywords: *Genetic Structuralism, Human fact, British Raj, Worldview*

The purpose of this study is to examine Abir Mukherjee's worldview in the novel *A Rising Man*. This research is a literary criticism using the theory of genetic structuralism initiated by Lucien Goldmann (1964) to find out the author's worldview. The data were taken from words, phrases, sentences, and paragraphs in the novel *A Rising Man* and other books about India social condition and historical background during Raj era. This study found that Abir Mukherjee's worldview describes the feeling experienced by Indians during Raj era that critique toward romanticized positive images of British colonial rule and negative images tend to forgotten or justified. As an author, Abir Mukherjee represent Indians today who have to frequently deal with sentiment where during the British Raj were led to acknowledge that some of the bad things the British did were justified for the good of Indians themselves. In summary, this research shows that *A Rising Man* describe the dynamics of life during the Raj era in India and how that era affected the lives of both British and Indian people Mukherjee wants to convey toward readers that pursuing change for the better must be accompanied by well-organized planning. Mukherjee also wants to convey that examine an era must be based on reality. It's not permissible to add or subtract based on one's own desire. Future Researchers are suggested to examine other parts of genetic structuralism in more detail.

ABSTRAK

Jatmiko, Muhammad Avatarsyach (2026) Aber Mukherjee's Anti Colonialism Worldview in *A Rising Man*: A Genetic Structuralism Analysis. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Syamsuddin, M. Hum

Kata Kunci: *Strukturalisme Genetik, Fakta Manusia, British Raj, Pandangan Dunia*

Tujuan penelitian ini adalah untuk mengkaji pandangan dunia Abir Mukherjee dalam novel *A Rising Man*. Penelitian ini merupakan kajian kritik sastra yang menggunakan teori strukturalisme genetik yang digagas oleh Lucien Goldmann (1964) untuk mengungkap pandangan dunia penulis. Data penelitian diperoleh dari kata, frasa, kalimat, dan paragraf dalam novel *A Rising Man* serta berbagai sumber lain mengenai kondisi sosial dan latar belakang sejarah India pada masa pemerintahan Inggris (era Raj). Penelitian ini menemukan bahwa pandangan dunia Abir Mukherjee mencerminkan perasaan masyarakat India pada masa era Raj, yang mengkritik citra positif yang diromantisasi mengenai pemerintahan kolonial Inggris, sementara sisi-sisi negatifnya cenderung dilupakan atau justru dibenarkan. Sebagai seorang penulis, Abir Mukherjee merepresentasikan masyarakat India masa kini yang kerap menghadapi sentimen warisan era Raj—di mana mereka sebelumnya diarahkan untuk mengakui bahwa tindakan buruk Inggris dianggap dapat dibenarkan demi kebaikan rakyat India itu sendiri. Secara keseluruhan, penelitian ini menunjukkan bahwa *A Rising Man* menggambarkan dinamika kehidupan di India pada era Raj serta dampaknya terhadap kehidupan masyarakat Inggris maupun India. Mukherjee ingin menyampaikan kepada pembaca bahwa upaya mewujudkan perubahan ke arah yang lebih baik harus dibarengi dengan perencanaan yang matang. Ia juga ingin menekankan bahwa kajian mengenai suatu era sejarah harus didasarkan pada realitas, tanpa penambahan atau pengurangan fakta demi kepentingan pribadi. Peneliti selanjutnya disarankan untuk mengkaji aspek-aspek lain dari teori strukturalisme genetik secara lebih mendalam.

مستخلص البحث

جاتميكو ، محمد أفاتارسياتش (2026) وجهة نظر أبر موخيرجي العالمية لمكافحة الاستعمار في رجل صاعد: تحليل البنيوية الجينية. أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام نيجيري مولانا مالك إبراهيم مالانج. المستشار: شمس الدين، م.هوم

الكلمات المفتاحية: البنيوية الجينية، الحقيقة الإنسانية، الراج البريطاني، النظرة العالمية

هذا هو السبب وراء نجاح عالم عبير موخيرجي في رواية الرجل الصاعد. هذا المؤلف الناقد هو نقد فلسفي يبني النظرية الجينية التي اكتشفها لوسيان جولدمان (1964) لتسوية مشاكل العالم. تم تطوير البيانات بشكل مزدوج من الكلمات والعبارات والكلمات والفقرات في رواية "الرجل الصاعد" التي تحتوي على معلومات اجتماعية وثقافية اجتماعية واقتصادية في الهند في عصر راج. ساهم هذا المهاجر في عالم العالم أثير موخيرجي في استكشاف الهند في عصر ماسا راج، وهو ما أدى إلى ظهور آراء إيجابية عديدة أدت إلى نشوء الهيمنة الاستعمارية الإنجليزية، مع استمرار بقاء السيسى سلبياً أو مجرد تغيير. في هذه الأثناء، تمثل عبير موخيرجي مسيرة الهند التي تتجسد في المشاعر المحاربة لعصر راج - وقد أرادت من قبل أن تتوصل إلى أفضل طريقة لإنجريس ديبانجاب من ديبيناركان راكيات الهند في ذلك الوقت. بعد ذلك، أصبح هذا الرجل الصاعد رجلاً صاعداً يبني ديناميات الهند في عصر راج الذي سيمنع فيه من خوض تجربة إنغريس في الهند. موخيرجي إنجين مينيامبايكان كيبادا بيمباكا باهوا أوبايا ميوجودكان بيروهان كي آرا يانغ لبييه بيك هاروس ديبارينجي مع بيرينكانان يانغ ماتانغ. لقد تمكنت من تحقيق هذا الهدف في هذا الوقت الذي قضت فيه وقتاً طويلاً في الواقع، سواء كان ذلك ممكناً أو معرفة حقيقة الأمر. تم تطوير التحسين الذاتي لإضفاء طابع شخصي على النظريات البنيوية الجينية التي ستساعد في تحقيق المزيد من النجاح.

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CHAPTER I

INTRODUCTION

This chapter gives a summary of this study. This chapter is composed of sub chapters that describe background of the study, problem of the study, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

The author is “an ideological product,” a discursive construction, a characteristic of the mode of existence, circulation, and functioning of certain discourses within a society. Berensmyer (2019) asserted in his book *The Cambridge Handbook of Literary Authorship*, that author always expect to be the central agent in the production of the literary work. Narratorial subject was generally associated with the voice of the actual author, which was made accessible to the reader through the literary work (p.270).

Conceptualizations of authorship are central to the embeddedness of a literary work in a social, historical, cultural and political context. Authors are more than merely providers of one more (biographical) context for a poem, play, or novel. They serve as crucial anchor points for textual meaning. Involved as they necessarily are in the social and economic contexts of literary publishing, authors can cater to the “dictates” of the market or set out to subvert these dictates (Berensmyer, 2019, p. 305).

One of the authors who is quite underrated and it is interesting to know his worldview is Abir Mukherjee. Mukherjee was a crime fiction author whose works focused on the turbulent history of India in the British Raj who is a bestselling, award-winning. He was born in 1974, raised in Scotland by Indian immigrant parents. Mukherjee has created some of famous works, namely *A Necessary Evil*, *Death in the East*, *Smoke and Ashes*, and *The Shadows of Men*. In addition, Mukherjee is the author of the highly regarded books *A Rising Man* winning the CWA Endeavour Dagger for best historical crime novel in 2017. Abir now lives with his wife and kids in Surrey, England (Mukherjee, 2016, p. 1).

One of Abir Mukherjee's works that is quite intrigue to study is his work entitled *A Rising Man* that was first published in 2016 by Vintage in UK. A well draw about historical reference back at the Raj Era. The recently arrived Scotland Yard detective Sam Wyndham finds himself dealing with the homicide of a British official with every side represented and conflicting with each other. This historic moment serves as interesting complication in Wyndham's direct investigation. Prior of calamity during World War 1, become one of the tensest between both the British and Indian sides fighting over independence (Lindasbookbag, 2019, p.1).

When he was 30 years old, Wyndham was actually living happily with his wife and relatives in England. However, the Great War in 1914 came and took all that happiness away. Since then, emptiness has always accompanied him. Learning of Wyndham's situation, his former superior on the battlefield offered him a new job as a high-ranking police officer in India. Believing this offer to start a new life, Wyndham went to India and was immediately greeted with a major case that was

throwing the situation in India into chaos. With the help of his new assistant, Surendranath Banerjee. They were both pressed for time to solve the case. This novel was picked for this study due to its complex and intriguing storyline that depicts the author's worldview.

The novel *A Rising Man* by Aber Mukherjee is very interesting to study using Lucien Goldmann's theory of genetic structuralism because this theory helps to know the author's worldview. Goldmann (1964) state in his book *Towards a Sociology of the Novel*, that genetic structuralism begins with the concept that all human conduct is an effort to provide a meaningful response to specific events, and it tends to build a harmony among the subject of action and the object on which it is based, the environment. Genetic structuralism is indeed show how strong the relation between society and art (p. 156).

The characteristic of genetic structuralism is understanding literary works based on their relationship to the author the worldview of their social group, as well as socio-historical conditions that underlie the creation of literary work. Goldmann (1980) in his book *Essays on Method in the Sociology of Literature*, believes that the literary work, as a framework, must be tied to a historical subject, rather than to an outside historical domain (p.11). Goldmann expects that this method will accurately capture a text's sociality and communicability. There are several concepts that need to be further understood in genetic structuralism. Wiyatmi (2013) mention in her book *Sosiologi Sastra: Teori dan Kajian Terhadap Sastra Indonesia* establish some categories that connect with each other such as: author as transindividual, vision du monde or worldview, human fact, Structure of literary

work, dialectic, understanding and explanation (p.125).

Many previous studies have examined literary works using the genetic structuralism theory proposed by Lucien Goldmann. Larasati (2022) examine how characters manipulate power dynamics through authority, communication, and gender relations. Jaelani (2023) examined how the American labor characters in the novel are depicted, and to see how these characters reflect the social conditions at the time this work was created. Reswara (2025) examines the Indonesia's socio-political in Sigmund's album *Crimson Eyes*. Annas (2022) examined how the structure of *A Christmas Carol* relates to the Evangelical movement in Victorian England. Nisa & Halim (2026) examines representation of contemporary cinema that dares to raise the issues of family, divorce, and mental health in the context of Saudi Arabian society. Tsaniah & Daulay (2025) examines how class inequality is symbolically depicted through the characters' behavior and how shifting material conditions affect ideological transformation.

Previous studies have also examined the theory of genetic structuralism in the concept of the author's worldview. Ansori (2024) examines the author's worldview of women's lives contained in the structure of the novel. Rosida (2025) examines Julie Buxbaum's worldview describes how the lives of the victims of the 9/11 tragedy and how they rose from the tragedy. Yaskur & Asrina (2026) examines the worldview of the Palestinian diaspora in Lebanon. Julianti, Juanda, & Saguni (2025) examines the author's worldview highlights social issues that form a complex unity of politics, economics, and culture in the novel *Koplak* by Oka Rusmini.

Complemented through employing Lucien Goldmann's theory of genetic structuralism. Previous studies have also examined the novel *A Rising Man*. Vijay & Tripathi (2021) examines how the novel deals with questions of justice and racial politics, and further encompasses a brief inquiry into it can be positioned as an anti-colonial text which advocates a move towards decolonization. In this research, they used the novel *A Rising Man* as one of the objects he studied.

Based on previous studies, the researcher found novelty in terms of the object and theory used. The researcher plans to fill it with an alternative perspective on the novel *A Rising Man* by Abir Mukherjee. This study varies from previous studies in the way it uses the object of analysis and the theory it uses. The researcher's purpose of this research is to analyze the novel *A Rising Man* lines using the genetic structuralism theory proposed by Lucien Goldmann.

This research address Abir Mukherjee's worldview in the novel *A Rising Man*. Thus, what is presented in it is not only to the ideas of the author. It also came from contribution from several entities and group that support it, this has to be looked into. By analyzing Abir Mukherjee worldview, we can learn about the author's message or thoughts inside the novel. This research uses the novel *A Rising Man* by Abir Mukherjee because it contains historical features. In order to analyze the author's worldview, this study will employ the theory of genetic structuralism and the structure of the novel that backs up it.

B. Problems of the Study

The researcher generated problem of the study that pointed out the research topic through what was previously stated in background of the study:

1. How do intrinsic elements contribute to worldview of Abir Mukherjee's anti colonialism in *A Rising Man*?
2. How is Mukherjee's anti colonialism worldview related to India social phenomenon represented in *A Rising Man*?

C. Significance of the Study

It is expected that this research will develop literary theory. This research aims to apply Lucien Goldmann's genetic structuralism theory to analyze Abir Mukherjee's novel *A Rising Man*. On a practical level, the purpose of this research is to educate audiences regarding genetic structuralism and how to apply it. This research intends to supply references for subsequent studies on genetic structuralism theory, specifically analyzing the author's worldview in the novel.

D. Scope and Limitation

The scope of this research is to analyze Mukherjee's novel with genetic structuralism theory. Limitations of this research contain the literary elements contribute to the worldview of Abir Mukherjee's *A Rising Man* and explaining the relation with socio-cultural context, particularly as a representation of anticolonial sentiment during Raj era.

E. Definition of Key Terms

Genetic Structuralism: Analyze relation between author and the worldview from his social group, as well as conditions of socio-historical background at the time when literary work created (Wiyatmi, 2013, p. 125).

Human Facts: Human facts are the result of human behavior and can be precisely defined (Goldmann, 1980, p. 40).

Worldview: Worldview is a product of interaction between collective subject and the situation around them (Muniroch, 2007, p.90).

British Raj: Government of India Act that British Parliament to transferred all the function and authority from East India Company to the British Crown itself (Clayton, 2020, p. 36).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter examined literature theory as it relates to study. The purpose of this chapter is to serve as the foundation for the analysis process in the following chapter. The sub chapters discussed in this chapter are sociology of literature, genetic structuralism, British Raj, and biography of Abir Mukherjee.

A. Sociology of Literature

Sociology is derived from two fundamental words: "*socius*," a Latin term that means partner, interaction, or society. The word "*Logos*" is a Greek word that means research or speech. Giddens and Sutton (2021) in their book *Sociology 9th edition*, explain that the term was first coined by Auguste Conte, a French philosopher in the early 19th century. It said Conte aimed to establish a scientific discipline dedicated to understanding and analyzing social structures and dynamics (p. 62). Whereas, Bottomore (1962) in book *Sociology A Guide To Problems And Literature*, defines sociology as a synthesis of positive science, it has the potential to study social implications and social movements and revolutions (p. 24). From both explanations above, it can be combined that sociology, means the study of society or the study of social relationship and human association.

As Wellek and Warren (1956) in their book *Theory of Literature* argues that literature is a social institution, using as it is medium language, a social creation.

Such traditional literary elements such as symbolism and meter are inherently social in their very nature. They're practices and values that could only have originated within society. Moreover, literature reflects life, which is largely a social fact (p. 94). Therefore, one researcher says that sociology and literature both share a common object or study, which is individuals in community, along with comprehending the connection that exists between human beings and the processes that develop from these interactions in civilization (Damono, 1977, p. 7).

Both sociology and literature specialize in dealing with people's social environment, his adjustment to it, and his ambition to alter it. Laurensen and Swingewood (1972) in their book *The Sociology of Literature* states that at the most basic level, sociology and literature share a similar conspectus. Sociology is essentially the scientific study to seeks answer how society is possible and why it persists. As literature too is preeminently concerned with a man's social world, his adaptation to it, and his desire to change it (p.11-12).

Furthermore, Taine (1871) in his book *History of English Literature* create a kind understanding of the fundamental issues confronting any literary sociology. Taine regards a literary work not as the expression of personality or explain by romanticist. But, the collective expression of society. Taine create a systematic formula made an effort to understand literature in a meticulously academic manner by applying his renowned formula of '*Race, milieu, and moment*'. Taine identifies '*race*' in terms of innate and inherited traits, arguing that these traits evolve through the land, food, and major events in civilization. The term '*Millieu*' refers to the entirety of one's surroundings, including the natural surroundings, social

circumstances, and environmental conditions. The following element, '*Moment*', is referred to terms of both spirit and time (Wellek, 1956, p. 105).

B. Genetic Structuralism

Genetic Structuralism is a theory about the basis of literary works. The theory was proposed by the French critic, Lucien Goldmann. In theory, genetic structuralism believe that a literary work is not come out from creative mind of author. Nevertheless, it stems from the writer's community group's perspective and the social circumstances that allow the work to be produced. Based on Goldmann (1980) in his book *Essay on Method in the Sociology of Literature* explain that no matter how great the creative imagination of an individual may be, given the limits of his life and his experiences, he could at best only partially elaborate such an aggregation of categories (p.60).

Related to the matter of theory, genetic structuralism has more paid the attention of some aspect in effort to understanding literary work. According to Wiyatmi (2013) in her book *Sosiologi Sastra: Teori dan Kajian Terhadap Sastra Indonesia*, genetic structuralism is the relation between writer plus worldview from his social community, in parallel conditions of socio-historical background at the time when literary work created. These aspects above can be developed more again into several important part in order to dig more deep understanding the theory was used. A number of these components are a) author as transindividual, b) *vision du monde* or world of view, c) human fact, d) Structure of literary work, e) dialectic, f) understanding and explanation (p. 124-125).

Genetic structuralism also provides a more concrete comprehension through the behavior of the three fundamental characteristics of human action. It consists of: a) the tendency toward adapting to the realities of the environment, b) the tendency toward overall consistency and toward creating structural forms, c) and tendency to change and develop the structures of thought, behavior, and feeling that have been before (Muniroch, 2007, p. 87-88). Goldmann inside his work wrote down specifically that genetic structuralism sets out from the hypothesis that all human behavior has become an endeavor to provide a significant reaction to a specific circumstance along with aims to generate an equilibrium between the subject of action and the object on which it depends, the surroundings (Goldmann, 1964, p. 156)

Genetic structuralism is indeed show how strong the relation between society and art (literature). Goldmann (1980) in his book *Essay on Method in the Sociology of Literature*, seeing the literary work's design has to remain tied to a historical theme, not to something outside the historical domain (p. 11). Goldmann expects that this method will accurately reflect social life and interaction of a text. Several ideas emerge that become indicator of genetic structuralism in this study. Namely, collective subject and worldview.

1. Collective Subject

Collective subject is a way to start seeing a man only one component of the larger social community to which he relates to. Genetic structuralism has seen the matter of author's aspect quite different meaning rather than other theories. Lucien Goldmann in his book emphasize that the structuring of the Individual, one should

recall is explainable only with reference to his socialization, to the collective categories making up his becoming (Goldmann, 1980, p. 19). Moreover, Goldmann (1964), said it can enable us to understand a particular work is not that of the author himself (*individual*), but that of a whole social group (*transindividual*).

The author does not only work on his novel through his own ideas. As matter fact, he adapted some ideas from his social group. This group of people can work as the idea's owner, or they can also work as an error checker of something that may not being accordance with their ideas. Strengthened by Muniroch (2007) in her article *Understanding Genetic Structuralism from it's Basic Concept* Collective subject is the subject who surpasses the individuals, who acts due to the collective aspiration (p.89). Together with historical context where history itself also has several different plot branches, due to the factor of from where the reinforcement of argument come from. The process where a social group of the author then has a several ideas and used by author self as an engine of his solid literary work.

2. Worldview

Worldview is the result of interaction an individual with his environment or the social group. Goldmann (1980) in his book *Essay on Method in the Sociology of Literature* asserts that no matter how great the creative imagination of an individual may be, given the limits of his life and his experiences. He could at best only partially elaborate such an aggregation of categories (p. 60). Literary work is critical in so far as it displays the author's creativity and originality in his relation to society. This level concerns the relationship between the text's unity and its richness. It also determining importance of the signified over the signifier and of significant global

structures over partial ones (Goldmann, 1980, p. 24).

The nature of causalities principle can be seen through the literary work created by an individual who directly get in touch with author's social group. Without an intervention from the creative individuals, it is hardly to a certain social group to realize their own aspiration. Same to the individuals that will never be able to complete their works if they not able to find the basic element and their relation in collective consciousness (Muniroch, 2007, p. 90).

To complete this model, Goldmann also polish out the relation above with referred as homology. Homology emerged to make the art and society are well connected. The point is the interdependence of these two different levels is structural. Thus, it makes no difference if a literary work's substance is closely linked to actual events unrelated to it. Rather, it is an issue of connecting the common awareness of a class of people into the fictional framework of a literary work (Goldmann, 1980, p.29). Apart from that, the study of literary works can't be separated from the totality of the social life and it's social-historical relation (Muniroch, 2007, p. 90). It suggests that the work become homologous to the society because it's plot and character structures mirror the socioeconomic reality of the group.

C. British Raj

The emergence of the British Raj began with the existence of the East India Company or EIC start from several decades earlier. Clayton (2020) in his book *The British Raj A Captivating Guide to the British in India, Starting From the Indian Rebellion of 1857 to Indian Independence Act of 1947* stated it was during the rule

of Mughal Emperor Jahangir in 1605-1627 that the company first came to Bengal for trade (p.10). EIC was essentially a British joint-stock company aimed at trading in the areas around the Indian Ocean. Act as of the largest companies in the world at that time. EIC was making money from trade spices, rice growing, buying and selling cotton, silk, and salt. Until the 1680s, the company's maximum progress was establishing trading bases in several coastal cities in India (Wilson, 2016, p.33).

The flag became even brighter in the 1750s when a great wave of geo political change in the Indian sub-continent. The old Mughal empire was in slow decline. It's rotten cause a various Nawabs create a smaller independent state. Wilson (2016) in his book *The Chaos of Empire the British Raj and the Conquest of India* mention that a century after Bengal was conquered, there was also the prospect of rebellion from lords closer to home (p. 32). These independent states then fought among themselves and the EIC joined in as a proxy to expel other European powers who also sided with opposing kingdom. Battle of Plassey in 1757 where the EIC sided with the Nawab against other Nawab, who was supported by France and Netherlands. With this defeat, France and Netherlands were expelled from Indian trade, leaving England as the sole European power in India (Clayton, 2016, p. 16).

With no economic competition from their fellow European power. The EIC could fully focus on profitable trade. In 1796, the EIC's Governor-General began the reorganization and modernization of India (Clayton, 2020, p.13). East India Company has modernized several aspects of Indian life. However, it cannot be denied that the primary goal of this improvement is purely exploitation. The British

insisted on planting goods for export instead food. Many fields were converted from food production to jute, cotton, sugarcane, coffee, tea, and opium. This conversion of food growing fields into the production of raw materials, together with the Indian subcontinent's unpredictable climate, resulted in great famines (Clayton, 2020, p. 44).

The Company's disrespect of his sepoy's culture, region, and dignity only makes things worse. Although the company officially recognized and respected Hinduism and Islam in India, its member were very disrespectful of the social constructs, castes, and ethnic groups that belonged to them (Clayton, 2020, p.23). The chaos of 1857 and a wide spread corruption from many officials then put a final nail on the Company's coffin.

On August 2nd 1858, the British Parliament passed the Government of India Act transferred all the function and authority from the Company to the British Crown (Clayton, 2020, p. 36). For the next 85 years, the government itself ruled until India gained its independence in 1947. This period is widely known as the British Raj. In both Sanskrit and Hindustani, "Raj" means government or rule (Clayton, 2020, p. 38). Even though Queen Victoria proclaimed herself the Empress of India in 1876, she had no direct influence on the Indian subcontinent. In 1858, the government appointed a viceroy who became one of the direct representatives of the British Crown in India. The viceroy became the highest official governing India. The decision made by secretary were executed by the provincial viceroys whose cabinets were in India (Clayton, 2020, p. 39). The viceroy was tasked with

overseeing administration, policy, and maintaining imperial authority.

Viceroy himself appointed couple of senior officials assigned to major provinces as Lieutenant Governors. As a Viceroy's subordinate, the Lieutenant Governor's work encompasses more local areas. Historically, the Lieutenant Governor's job has been more challenging than that of the Viceroy. This is because the Lieutenant Governor handles many major problems, from policy implementation to quick responses to famines, floods, and daily unrest. The creation of separate departments for each of the counselors resulted in faster solutions to the pressing matter of state (Clayton, 2020, p.40).

To prevent a repeat of the shameful Great Indian Rebellion of 1857, the British government adopted a different approach to power than the EIC. They used their capacity to shape the physical environment of the subcontinent (Wilson, 2016, p. 260). The British built various structures to demonstrate how powerful and advanced their civilization was compared to the natives. This contrasted with the EIC's purely violent approach. The British went all out in building various public infrastructures such as irrigation canals, dams, telegraph lines, roads, and eventually, railways (Wilson, 2016, p. 261). This was to demonstrate the strength of the Raj, capable of constructing many things from stone and iron that the Indians could not.

No matter how much the British intend to show off their power was better than the violent period of the EIC. The Crown basically was just an extension of East India Company. Same goal, same result, and only different approach. The goal is to exploit all the Indian resources for their own gain. The result that it causes many

Indians who doesn't feel the benefits to suffer. For the next 85 years, the government itself ruled until India gained its independence in 1947 (Clayton, 2020, p. 38).

D. Aber Mukherjee's Biography

Abir Mukherjee was born on January, 1974. He is a Scottish-Bengali writer who write *A Rising Man*. When at the age 5-6, Mukherjee starting to realized that he didn't fit in with his community. At that age, it's difficult to understand why that happen. However, he can feel it straight away. Mukherjee realizes later on that thing the experience is not quite same as what those around him experience. His parents came to the UK from India in the sixties. So, Mukherjee was born and raised in a country which didn't view him as entirely legitimate (NCW, 2021, para 3).

Mukherjee also grew up in a house hold with the mantra that in this land, with his skin color, he had to be twice as qualified as a white person to get half as far. Mukherjee's mother constantly warning through his ears that they were here only at the forbearance of the majority, and that one day, despite whatever the British passport might say, they could be ordered to up and leave (NCW, 2021, para 5).

Strong Identity is very important according to Mukherjee who had a mix race. His parents came to Great Britain as an immigrant from India. However, Mukherjee grew up in the West Scotland and starting to consider himself Scottish. Mukherjee started writing because he wanted to explore that shared history between Britain and India. It forms such an important part of not just his identity, but has

made such great impact on the country he lives in and the values he shares. What Mukherjee found at his first research both bonds that transcended mere trading relationship or those of the governing and the governed. The Scotts and the Bengali have a deep impact on each other's culture and he feel more grateful to be able to call himself both (The Herald, 2017, para 5).

Mukherjee believes that the British Raj period contributed greatly to modern Britain and modern India. Although both sides often try to forget and hide some of its negative aspects, some of its positive aspects are often romanticized and exaggerated. Mukherjee's life is shaped by the fusion of both cultures. Mukherjee wanted to look at it from the perspective of an outsider who's new to it all. The effect of the British Raj on both the rulers and the ruled is what most interests him (historiamag, 2017, para 6).

E. Literary Elements

Having a thorough understanding of the literary elements in a novel is crucial. This makes it easier to deeply understand the ins and outs of the work being studied. Fiction requires a creative effort that draws on consciousness and accountability when it comes to of creation as an art form. Prose as a creative work of a writer to make readers amazed to be immersed in literary events because of the power sublimation, association, to interpretation made by the readers of various realities that exist in everyday life (Sugiarti & Andalas, 2022, p. 31). The literary elements referred to include plot, character, setting, point of view, and etc.

1. Plot

The plot is a way to reveal sequence events inside a novel to a reader. According to Kennedy & Gioia (1995) in their book *LITERATURE An Introduction to Fiction, Poetry, and Drama*, plot will mean the artistic arrangement of those events. Different arrangements of the same material are possible. A writer might decide to tell of the events in chronological order, beginning with the earliest; or he might open his story with the last event, then tell what led up to it (p. 10). In the construction pattern of a story structure, the plot is driven by the casual relationship that occurs in a story. Therefore, the plot is the backbone of a story.

2. Character

Characters are the person represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities. Character can be individuals who have traits that are known to the reader or have traits like those possessed by the reader characters are divided into two types, namely the presentation of character traits and the creation characters images by the author. In this case, characters can consist of flat characters and round characters. This type of character is usually very simple and does not show much personal development. While round characters are characters who have complex temperaments and motivation. This type of character usually has special qualities and is able to give surprise to the reader. (Abrams & Harpham, 2011, p. 46).

3. Setting

The setting serves as beyond an ordinary background for story. It gives historical and cultural background, which improves comprehension of the character. Stanton (2012) in his book *Teori Fiksi*, say that setting refers to the circumstances that supports a scene in a story. Setting can also be a specific time (day, month, and year), the weather, or a historical period (p.35). The setting itself is divided into two, namely the physical setting and the social setting. The physical setting refers to various physical forms that become the setting of an event. Forms of physical setting such as restaurant, supermarket, high ways, house, and so on. The social setting is a depiction of various social and cultural situations that exist in a story. These socio-cultural situations are related to the social life of the community being told. Such as habits, customs, belief, out looks on life, and so on.

4. Theme

The theme could be discovered using the condition that is frequently described in the novel. Widayati (2020), in her book *Buku Ajar Kajian Prosa Fiksi* say that theme is the meaning the soul of the story, the idea of the story that is conveyed, either implicitly or explicitly. Through the theme, the author conveys things related to life and living problems (p. 15). Themes are features of the story that are consistent with 'meaning' in human existence, which is what leaves a situation unforgettable. Many stories explain and evaluate incidents or feelings encountered by mankind, such as affection, despair, dread, wisdom, optimism, and human deception of himself., disillusionment, or even old age. Some stories aiming to judge the actions of the characters in them by assigning them 'good or bad'

attributes (Stanton, 2012, p. 37).

5. Title

Stanton (2012), mention in his book *An Introduction to Fiction, Poetry, and Drama* that the title is an indication of the meaning of the story in question. The title also always relevant to the work it is responsible for so that the two form a single unit (p. 51). It also indicates the main character, suggest the subject, and the theme throughout the story.

6. Point of view

Point of view is the way a story is told. Point of view is essentially a strategy, technique, strategy which the author deliberately chooses to convey his idea in the story (Widayati, 2020, p. 64). The success of a story is determined by the story teller's ability to build his point of view and understand it to the reader (Sugiarti & Andalas, 2022, p. 51). Besides, the narrator's connection to the work's universe is represented by their point of view (Griffith, 2011, p. 45). The phrase is an analogy for the narrator's point of view in the tale. List of type point of view can be mentions such as:

a. Third person omniscient point of view

The narrative unfolds from "his" point of view. Nonetheless, the writer can reveal everything about the character "he". The storyteller understands every detail and is omniscient. The narrator understands a lot regarding the characters and their decisions and behavior, particularly what motivates them. The narrator is allowed to propel and tell anything inside the story's time and place, transitioning through

one "he" figure to another. The storyteller reveals or conceals the characters' phrases and behaviors. Even the characters' thoughts, feelings, beliefs, and motivations are as real as their words and deeds.

b. Third person limited point of view

In this point of view, the author tells what he sees, hears, encounters, thinks, and feels about the characters in the novel. The distinction is between being confined to a single character or being restricted to a small number. The story's qualities may include a large number of "he" characters. However, they won't have the same chance to display their figurines as the first lead character. As a result, from this perspective, just one character has been chosen to be exposed. This character represents the focus point, reflector, or center of mind.

c. The first-person point of view

When telling a story in the first person, rely on "I". The storyteller is an individual who takes an active role in the story. The storyteller is the figure who informs the reader about incidents and acts, what he knows, sees, hears, experiences, and feels, plus his stance dealing with other characters. The reader obtains what is stated by the "I". As a result, the reader has a limited ability to feel and perceive what the "I" sees and experiences. The "I" certainly has a name because it tells own experiences. The first-person perspective itself can be divided into two groups based on the role and position of the "I" in the story. The "I" may occupy the main role and become the main protagonist. Perhaps, the "I" only occupies a supporting role, becoming a supporting protagonist or acting as a

witness.

d. Mixed point of view

The use of mixed point of view in a story might include the use of third person perspective with “he” as the omniscient narrator and “he” as the observer. Subsequently, put on first-person perspective with the "I" to be the main character and the secondary "I" to be a witness. It is possible to use both first and third person perspectives at the same time.

7. Tone and Style

Tone is a component of point of view that is heavily influenced by the narrator. Tone expresses the narrator's prevailing viewpoint on the subject. Whether the subject is a location, moment, character, or thought. The narrator's attitude is conveyed by the use of storytelling elements, such as word selection. Sometimes the narrator expresses their feelings directly regarding a subject. More often, the narrator's attitude is expressed indirectly (Griffith, 2011, p. 46).

Style is an author's speech identity, as distinct as his or her physical appearance or voice, revealing their originality. Authors' styles transmit their distinctive manner of viewing the world. As far as the main concern is the tone is related deeply into the style (Diyanni, 1990, p. 62). Tone is that qualify, primarily a qualify of style that reveals the author's viewpoint regarding his subject and readership.

8. Symbolism

Symbolism is a method used by an author to convey a meaning to their readers. Symbolism is closely related to the author's culture. By understanding an author's cultural codes, readers can better understand the forms of symbolism used by the author. Such an object like symbol in literature is a thing that suggests more than it is literal meaning (Sugiarti & Andalas, 2022, p. 54). Symbols in literary works is not a vague concept such as love or truth. Apparent objects or phrased descriptions are greater chances to evoke our imagination. The writer typically emphasizes the symbol. It could be addressed repeatedly over the story, and it might even provide the tale along with a title (Kennedy & Gioia, 1995, p. 236).

9. Irony

Irony is instead of just an aspect of fiction; it is a ubiquitous attribute. It can emerge in fiction in a few different forms: via the writing's language, in an event, or in the point of view. No matter what shape it takes, irony continuously entails a distinction among one item and another. The opposition could be involving what is said and what is meant, or between what occurs and what is anticipated to occur. Irony can be classified in two categories; those are verbal irony and irony of situation. In verbal irony, we say opposite of what we mean. Meanwhile, irony of situation also refers to an occasion when an Individuals anticipate something specific to happen, only to learn that something entirely different occurs (Diyanni, 1990, p. 74).

CHAPTER III

RESEARCH METHOD

This section describes the methodology that used in this study. The research design, data sources, data collection, and data analysis are the sub-chapters that make up this segment.

A. Research Design

This study employed literary criticism research as it's research method. Abrams & Harpham (2011) in book *A Glossary of Literary Terms* explain that literary criticism is the overall term of studies concerned with defining, classifying, analyzing, interpreting, and evaluating works of literature (p. 67). This study also in effort to analyzing novel *A Rising Man* that considered into a literary text. In this study, researchers complemented a sociological approach with Lucien Goldmann's Genetic Structuralism theory. This study concentrates to find Abir Mukherjee's worldview presented in the novel *A Rising Man* (2016).

B. Data Source

The data are divided into two, those two are primary data and secondary data. The primary data is a novel entitled *A Rising Man* by Abir Mukherjee. Published by Harvill Secker London in 2016 with a total 315 pages and 35 chapters. The data represented in the form of words, phrases, sentences, or paragraphs. Therefore, the secondary data are taken from several books about India's social

condition and historical background during Raj era. For example, a book entitled *Police Power And Colonial Rule Madras 1859-1947* by David Arnold. Published by Oxford University Press in 1986 with a total 300 pages. *The Chaos of Empire The British Raj and The Conquest of India* by Jon Wilson. Published by PublicAffairs, 250 West 57th Street, 15th Floor, New York, NY 10107 in 2016 with a total 542 pages. *The British Raj A Captivating Guide to the British in India, Starting from the Indian Rebellion of 1857 to the Indian Independence Act of 1947* by Matt Clayton. Published by Captivating History in 2020 with a total 100 pages.

C. Data Collection

The researcher uses step by step approaches to gather the data. The first step is to read the novel to comprehend what major topic being presented. Then, read over the novel to achieve a better comprehension of the central theme. The second step is to annotate the data by underlining the information that highlights the author worldview. The last step is to record the results of the data annotation and organize the data that has been found previously.

D. Data Analysis

The obtained data is then examined using the following processes. For the first, the researcher applies genetic structuralism theory to analyze the plot and character inside each line that contained inside the literary work that can reflect author's worldview. Then, the researcher reveals author's worldview in *A Rising Man* line by tying the facts social conditions in reality during British Raj era.

CHAPTER IV

FINDING AND DISCUSSION

The main topic in this chapter is data analysis in the novel *A Rising Man*. This chapter provides an answer to the problem formulated in the previous chapter. This chapter discusses various intrinsic elements in *A Rising Man* contribute Abir Mukherjee's worldview of anticolonialism and its relation with India social phenomenon that represented.

A. Intrinsic Elements *A Rising Man* Represent Mukherjee's Worldview

According to Wiyatmi (2013), worldview is a term used to refer to the overall concept of ideas, aspirations, and feelings that link together member of a particular social group and that distinguish it from other social groups (p. 127). This worldview is also expressed by Abir Mukherjee, where he expresses the feelings experienced by Indians people that critique towards romanticized positive images of British colonial rule and negative images tend to forgotten or justified. Abir Mukherjee's worldview is depicted through various intrinsic elements analyzed in the novel *A Rising Man*.

1. Plot

The plot is a way to reveal sequence events inside a novel to a reader. According to Kennedy & Gioia (1995) in their book *LITERATURE An Introduction to Fiction, Poetry, and Drama*, plot will mean the artistic arrangement of those

events. Different arrangements of the same material are possible. A writer might decide to tell of the events in chronological order, beginning with the earliest; or he might open his story with the last event, then tell what led up to it (p. 10). Abir Mukherjee uses the linear plot to explain the story chronologically.

A Rising Man begins with a narrator who also a main character describing that he is currently investigating a murder crime that needs to be solve. The worldview that Mukherjee constructs in this work centers on the investigative process carried out by Sam Wyndham where he encounters many romanticization and justification of the Raj era during his efforts to find the killer. The plot of this novel is made up of five elements; those are exposition, rising action. climax, falling action, and resolution.

a. Exposition

The exposition is kind of opening scene in a story. Exposition is the opening portion that sets the scene, introduces the main characters, tells us what happened before the story opened, and provides any other background information that we need in order to understand and care about the events to follow (Kennedy & Gioia, 1993, p. 9). *A Rising Man* begins with 'I' that arrive in the crime scene that already pack with natives who already gathered. All of them want to see the corpse directly, but only Wyndham as the high police officer that able to do it.

"A motley collection of gawkers, hawkers and housewives. They jostled and pushed ever closer, eager to catch a glimpse of the corpse" (p. 2).

After Wyndham gathered all the evidence in the crime scene. He being told by his assistant Digby that the victim's identity is Alexander Macaulay. Macaulay

was one of the top administrative seats at the government for India. After hearing that, Wyndham notice that there is one evidence convince him and his assistant this is more than ordinary crime.

*“Finally there was the note. A bloodstained scrap of paper, balled up and forced into his
‘Can you read it?’ I asked.
‘Of course I can read it. It says: “No more warnings. English blood will run in the streets. Quit India!” (p. 3)*

In the exposition, Wyndham start his early investigation with gather all the evidence that he can be found, securing victim’s body, and start to asking people who lived closely to the alley where crime happened.

*“I said, ‘please ask them if they saw or heard any disturbance in the alley last night.’
Devi hesitated for a second, averted her gaze, but then also answered ‘Nahin’. The hesitation was all I needed” (p. 9).*

After conclude his early investigation. Wyndham decide to go back and report all of information to the Commissioner. On the journey back, Wyndham think it’s time to get better known all of his new companion. He starts it with his assistant Banerjee.

“We travelled in silence for a while, but that soon became uncomfortable. Besides, I wanted to get to know this young man better, as, other than servants and petty officials, he was pretty much the first real Indian I’d met since arriving here. So. I asked him about himself” (p.12).

In the exposition, Wyndham also explain about his background how he came to India. When was young, Wyndham who being considered surplus in the family was packed off to Haderley. In his teenage, Wyndam’s uncle suggested that he should applied to the police force. Wyndham decide to volunteer when Great War erupted for first time. His motivation was not for king and country, but for woman’s love. Which is something altogether more complicated. It is because at

the end of war, his wife's death made all life meaningless. Wyndham who feels only emptiness in the England the accept an offer to become a part of the Imperial Police Force in Calcutta.

b. Rising Action

The Rising Action occurs when the conflict of the story started a rise. Rising action is a part of the story in which events start moving toward a climax (Kennedy & Gioia, 1993, p. 1080). It started when Wyndham receives an information from Commissioner Taggart that Lieutenant Governor side also want to investigate this case.

"Something you should know about Calcutta, Sam," the Commissioner continued, 'we aren't the only force of law and order.' He lowered his voice and continued, 'The L-G has his own sources, shall we say'" (p.24).

Wyndham who still believes this is just a normal civil matter doesn't understand why the party he considers the military has to intervene. However, connecting all the information from the crime scene and explanation from both commissioner and Banerjee. Now, Wyndham start to get hang of situation.

"It wasn't an especially auspicious start to my first case in Calcutta, a case which, I was beginning to realise, was as unique as any I'd dealt with before. It wasn't just the murder of a white man in a black suburb. This appeared to be the assassination of a senior British official by native terrorists. The stakes didn't come much higher" (p.28).

Wyndham the continue his investigating by asking some people who closely related to Macaulay. First, Wyndham met Macaulay's assistant, Miss Grant at Writer's Building. After some chit-chat, Wyndham asked Miss Grant to tell him what kind of person Macaulay was. Miss Grant quite open to tell how important Macaulay was to his work, especially for Lieutenant Governor's circles. She also

explains how close Macaulay is to Buchan as one of most powerful man in the city. According to her testimony, Macaulay had many enemies due to his policies which can caused many people suffer losses.

“Did he have any enemies?’ I asked. ‘Anyone who would benefit from seeing him dead?’ She gave a small laugh. ‘Half the people in this building hated him, but I can’t see any of them killing him. Other than that, there’s probably a whole heap of people he must have ruined to help his patrons, but I couldn’t tell you who they are” (p. 37).

While done with Mrs. Grant, his other assistant Digby suddenly tells Wyndham that he has an informant who might know the killer is and invites him to meet that person. Hearing this, Wyndham tried to be skeptical and focus on the initial plan. That meant interviewing Buchan, attending the post mortem, sorting out a meeting with the Lieutenant Governor, tracking down the preacher Miss Grant had mentioned. Most importantly is questioned the girl Devi again.

When it is time to meet Buchan, Wyndham tasked Banerjee to gather any information from Buchan’s servant. Meanwhile, he himself and Digby would meet Buchan. At their first face to face, Buchan explained his concern about the murders as being related to the conditions in Calcutta.

“Gentlemen, this is a bloody disgrace,’ said Buchan, tapping the newspaper with one large hand. ‘What’s this country coming to when the wee bastards have the audacity to murder an aide to the Lieutenant Governor? And here, of all places! Right in the middle o’ Calcutta!” (p. 71).

Wyndham the asked how close he was to Macaulay. Buchan confirmed that Macaulay was a friend he had known for a long time. Wyndham then keep digging and ask directly whether Macaulay’s policies are beneficial to him as business man. Buchan calming agreed but had no idea what relevance it had to the case. Wyndham

then explain that he working on a theory that Macaulay may have been killed by someone who held a grudge against him. After some conversation, Wyndham throw most important question at the end.

“Just one or two more questions, sir. If you wouldn’t mind.” Buchan nodded. ‘We understand that on the evening of his murder, MacAuley attended a party here, hosted by you?’ ‘That’s right,’ he said, ‘What time did MacAuley leave?’ ‘I cannae say for sure. I was busy seeing to my other guests, but it was probably sometime between ten and eleven.’ ‘Do you know where he was going?’ He shook his head. ‘Not a clue, Captain, I assumed he was going home” (p.75).

On the way out the Mansion, Wyndham and Digby met Banerjee who brought some interesting information. Many servants saw that Macaulay had a tense encounter with Buchan before went home at 11pm.

Wyndham then went to Macaulay’s house to meet with this manservant. Wyndham being told that while working for him, Macaulay frequently mentioned a person he dislikes. Stevens, his subordinate in the Writings Building. The Man servant also told that Macaulay had been acting strangely for the past 2-3 months. Learning that he has a new potential suspect. Wyndham then went to Writer’s Building to meet Mrs. Grant once again. This time Wyndham tried to be subtle and shifted his question how is the current situation at the office. Mrs. Grant explained that Stevens now had replaced Macaulay’s position. Especially for both of them, Mrs. Grant knows that the two often had an argument at the office. Listening all of that, what bothered Wyndham most was Stevens statement that Macaulay would regret his actions one day.

That afternoon, Wyndham and Banerjee arrived at Medical College Hospital to observe the autopsy. There, they watched first hand as the doctor explained in

detail what really happened to Macaulay's body. From all of doctor's explanation, one thing that puzzled him.

"The killer clearly knew what he was doing. The incision had been clean, severing the arteries and the windpipe. MacAuley would have been dead in less than a minute. So why the second wound? Why the stab to the chest? The killer must have known MacAuley was as good as dead" (p.99).

After leaving the autopsy room, Wyndham was suddenly informed by his subordinates that he had a meeting with Lieutenant Governor. When he arrives in Government House. That building occupier most important man in this side of Delhi. Wyndham then take advantage of such opportunity to ask a few questions about Macaulay and his role in this administrative. The Lieutenant Governor then emphasized that he was a vital element of the Bengal government's system. Where Macaulay was in charge of Government finances covering from planning to execution. The Lieutenant Governor also confirmed on that night wasn't up there in any official capacity.

Finished with Lieutenant Governor's affair, Wyndham now turns its attention to Digby's informant. In order to not driving any further attention, the three of them were in mufti dressed in native clothes, walking silently along lane the Baghbazar road in Black Town area. In the middle of journey, Wyndham being told by Digby that his informant's name was Vikram. Minutes later, they were stood in the shadows of a dilapidated house. After knew the special knock from Digby, Vikram ordered the three of them to come inside. After a brief exchange of pleasantries, Digby then asked what information Vikram hold.

Vikram then reported that one of house in the Cossipore area. A group of people were calling out to warn the British. Vikram suspected that this group might be behind the incident. After some bargaining, reveal that the most prominent person in gathering was Amarnath Dutta, the manager of the radical news agency New Dawn. Another prominent person was Benoy Sen, who had a delivered a speech at the gathering that there is need for strong actions in face of British aggression. After hearing enough, the three of them returned back to office. On the way, Digby explained to Wyndham who Benoy Sen was.

"He's the de facto leader of Jugantor," he replied, 'one of countless revolutionary groups trying to kick us out of India. Nasty chaps, responsible for assassinating quite a few policemen" (p. 116).

The next day, Wyndham and Banerjee on the road to Section H headquarters. A kind of military base called Fort Williams located on the river bank to the south of town. As they neared their arrival, Wyndham took the time to explain his theory about the Jugantor case to Banerjee. Advised to not tell them, Banerjee seems to understand the workings of Section H. Wyndham finally met with Section H leader, Colonel Dawson in person. After some small talk, Wyndham asked him what he knew about the Macaulay's case. Hearing Dawson explained of the crime scene and tracking down Sen. Wyndham realize that Banerjee was right about Section H's uncooperative and regrets their meetings.

On the way back, Wyndham assigned Banerjee to follow Colonel Dawson. Banerjee was shocked by the assignment. He asked how he could follow a high rankings intelligence officer. Wyndham assured him it was essential for the case progress. Wyndham and Banerjee then devised a plan to get ahead of Section H in

capturing Benoy Sen. Banerjee was tasked to keeping track of his whereabouts.

Meanwhile, Wyndham back to office.

“Out here all roads ultimately lead to one place: the Viceroy. And in Bengal, all channels to the Viceroy go through the Lieutenant Governor. Section H works for the L-G. If they want something from us, the L-G simply sends an order to the Commissioner and we comply. Take your crime scene, for instance” (p. 142).

Wyndham then continue his investigation by going to Writer’s Building. He is waiting in Macaulay’s office back then which now belongs to his deputy, Stevens. Meeting in person, Wyndham asked how long his relationship with Macaulay had been going on. Stevens told him it was strictly professional and to be honest, he didn’t like him. Wyndham then asked if he had notice anything strange with Macaulay lately and how important Macaulay’s signature, money oils the wheel of government will not move.

At 4 pm, Wyndham suddenly received a call from Banerjee informing that Section H was beginning to move in mass. Wyndham then firmly assigned Banerjee’s team to follow the group. He and Digby also tried to get there as quick as possible. At night, three of them managed to reach Howrah Bridge where Section H was located. Seeing Wyndham from a distance, Colonel Dawson walked over to him and explained that Sen was somewhere around here and was in the process of being surrounded. Wyndham advised not to be reckless so that there would be unnecessary casualties. However, Dawson ignored it and ordered his troops to attack directly.

Seeing the endless gunfire, Wyndham was sure that in order to capture Sen without killing him. It needs a different approach rather than directly approach.

Wyndham choose to approach the building from back by creeping slowly with Banerjee and Digby following behind. Once inside, Wyndham ambushed the suspect from behind. Although it didn't go well smoothly, Sen put up some resistance. Their fight gave the troops time to rush in and shoot Sen. While wounded, Wyndham quickly handcuffed Sen to prevent him from being dragged away by Section H. Wyndham comes out also wounded sees the Commissioner and Dawson approaching. Dawson then eager to take Sen only being denied by the Commissioner.

"He will remain in our custody unless and until you can provide me with written orders to the contrary. Of course, my officers and I thank you for the assistance you and your men have rendered in apprehending the suspect and will share with you any and all information obtained from him during questioning" (p. 159).

The next morning, Wyndham woke up with sharp pain. However, remembering Sen who needed to be interrogated soon. It forced him to get up and leave. In the office, the Commissioner appreciated the good work from Wyndham, Banerjee, and Digby. Their initiative to follow Dawson group proof to be a success. Wyndham then asked for an immediate interrogation and stalling for as long as possible for Section H. The Commissioner reassures him that 24 hours was the most he could. At 10 o'clock in the morning, Sen finally being interrogated.

At first, Sen remained silent when asked question. However, when threatened that he will be thrown into Section H. Sen gradually began to answer, albeit half heartly. Hearing repeatedly Sen's answer which did not produce any useful results. Feeling irritated, Wyndham slammed the table and immediately accused Sen that he was the one killing Macaulay. Wyndham just want to know if

it intentional or they just happened to cross path. Sen denied all of accuse and claimed that he was being used as a scapegoat.

As time went by without any result, Wyndham grew increasingly skeptical about whether he was the killer. Looking again at the main evidence. Wyndham late to realize the paper in Macaulay's mouth looked too expensive for an Indian to have. Feeling too rushed, Wyndham then decide to postponed the interrogation and asked both Banerjee and Digby for their opinions. Banerjee who had just seen the evidence for the first time knew very sure it was in format Bengali. He considers it quite odd to write a threat in such polite language. Wyndham tried to trace back all the thread of it is murder case. He wondered if Sen was really the killer.

Back in the interrogation room. Wyndham then changed his approach this time by gently asking if Sen was the perpetrator. Sen firmly denied it. Seeing there is no hesitation, Wyndham then believed him and left. Once finished, Wyndham called Banerjee again to tell him that they needed to reorganize the case all the way back before Sen.

Wyndham then orders Banerjee again to find out what Macaulay was doing that night. Banerjee also assigned back to crime scene to meet witnesses again, searching for finger prints and weapons at the scene, investigate Steven's motives, and arranging a meeting with Buchan and the priest. Meanwhile, Wyndham try to convincing Digby that Sen id not the culprit. Few minutes of arguing, Digby still believe that Sen and his gang are the bad guys. Wyndham convince him that he just wants to find stronger evidence, that's all.

"If there's a death sentence hanging over a man, I want to make damn sure he's guilty before I stick his head in the noose. We're going to keep investigating. I will order you if necessary." He stared at me. "Yes, sir," he said icily" (p. 196).

In the afternoon, Wyndham met the Commissioner at his home in South Calcutta, the heart of White Town. Hesitant at first, Wyndham decided to tell Commissioner that Sen wasn't the culprit. Surprisingly, the Commissioner remained calm in response. Despite agreeing with him, the Commissioner convinced him to be realistic and hand Sen over to Section H. This would give him more time to find the real killer.

Agree to the commissioner's suggestion, the next day Wyndham found a note from Digby informing him that at 9 o'clock Section H would be coming to take over Sen. After Sen was taken away by Section H, Wyndham and Banerjee on his side start the investigation again. Both then headed six miles to the North West of the city center called Dum-Dum. They both headed went to a church, looking for someone called Pastor Gunn. Waiting for pastor finish his sermon. Wyndham then immediately asked if Macaulay was his acquaintance. Gunn confirmed it and asked how he was doing. After being told about his condition, Gunn was shocked to hear the news of Macaulay's murder. Gunn explained that the first met Macaulay 25 years ago in Glasgow.

"We were young men then. He was a clerk in one o' the shipping companies. I met him through Isobel, his wife. She was a friend of mine. They were married within a year. Isobel fell pregnant soon after. 'About two months before the baby was due. Both she and the baby died. Alec was devastated. He shut himself off frae the world and things went from bad to worse" (p. 225).

Gunn then advised him to go elsewhere to a start a new life. That's when Macaulay enlisted in the civil service in Bengal. A year passed, Gunn himself went

to Bengal and was surprised to see Macaulay became an important figure in the ICS. Reunited after 25 years, Gunn realized there were two friends of Macaulay that he really disliked; Lieutenant Governor and Buchan. Both of them used Macaulay and were heartless. When Wyndham asked what he meant, Gunn reveal that after a month of not seeing each other. Macaulay suddenly show up while he was very drunk.

Until few days, Macaulay looked very anxious and Gunn couldn't help but ask what's wrong with him. Macaulay finally admitted that he was often asked by Buchan to be a kind of prostitute for him. Gunn was surprised that with such a high position. Macaulay just agree to do it. Macaulay replied that Buchan was an important person who helped him get promoted. Gunn explained that even though he seems reluctantly, Macaulay couldn't just cut off his relationship with Buchan.

After visiting Reverends Gunn, Wyndham and Banerjee headed next for Cosipore, back to Mrs. Bose high class whore house. Just as both got out of the car. Banerjee saw Devi from a distance. Devi was one of the witnesses who had caught Wyndham's attention from the start of the case. Feeling approached, Devi tried to avoid both but no avail. After initial hesitation, Devi that persistently persuaded by Banerjee finally agreed. Banerjee then translated Devi's testimony. At the night where crime happened, she saw from window that Macaulay leaving the brothel. Afterwards, in a nearby alley. Macaulay was called by someone who seemed to be waiting for him. The two spoke for a while, then begin to argue. When being asked what they were talking about. Devi admitted that she didn't understand the Firangi

language they were using. Not long after, the murder happens.

“She says the man who was killed, he made to end the conversation. He pushed away the other man and tried to leave. The other man pulled something from his pocket, she thinks it was a knife, grabbed MacAuley from behind and put it to his throat” (p. 235).

Although Devi didn't recognize his face, she was sure the killer was white and knew Macaulay too well. Banerjee then asked if she was the only one who saw the incident. Devi nodded and said she just told to one man. But before both knew who, Devi hurried away because afraid of being scolded by Mrs. Bose. Thanks to Devi's additional testimony, Wyndham's two most suspicious individuals so far are Buchan and Stevens. However, there are many things he needs to confirm first.

Until next midday, Wyndham who still arranged the next step for investigation process at his desk. Suddenly, the door was opened with a bang where Banerjee's breathlessly announced the bad news from Digby in Cosipore. Wyndham and Banerjee immediately go to Cosipore where Mrs. Bose's place is. There they have to find that Devi has died in the hanging position.

“On the floor a few feet beneath her, an upturned chair. Her head was bent awkwardly to the side like a doll with its neck snapped, her features obscured by a mass of dishevelled black hair, but I didn't need to see the face to know who it was. She was wearing the same pastel-coloured sari she'd had on yesterday” (p. 254).

Wyndham then explain that with Devi's death. The man she knew is the only clue and they must find him. Wyndham and Banerjee then look each other silently. Feeling that Devi's sudden death might prove her testimony true. The three of them brought back Mrs. Bose goes to Lal Bazaar question her testimony regarding Devi's death. At the office, Wyndham doesn't waste time to asked whether Devi's

testimony that Macaulay was at her place on the night of incident was true. Mrs. Bose finally confirmed. It triggered a barrage of question from Wyndham. Why she lied on first place, what Macaulay was doing there, and whether it had to do anything with Buchan. Mrs. Bose answered them all briefly, saying it was private matters. Doesn't satisfied with the answer, Wyndham decided to suspend it for now. Banerjee then felt that Mrs. Bose was still hiding up many things.

Wyndham's next moves are to meet with Buchan again. Banerjee objects it due to lack evidence they had. He also brings news from his latest investigation on Stevens. It turned out, Steven's wife owned a majority stake in a rubber plantation near Mandalay. Wyndham then recalled at Macaulay and Stevens had also argued over import tariffs from Burma. Knowing that time not on his side and the case is far from over. Wyndham decided to throw his caution and went straight to the Writer's Building to meet Stevens. On the spot, pretty straight forward asked if he was the one who killed Macaulay. Stevens shocked that Wyndham is accusing him. Then, Wyndham explain the new alibi that Banerjee found. Shocked once again, Stevens confirms that Macaulay's import tax is harming indeed his wife's factory. However, Stevens swear that he didn't kill Macaulay and he has witnesses for prove it.

Realizing his new alibi potentially became a dud, Wyndham wanted to go home because it was already late. Unable to find his regular *wallah*, he had no choice but to walk by foot. As he reached an alley, Wyndham was suddenly attacked by two men from behind. Until his regular *wallah* came screaming and chased the

two men away. The *wallah* tried to get him up and take to hospital. Wyndham with half conscious, refused and told him to go Miss Grant's house. In the morning, Wyndham saw in the mirror how bad his injuries were. Mrs. Grant asked if he knew who did it. Many parties pick Wyndham's suspicions. However, keep thinking too long doesn't go anywhere. Wyndham then forced a little bit his body to continue the investigation.

With a little bit wobble on his step. Wyndham arrive on office and tried to find Banerjee. Wyndham asked how far has we progressed. Banerjee explains that this afternoon there will be an autopsy on Devi, the removal of Mrs. Bose's cell, and a check on Stevens alibi that that true he was at home when the murdered happen. Wyndham then urge Banerjee to follow him toward Serampore once again.

"I said. 'Without Devi or this man she confided in, we've no way of finding out what it was that MacAuley was so upset about the night he died. We know Buchan's involved, so we might as well try to shake him up" (p. 282).

At the Buchan's house, both of them were still not used to its splendor. When Buchan comes to greet them. Wyndham doesn't let it finish and asked what he argued with Macaulay during their last meeting. Buchan not quite contempt answered that Macaulay wanted to ask some money from him for an unknown reason. Then Wyndham further on to ask about Macaulay who often acted as a pimp for him. Buchan unable to hide his anger said that if it's true, it had nothing to do with Macaulay case and the alibi was baseless. Buchan immediately left after that.

c. Climax

Climax is a peak tension, where the main conflict reaches its highest and most intense point in the story. The moment of greatest tension at which the

outcome is to be decided (Kennedy & Gioia, 1993, p. 10). Wyndham felt increasingly stuck thinking about this case. With a deep sigh, Wyndham looked up at the ceiling room. There was a large fan connected to a rope pulled by the natives from the outside. Wyndham feels stung realized that when he first met Mrs. Bose, they hadn't saw it. Perhaps he was the key witnesses they had been looking for.

"I watched as a small brown lizard appeared from behind a book on one of the shelves. It climbed quickly up the wall and on to the ceiling. There it clambered hesitantly forward, waiting patiently for the punkah to swing past, then darted through the gap. That's when it hit me. The punkah" (p.290).

Wyndham then turned and ran back towards Banerjee. Wyndham excitedly explain that on first day at the brothel. The fan was moving when Mrs. Bose and girls being questioned.

"Hai Ram! There must have been a punkah wallah! He would have been operating it from the courtyard outside. That's why we didn't see him" (p. 291).

Both men's spirit rose up again. Wyndham hurried Banerjee to return and tell Digby only the contents of their conversation with Buchan. He himself then should go to Cosipore.

It was late afternoon by the time Wyndham made it to Manikhtollah Lane. Wyndham immediately asked old guard to meet the *punkah wallah* here. The first thing he asked was about Devi. The Punkah named Das, replied that Devi's real name was Anjali. Wyndham was sure this was person Devi talking about. Das explained that Macaulay had come here to pay compensation for one of the women who had become pregnant and died during an abortion. Das said Macaulay representing high class client who often invited woman to his place. A women

named Parvati was his favorite. After her death, Macaulay came every month to give some money to Parvati's family. Suddenly, everything clicked into place for Wyndham.

"The client was Buchan. MacAuley had been his trusted man for over twenty years, but the deaths of mother and child echoed his own loss many years before. Most likely he'd struggled with his conscience. Over time, something inside him snapped. He couldn't do it anymore. So MacAuley had to be silenced" (p. 294).

It was five pm and darkness was closing in. Banerjee told Wyndham on the telephone that the result of the post mortem is back. It confirms that devi's death was caused by the snapping of the neck. Banerjee also informs that Digby has found strong evidence supportive Sen's innocence and wants Wyndham to meet him at Bagh Bazaar immediately. Wyndham agree and told Banerjee to also go there quickly with carrying a gun.

It was dark by the time Wyndham approached the steps of safe house. There he met Digby alone. Wyndham asked what information he had only being replied to wait a moment. While both waiting, Wyndham suddenly made a remark that triggered everything.

"I hope he's all right," I said. 'It would be terrible if someone slit his throat... or broke his neck.' (p. 296).

Digby immediately pointed a gun and asked how Wyndham knew it. Being cornered, Wyndham remain calm explaining that he began to suspect when saw Devi's hanging role was too long for suicide. Devi's perfectly broken neck also couldn't have been done by an ordinary woman like Mrs. Bose. Suspicion grew even more stronger when Buchan and Section H were able to find out confidential information easily and Digby was the insider all along. Digby's informant was also

the one who misled then at the beginning to chase Sen. All these details, one thing Wyndham still didn't know why Digby did it. Digby simply replied that it just orders.

Wyndham believe all the alibis point to Buchan as the mastermind. However, Digby just laughs and denies it. Digby reveals that Buchan doesn't care about those woman's pregnancies. Rather that the Lieutenant Governor is more worried about his reputation. Macaulay who always clean up the Lieutenant Governor mess, suddenly wants to stop and intent to reveal all of it publicly. Afraid of his scandal being exposed, the Lieutenant Governor then orders him to kill Macaulay.

The cut throat wound was his doing. After informing about his success, Lieutenant Governor also sent Section H to stab Macaulay's body and put the piece of paper to make it look like a terrorist act. Wyndham then asked if Sen was also the work of Section H. Digby noddingly said it had been monitoring for a long time and his whereabouts could be used as a scapegoat. As for Wyndham himself, Vikram will be the one to finish him off. It will keep the riot going where the natives kill the British pointing the gun. Digby said that if Wyndham stops at Sen and doesn't believe all his suspicions, this will never happen.

Wyndham just stand there waiting for Digby to let's his guard down and then headbutts him. Both of them fall and game resume with same level this time. Wyndham didn't waste the opportunity to escape into a darkness, avoiding Digby's brutal gunfire. He broke through the door and managed to get out. Not yet feel safe,

Wyndham continued his escape by jumping over a high wall. Digby tried to catch up do the same thing from behind but slipped and fell. As if he was about to succeed. A dark shadow looked from the front, cornering him. Both Digby and Wyndham assumed it was Vikram. As the shadow take a step closer, it became clearer that it was Banerjee from all people. Digby was shocked and tried to aim his gun in new direction, but it was too late. Banerjee shot him first.

d. Falling Action

Falling action is a part of the plot structure that occurs right after the climax. Falling action usually is recognizable: the protagonist's fortunes proceed downhill to an inexorable end (Kennedy & Gioia, 1993, p. 1080). Managed to survive the life and death incident. Wyndham then told the Commissioner everything that happened. The Commissioner still can't believe that Digby is the killer. Wyndham then asked after all this, would Lieutenant Governor just be let go for nothing. The Commissioner unexpected, answered the opposite.

"On the contrary, my boy. We might not be able to bring charges, but your work has given us something much more valuable. It's given us leverage. I doubt the L-G will be quite so keen to stick his nose in police matters in future. And he might also be a little more open to acting on our advice" (p.304).

Before leaving, the Commissioner asked if he would stay on with the police force. Wyndham simply replied that he would think about it. After leaving the Commissioner's house, Wyndham plans to meet Dawson. Their relationship finally cools down for a while. This can happen because both of them have dirt on each other.

e. Resolution

Diyanni (1990) in his book *Literature reading fiction, poetry, drama, and the essay*, mention that resolution is a part where all plot's complications are sorted out and resolved (p. 27). A week later, Wyndham and Banerjee have a casual conversation near their lodgings. There, Wyndham casually teasing Banerjee's romantic situation. Later on, there a knock at the door. Miss Grant comes to visit after they haven't seen each other for a week. The reason Wyndham has been avoiding her because she is actually Buchan's informant, not Digby. Miss Grant doesn't deny it and explains that Buchan paid her so she can start a new life elsewhere. Wyndham tried to persuade her to stay in Calcutta but she already made a strong choice.

2. Character

a. Sam Wyndham

Wyndham is a former Scotland Yard detective and veteran of the First World War who has been scarred by his experiences. After a year of sitting in a trench and being shot at, his superiors offer a job with the Imperial Police Force in Calcutta. Scarred by his experiences and because there is nothing left for him in back home.

He accepts the offer looking for a fresh start in another continent. He has a rather dark sense of humor colors his outlook on life and a reaction to what he is been through. The novel use Sam Wyndham point of view that act as main protagonist in describing the story. During his first case where he had to solve the

murder of top British official. Through his investigation, Wyndham witnesses how frequent romanticized positive images of British colonial rule and negative images tend to hid under the carpet.

“Calcutta – we called it the City of Palaces. Our Star in the East. We’d built this city, erected mansions and monuments where previously had stood only jungle and thatch. We’d paid our price in blood and now, we proclaimed, Calcutta was a British city. Five minutes here would tell you it was no such thing” (p. 31).

In the quote above, Wyndham as the main character begins the story with his first arrival in Calcutta. While still on the ship, Wyndham observed the city from a distance. Seeing the numerous ships in operation, Wyndham catch quickly that Calcutta was all about trade. Disembarking from the ship, Wyndham remembered how the city of Calcutta was held in such high regard by the British back in Europe. The term ‘city of palaces’, and ‘star in the east’ has become a routine touting that it was the British who turned India’s backward forest lands into a splendor. Wyndham heard these things since the start of the departure and upon his arrival, Wyndham finally found out that it was nothing but overstatement.

It’s true that before East India Company arriving, it should be noted that Calcutta wasn’t a city yet. According to one researcher, nobody knows what was previously occupying the area. In 1685, the EIC requested permission to build a fortress on the banks of the Hooghly River that would protect their trade interest. Mughal Emperor Aurangzeb declined this request because it will represent a potential threat to him (Clayton, 2020, p. 11).

The British decided to ignore it and started building what was to be known as Fort William in Calcutta. With its strategic location, the city indeed keeps

growing since. The city expansion over next two centuries fueled by the movement of people and money from many different paths. Start from Portuguese sea farers, Bengali traders from upriver, Marwari merchants, Bihari laborers. Based on that, it's very bold to say how Calcutta became second biggest city in the subcontinent by British effort only (Wilson, 2016, p. 55).

"These were the environs of Calcutta University. Established 1857, proclaimed a sign outside. The oldest university in Asia. I guessed that was true, so long as you didn't count the native institutions, and it probably was best not to, as some of them were a few thousand years older" (p. 52).

In the quote above, Wyndham was walking back to his residence. They had made considerable progress in Macaulay's case, but the setting sun had forced Wyndham to call it a day. At that time, most people used rickshaws as a means of transportation. However, Wyndham as a newcomer decided to walk because he believed the only way to truly know a city was to walk every square inch of it.

On his way home, Wyndham saw a rather grand educational institution, but it was the plaque displayed in front of the building that caught his attention. The mention of Calcutta University as the first university in Asia was quite disturbing to his reason and logic. Although he didn't know for sure, Wyndham felt educated enough to know that there were several universities elsewhere more worthy of that title.

It's true that the University of Calcutta becoming the first full-fledged modern university in South Asia. It was modeled after the University of London to impart Western education and held an initial, vast catchment area from Lahore to Rangoon. The Calcutta University was established in January 24, 1857 imitation of

the London University. It is merely an examining body, with the privilege of conferring degrees in Arts, Law, Medicine and Civil Engineering. It consists of a Chancellor, a Vice-Chancellor and a Senate. Its governing body is called the Syndicate, composed of the Vice-Chancellor and a few members elected by the different Faculties (University of Calcutta, 2004).

But to proclaimed that University of Calcutta as the first university in Asia is quite something once again too much exaggerated by the British. The University of Santo Tomas (UST) is the oldest existing university in Asia. The institution was established in Manila, Philippines through the initiative of Bishop Miguel de Benavides, O.P., third Archbishop of Manila on April 28, 1611 (Villaroel, 2012).

“He turned towards Colonel Dawson, who with pipe clamped tightly between his jaws, gave a curt nod. The subedar immediately barked a string of orders. They were aimed as much at the crowd as at his men, though I doubt many of them heard it over the noise. There was no mistaking what followed, though: the rhythmic clicking of rifles being readied for firing. A thunder of rifle shots. Then screaming terror. Men and women trampled one another in an attempt to escape. Minutes later the street was all but deserted and a ghostly quiet had settled” (p. 163).

In the quote above, Wyndham was heading to the location of the alleged perpetrator. All the initial evidence Wyndham had found pointed to one man named Benoy Sen. Wyndham received information from the military that Sen was hiding in a rural area on the outskirts of Calcutta. At the location, Wyndham saw a crowd of Indians who wanted to protect Sen’s hideout. When Wyndham wanted to persuade the crowd to disperse, he had to watch how the military dispersed them with a hail of gunfire. Many natives became victims and the military covered up the atrocities with the disclaimer that everything they did was to restore order and security.

It's true that law enforcement officers felt quite overwhelmed by the crowds of indigenous people who often outnumbered them. However, the use of hail of gunfire to disperse crowds remains unjustifiable by any reasonable means. Wyndham's approach, which symbolized listening to the concerns of the crowd and finding the best solution for all, rarely crossed the minds of the British Government. They always chose the simpler and more quickly visible approach, regardless of the consequences.

On the afternoon of 13 December 1896, a meeting was held in the public square of the coastal village of Khattalwada, a hundred miles north of Bombay. Two thousand anxious men listened to a speech surrounded by police officers with loaded guns. After the incident ended, media coverage only exacerbated the situation (Wilson, 2016, p. 326-327). It's highlighting the government's success in dispersing rioting crowds in various locations with major headlines. However, they tended to neglect reporting the atrocities and conceal the true number of casualties.

"Our rule in this country depended on our claims to moral superiority. It was often unspoken but obvious in everything we did. We believed in it. The empire was a force for good. It had to be, otherwise why were we here? But the empire's killing of Sen for the sake of expediency would undermine that claim. It would be an abrogation of our core values, and abandoning those values would make us hypocrites" (p. 201).

In the quote above, Wyndham criticized the hypocrisy of the British Raj government. After going to great lengths to capture Benoy Sen, he received orders from the government to have him tried and hanged immediately. Wyndham knew that the evidence was weak and the interrogations did not point to Sen as the real perpetrator. By hanging Sen for the murder of Macauley without proof. Wyndham believed it would contradict everything the Raj government claimed about how the

principles of impartial British justice and the rule of law were held in such high regard by the British back in Europe. Wyndham believe this decision would only demonstrate in the eyes of the Raj government that the life of an Indian had less value than that of an Englishman. Something that Wyndham's own conscience has always rebelled against.

British government adopted an approach by used their any kind of capacity to shape the physical environment of the subcontinent. The British went all out in building various public infrastructures such as irrigation canals, dams, telegraph lines, roads, and eventually, railways (Wilson, 2016, p. 266). The British built various structures to demonstrate how powerful and advanced their civilization was compared to the natives. It created some kind of justification for the British to rule in India. It wasn't long until this led to the emergence of a hegemonic feeling within the British.

A feeling that clouds all moral judgment and values causing uncertainty for Indians. The British might 'brag about their impartiality', but it was impossible for 'the conquerors of this country' to sit 'together on the same bench' in 'equal terms of respect or honor' with members of a conquered nation (Wilson, 2016, p. 304).

b. Digby

Digby is a detective sub-inspector under Captain Wyndham in the newly formed CID in Calcutta. He is portrayed as a despicable but realistic British person who want preserves colonialism values. Digby believe that the British had done many good things for Indian. Meanwhile, some of the bad things the British did

were justified for the good of Indians themselves. Throughout his experiences, he felt angry that Indians couldn't see it the same way he sees it. That anger made Digby often throw snide remarks toward Indians generally. He embodies the casual bigotry of the British Raj.

"Captain Wyndham," said Digby, 'may I present Sergeant Surrender-not Banerjee. He is, apparently, one of the finest new additions to His Majesty's Imperial Police Force and the first Indian to post in the top three in the entrance examinations.' 'Impressive,' I said, partly because it was, and partly because Digby's tone suggested he thought otherwise. The sergeant just looked embarrassed. He and his ilk,' continued Digby, 'are the fruits of this government's policy of increasing the number of natives in every branch of the administration, God help us' (p. 12-13).

Digby shows a bit of dislike for Wyndham. Digby has a hard time accepting how he is a ten years veteran of the Imperial Police force and well versed in dealing with the natives he had to be Wyndham's assistant, who was essentially a foreigner. Wyndham sensed this from the way he emphasized the words "Sir" and "Captain." Digby's annoyance grew harder when he learned he had to work with Banerjee, who was Indian. This was evident from Digby's portrait of Banerjee's introduction towards Wyndham appears belittle Banerjee's qualities. Although Digby introduces it with loud and proud sound. But, his tone and intention of sarcasm show otherwise.

Digby like any other British person still unprepared to enormous and rapid shift in this racial relation. They still couldn't accept the idea of having to work with Indians. Since the time of East India Company, the British people had been used to the idea of natives working for them and not with them. Gilmour (2018) in his book *The British in India a Social History of the Raj* states that in the 19th century the idea of cultural exchange went to decline and reached their lowest point. During that period, the British and Indians may have been inhabitant of the same city. But,

both not only in entirely different mental worlds, it almost in different time zones (p. 433).

“We Indians know our place. Besides, the British have achieved certain things in a hundred and fifty years that our civilisation didn’t in over four thousand.” ‘Absolutely,’ chimed Digby” (p. 79).

In the quote above, Digby doesn't hesitate to show his attitude about what India should be like. Wyndham, Digby, and Banerjee go to a place called the Bengal Club to seek new clues. During the Raj, there were several special places where native Indians were prohibited from entering, and the Bengal Club was one of them. This was very disturbing for the Indians, as they felt like were being confined in their own home. In contrast, Banerjee remained calm in response to the ban. He believed that there was no point in making a fuss about it. Digby was unable to hide his delight at Banerjee's attitude. Digby thought Banerjee's silence demonstrated her self-awareness as an Indian towards him as an Englishman. Something he had always dreamed of since long time ago.

Digby believe that there are many important changes in education, agriculture, and industry that the British Raj brought to India. Something Digby saw as an improvement for people weren't always quite so civilized. By 1911, the British government opened nearly 200 higher education facilities throughout India. They enrolled 36,000 pupils each year, of which 90 percent were men. By 1940, the British Raj had built many canals and irrigation systems in Uttar Pradesh, Bihar, Punjab, and Orissa. The late 19th century saw the construction of a modern railway system that was renowned for its quality. It was also the fourth largest railway system in the world (Clayton, 2020, p. 43-44). Digby thinks that it is perfectly

normal to expect some kind of gratitude and courtesy as a form of repayment. Something he had rarely seen in his experience.

"It seems the sub-inspector here believes that the only good Indians are ones that know their place." (p. 190).

In the quote above, Digby's perspective which sought to preserve colonial values was again evident during his interrogation of Benoy Sen. Wyndham himself led the interrogation, accompanied by Digby and Banerjee. Every piece of evidence and potential alibi was uncovered. However, Benoy Sen continued to deny the charges and claimed to have no knowledge of Macaulay's murder. Throughout investigation process, Digby was getting more and more annoyed seeing Benoy Sen not immediately admitting it. Basically, he just wants this case to be closed quickly and that will not be achieved with Benoy Sen's constant persistence. Digby has been used to it for a long time that the Indians just need to remain silent and accept the outcome, whether good or bad. Something he couldn't do to Benoy Sen.

The term "know their place" from Benoy Sen above embodies frustration of many Indians who are constantly ignored, disregard, and every important decision made based solely on British calculations. The British economy relied on Indian goods, such as rice, indigo, cotton, jute, and opium. To increase the production of exported goods, millions of acres of land that had been used to bring domestic subsistence were displaced, leaving the Indians vulnerable to food shortages (Clayton, 2020, p. 47). The British government preferred to ignore local warnings and act only after disaster had already occurred. During its 85 years in power, several famines struck India due to a lack of attention.

c. Banerjee

Surendranath Banerjee is a young sergeant, newly recruited into the Imperial Police Force in Calcutta. The third son of an influential and well to do Bengali family. He was educated in England before returning to India. His decision to join the police force has led to tensions within his family. His father in particular was shocked by Banerjee's decision accusing him of siding with oppressor of his own people. Banerjee sees it differently that even when the British leave, Indians will probably still keep murdering each other and someone going to need the skills to solve them. While assisting Wyndham's investigation, Banerjee highlights how awful the colonial regime towards his own peoples with the intellectual approach.

"I spent my childhood in Shyambazar," he told me. "Then boarding school and university in England." My father was a Calcutta barrister who'd sent each of his three sons to England to be educated: Harrow, then Oxbridge. As for Banerjee, his father had wanted him to pursue a career in The Indian Civil Service, the legendary ICS, but despite the prestige, the young man didn't fancy spending his days as a pen-pusher. He decided to join the police force instead" (p.22).

In the quote above, Banerjee introduces himself towards Wyndham. Banerjee recounts how he came to join the Imperial Police Force. Like other Indians, Banerjee believed that British rule had been a constant source of misery for them. However, his decision to join the Imperial Police Force led his own family to believe he was assisting the British in the abasement of his own people. Banerjee reasoned otherwise and stuck with his beliefs.

As an Indian, it should be impossible for Banerjee to join a police force during Raj era. But, shifting policies from British government towards Indians change everything. According to Gopal (1965) in his book *British Policy in India*

mention that Earl of Mayo who became as Viceroy in 1869 believe that the days of conquest are past and the age of improvement has begun. To achieve more efficient administration In India as his objective. Viceroy Mayo declares Indians eligible for all posts in the legal and judicial Branches of government and most post in the police service (p. 121). With these policies, Banerjee doesn't miss the chances to join and learn everything he can learn from Imperial Police Force.

"Banerjee gave a wry smile. 'The authorities are somewhat lackadaisical when it comes to recording the births of much of the non-European population'" (p. 112).

In the quote above, Banerjee highlights how awful the Raj Government towards Indians when it comes a matter of population census. After reviewing the autopsy results on Macaulay's body. Wyndham then sought Digby and Banerjee's opinions on the matter. Banerjee himself showed files containing personal data of people who could potentially be key witnesses in the Macaulay case. Wyndham examined closely one of those files shows that there is Indian employee of the Eastern Bengal Railway Company been working on the railways since he was eleven. Banerjee explained that it was very common to find discrepancies in the personal data of Indians during the British Raj. The terms "lackadaisical" shows how Banerjee did not hesitate to criticize the Raj government's lack of effort to conduct a proper census of his fellow Indians.

Besides the lack of sense from the officer that both census data are equally important. The overwhelming of Indian population compared to British population in India also influential creates this difference treatment. At the end 19th century, British population in India that is territory consisting of Pakistan, Bangladesh, and

Burma numbered no more than 155.000. Far fewer than the inhabitants of the population of Bombay only is 644.000 by the time the first census was compiled in 1871 (Gilmour, 2018, p. 26). Banerjee himself actually tried to acknowledge the officers' feelings of overwhelm. At the same time, he still emphasized how the data error had disrupted the daily lives of Indians.

“He grew tense. ‘I don’t believe that, sir, and, with respect, I don’t believe you do either.’ It took courage for him to question me like that, but it was still out of order” (p. 200).

In the quote above, Banerjee tried to argue with Wyndham about Benoy Sen being convicted without any solid evidence. Wyndham was upset that the interrogation had been going on for days and there was no evidence against the suspect. Digby suggested that Sen be sentenced immediately, regardless of the results of the interrogation. Banerjee on the other hand dared to point out details that nothing connected Sen directly to Macauley’s murder. He believes that either British and Indian should not be convicted with such low of evidence.

The incident that happened to Benoy Sen is an illustration of the life of an Indian has less value than that of an Englishman in the British Raj era. In contrast to the proliferation of structures that projected the authority government, the bodies of Indian were poorly protected (Wilson, 2016, p. 291). It can be assumed that the Raj Government provides improvement in the qualities of justice only on technicalities. The message, purpose, and value on the other hand were nothing change. It could be very Sharp or blunt depend whether you are a British or Indian.

3. Setting

The setting serves as beyond an ordinary background for story. It gives historical and cultural background, which improves comprehension of the character. Stanton (2012) in his book *Teori Fiksi*, say that setting refers to the circumstances that supports a scene in a story. Setting can also be a specific time (day, month, and year), the weather, or a historical period (p.35). In *A Rising Man*, the setting takes place in Calcutta city around 1919 during British Raj era. Calcutta is a town grew around the new fort, amid the trading villages of Sutanati, govindpur and Dahi-Kolkata, sustained by rent paid by local farmers and the income from trade up and down the Hughli river. This town grew continuously until become largest metropolis and the second city of the British empire in the 20th century (Wilson, 2016, p. 55). This statement is reinforced by quotes in the novel.

“It’s a disgrace, that’s what it is, Mrs Tebbit,” Peters continued. ‘The gall of it. To kill a representative of the King Emperor, in cold blood, here in the empire’s second city. I don’t know where these bloody wogs get the nerve’” (p. 128).

In 1919, Calcutta was a bustling, contradictory cosmopolitan of immense wealth and deep nationalist fervor. The city can trace many different points of origin, its expansion over two centuries fueled by the movement of people and money from many different places – Portuguese seafarers, Bengali traders from upriver, Marwari merchants, Bihari laborers, Chinese opium sellers and cooks, a famous Albanian nun (Wilson, 2016, p. 55).

“The river was choked with vessels. Vast ocean-going merchantmen jostled for position at the dockside. If the river was the city’s artery, these vessels were its lifeblood, carrying its exports to the world” (p. 31).

Rapid industrial growth has made Calcutta a hotspot for heavy pollution. Dense urbanization and heavy coal reliance have caused pervasive soot and smoke,

earning it the historical moniker of the “Black City.” Despite these environment degradations absolutely inconspicuous, there’s a resilient spirit in the people that shines through.

” Jungle had given way to fields and mud villages, and then finally, around a dog-leg bend in the river, the great city appeared under a crown of black haze from a hundred industrial smokestacks.” (p. 31).

At that time, many of Calcutta’s streets were filled with electric trams sharing the roads with horse-drawn carriages, rickshaws pulled by coolies, and the first early motorcars. *rickshaw wallah* became the most popular mode of transportation among the general public because they were readily available, affordable, and available all day long.

“I shut the door behind me and walked to the street corner. Thankfully the rickshaw wallahs were back at their post. I called over to Salman who looked up, and after a few moments, picked up his rickshaw and began to trot reluctantly over.” (p. 282).

” Five minutes later I hobbled down the stairs, armed with two bread rolls which Annie had insisted I take. Salman lay dozing on a mat under his rickshaw.” (p.290).

4. Theme

The theme could be discovered using the condition that is frequently described in the novel. Widayati (2020), in her book *Buku Ajar Kajian Prosa Fiksi* say that theme is the meaning the soul of the story, the idea of the story that is conveyed, either implicitly or explicitly. Through the theme, the author conveys things related to life and living problems (p. 15). *A Rising Man* by Abir Mukherjee explores themes of racial prejudice, identity, loyalty, and morality in 1919 during Raj era. All of it built a society in India that was ruled by Britain, a country filled

with unrest trying to break free from the grasp of the British Empire. This novel describes how racism that British who take the existence of native Indians for granted can be proved by data.

“Unusual name, “Surrender-not”,’ I said. ‘It’s not actually my name, sir,’ replied Banerjee. ‘My real name is “Surendranath”. ‘And what do you think of that, Sergeant?’ Banerjee fidgeted in his seat. ‘I’ve been called worse things, sir. Given the natural inability of many of your countrymen to pronounce any foreign name with more than one syllable, “Surrender-not” isn’t too bad” (p.12).

The theme of identity is a one of key theme Mukherjee brings to the fore in the novel. The numerous characters, both British and Indian, are interconnected, whether by blood or through continuous social interaction. It could be proved from the data below.

I guessed she was of mixed ancestry. What they called Anglo-Indian. Somewhere along the line, there would have been some native blood in her family. It was enough to condemn her, and those like her, to a strange kind of limbo. Not Indian, but not British either (p. 43).

I called to Digby. He was a lean, blond son of the empire; all military moustache and the air of one born to rule. He was also my subordinate, not that you could always tell. A ten-year veteran of the Imperial Police Force and, by his own reckoning at least, well versed in dealing with the natives. He came over, wiping the sweat from his palms on his tunic (p. 11).

The existence of a group of people called Anglo-Indians is the result of the blood connection between two identities. Stevens (2018) in his book *Anglo-Indians and Minority Politics in South Asia* mention that Anglo-Indians are a mixed race which arose in South Asia during the long period of European colonialism. Anglo-Indians both suffered and benefitted from colonial British prejudices, being expected to loyally serve the colonial state as a result of their ties of kinship and culture to the colonial power, whilst being the victims of racial and social discrimination (p. 2). Meanwhile, interconnected by social interaction began when many British people arrived in India, generally seeking a new life somewhere they

could call home.

In the novel, many characters are caught between the demands of the Raj era. Their professionalism often clashes with inner convictions. On many occasions, the Raj era often questions where each character's loyalties lie. It could be proved from the data below.

"Sir," he began. There was a steel in his voice that I hadn't registered before. 'I do not wish to debate the rights and wrongs of the current system of laws in this country. All I can say is that I no longer feel I can be a part of a system that treats the people of this country – my own people – in such a manner'" (p. 258).

"It made me uneasy. The man was going to hang for crimes I wasn't wholly convinced he was guilty of. Before India, I'd never have contemplated such a thing. But now that was exactly what I was proposing to do. And why? Because it was easier to convict him than prove him innocent. Because it would help cement my reputation in a new job. Because the life of an Indian has less value than that of an Englishman" (p.250).

The Raj era has provided a better life for some and brought misery to many. British rule was a system that redistributed wealth from poor Indian peasants to prosperous sections of the British elite (Wilson, 2016, p. 322). That has led to the emergence of two attitudes in society such as, those seeking to preserve colonialism or destroy it. The general public doesn't accept anyone standing in the middle. They're either with us or against us.

The narrative of *A Rising Man* also subverts ideas of good and evil. Although it is clear that the colonial elites were the evil ones and the Indians were the hurt ones. Unfortunately, both parties commit atrocities in the name of a higher cause. It made increasingly blurry to decide what is right and wrong.

"A thunder of rifle shots. Then screaming terror. Men and women trampled one another in an attempt to escape. Minutes later the street was all but deserted and a ghostly quiet had settled. I expected to see perhaps a dozen dead or wounded, but other than a few villagers picking themselves up off the ground, there didn't

seem to be any injuries. The sepoy must have raised their rifles at the last second and fired overhead” (p. 163).

“The early files comprised mainly scene-of-crime reports, detailing petty theft and thuggery. The later files showed a graduation to gun attacks and much more sophisticated felonies. They’d started out robbing taxi cabs and ended up robbing banks. The proceeds of these raids were used to pay for guns and parts for bombs. As for assassinations, they were mainly of policemen, most of them natives, and a few minor British government officials” (p.138).

It's easy to view British colonial rule as evil. Their policies during the British Raj brought misery to Indians in general. It didn't stop there, as when Indians gathered to voice their plight, they were always met with violent and forced dispersion. A large crowd of people gathered to observe the holiday. This was in direct defiance to General Dyer's orders, and he ordered his troops to start shooting at the unarmed crowd for a full ten minutes. He didn't even warn the people, who were trapped, as the city was walled, offering no place to run or hide (Clayton, 2020, p. 77).

When mistreated, the Indians often responded by retaliating against fire with fire. Something that often only worsened their situation. As example, many Indians top figure began to believe that violence was the only way to change the situation. They began making incendiary speeches, retreated to the forests, and began building a revolutionary army. They linked up with gangs of low-caste jungle-dwellers, people who had once been an integral part of every Indian army but were marginalized by the extension of British power. This band raided villages around it announcing that unless the salaries of imperial bureaucrats were cut and the money redistributed to poor peasants, Europeans would be attacked and assassinated (Wilson, 2016, p. 278).

5. Title

Abir Mukherjee's *A* title refers to several aspects of the story. Stanton (2012), mention in his book *An Introduction to Fiction, Poetry, and Drama* that the title is an indication of the meaning of the story in question. The title also always relevant to the work it is responsible for so that the two form a single unit (p. 51).

The literal meaning of this novel could be both Macauley and Benoy Sen's journey who started their career from the bottom until they reached a high position. Both was already marked out as a rising man in the novel. it also reflects the sniff of the desire of the native people who want to rise up and be independent from the grip of the British. especially the attempted peaceful insurrection carried out by Indians which also happens in the novel. The title also alludes to various characters within the story who are attempting to improve their social standing or make their fortunes, either within the colonial system or in opposition to it.

6. Point of View

Point of view is essentially a strategy, technique, strategy which the author deliberately chooses to convey his idea in the story. Widayati (2020) in her book *Buku Ajar Kajian Prosa Fiksi*, states that point of view is the way a story is told (p.64). Abir Mukherjee is using a full first point of view on throughout the novel. It's classified as a first-person point of view because it adopts the word "I".

"I coughed as the stench clawed at my throat. In a few hours the smell would be unbearable; strong enough to turn the stomach of a Calcutta fishmonger. I pulled out a packet of Capstans, tapped out a cigarette, lit it and inhaled, letting the sweet smoke purge my lungs. Death smells worse in the tropics. Most things do" (p.1).

This point of view emerged in this novel because the narrator plays a role in the plot. He is the "I" character who narrates stories, recounting events and actions that are known, seen, and heard.

The reader can only see and feel in a limited way what the "I" character sees and feels about his demeanor against other characters is shown to the reader.

I considered them in turn. Ratan, the old man, was probably too deaf to have heard a thing. The maid, Meena, might have, but her body language didn't suggest she was hiding anything. Mrs Bose was too smart to let anything slip. A woman in her line of work quickly learns how to deal with inconvenient enquiries from the police" (p. 9).

In the "I" point of view, omniscience is limited. The first person is an internal point of view, so its scope is limited. In the "I" point of view, the narrator is omniscient only to himself and not to the other characters involved in the story. He acts only as an observer of the "he" characters who are not himself.

From this perspective, the "I" recounts various events and behaviors that it experiences, both his spiritual and physical.

"I AWOKE AT dawn, feeling better than I had in quite a long while. My head was clear, the pain in my arm had dulled and everything had a warm glow. Then my thoughts turned to Sen and the pleasant feelings evaporated. Twenty-four hours ago I thought I'd caught MacAuley's killer and averted a terrorist campaign. Twenty-four hours ago I was a bloody hero. The truth was I'd solved nothing and now time was running out" (p.214).

In such a story, the "I" becomes the protagonist. This allows the reader to feel truly involved. The reader will identify with the "I" and, therefore, fully empathize.

7. Style & Tone

Authors' styles transmit their distinctive manner of viewing the world. DiYanni (1990) in his book *Literature: Reading Fiction, Poetry, Drama, And The Essay* explain style is an author's speech identity, as distinct as his or her physical appearance or voice, revealing their originality (p.61). Abir Mukherjee uses a narrative and descriptive style in the *A Rising Man*. Mukherjee's style in *Share* a genuine or fictitious encounter that has a defined start, finish, and middle structure. It is how to create context for events, whether they are dramatic, humorous, or ordinary happenings. It can be observed in the following quote.

"Behind me I heard the men break into a run. I turned to see them rushing at me. Two against one, but I didn't mind too much. I was actually quite happy to hit someone. I got the first punch in, striking the leader with a solid right hook to the side of the head. Even with the full force of my frustrations behind it, it still felt like punching a wall. That pain, though, was soon wildly superseded as, an instant later, the other thug delivered a punch to my injured left arm" (p.275).

Abir Mukherjee also uses a Descriptive writing by painting pictures with words. Descriptive writing makes it able for Mukherjee to uses the senses to immerse readers in a different realm. To let the reader see, hear, taste, touch, and smell what he is describing, Mukherjee makes extensive use of sensory imagery. It can be seen from Wyndham description about sun set.

"The sun was now just a red disc off to the west and the temperature was dropping. That didn't mean it was comfortable, just less hot" (p. 40).

The figurative language mostly used by Abir Mukherjee in *A Rising Man* is simile, metaphors, personification, hyperbole, allusion, symbolism, imagery, and irony. The simile in the novel aims to add emotional weight, comparing feelings to familiar experiences.

"He turned towards the door and called out. 'Daniels! Fetch a chair for the sergeant.' The secretary stood and stared like a startled rabbit" (p. 24).

The metaphors in this novel use Wyndham's comparison the similarities with depth and expressiveness about his situation.

"They were there for the same reason. I was moths around the same flame" (p. 18).

The personification in this novel aims to bringing writing to life with imagination and sensory detail.

"Another yellow note was waiting on the desk. This time it was from Digby" (p. 206).

The sentence yellow note was waiting is personification, because yellow note doesn't have human qualities, while the word waiting contain the human qualities.

The hyperbole in this novel aims to drawing the reader's attention to a specific quality or situation without being literally true by using extreme exaggeration for rhetorical effect.

"I coughed as the stench clawed at my throat. In a few hours the smell would be unbearable; strong enough to turn the stomach of a Calcutta fishmonger" (p. 1).

The Allusion in this novel aims to make more powerful, relatable, and emotional by connecting to shared knowledge.

"Look at us," beamed Digby, 'heroes of the hour.' 'Like the three bloody musketeers,' I replied. Digby laughed. 'Yes, I like that. Athos, Porthos and Banerjee. It's got a certain ring to it don't you think, Sergeant?' Surrender-not said nothing" (p. 160).

Tone in other hand expresses the narrator's prevailing viewpoint on the subject. Whether the subject is a location, moment, character, or thought. Griffith

(2011) in her book *Writing Essays about Literature A GUIDE AND STYLE SHEET*, tone is a component of point of view that is heavily influenced by the narrator. The narrator's attitude is conveyed by the use of storytelling elements, such as word selection. Sometimes the narrator expresses their feelings directly regarding a subject. More often, the narrator's attitude is expressed indirectly (p. 46-47).

The tone that is used primarily in the *A Rising Man* is Dramatic, Humorous, Passionate, and Sympathetic. From the beginning of the story, Wyndham must face many challenges from both the natives and the British in his efforts to solve the murder case. Wyndham's effort to find the real culprit creates an atmosphere of apprehension and heightened emotional strain.

"Anger had made him reckless. I had only one chance. I had to take it. Before he had a chance to move, I pivoted forward and, with as much force as I could muster, slammed my forehead into his face. A headbutt isn't exactly gentlemanly, but if you get the positioning right, it's crudely effective. I was lucky. I smashed right into his nose. He dropped his revolver and staggered back, bringing his hands up to his damaged face" (p. 300).

During his serious investigation with Banerjee, Wyndham often brings out his humorous side. sly, dry wit and sharp dialogue especially when the times Wyndham teasing Banerjee. providing levity amidst serious themes.

"You took your time," I said drily. "Yes, sir," said Surrender-not. "Sorry, sir. It took a while to fill out the chits to requisition the rifle. After the riots of the last few days, the authorities are a bit skittish about allowing Indians access to weapons." "That's understandable," I said. "Look what you've done to poor Digby here" (p. 302).

During the investigation process, which often experiences uncertainty, Wyndham and Banerjee often demonstrate a passionate tone through strong feelings or beliefs.

"This discussion is over," I said. "If there's a death sentence hanging over a man, I want to make damn sure he's guilty before I stick his head in the noose. We're

going to keep investigating. I will order you if necessary” (p. 195).

This data shows that after being able to capture Sen. Digby believed Sen was the bad guy and that was enough to get him convicted. Wyndham persuaded him that he was just looking for stronger evidence, that was all. He emphasized that as long as he was in office, he would not execute anyone without a conviction. And he would force Digby too if necessary.

“Despite what Mr Gandhi may think. There will still be murders in India. If and when you depart, sir, we Indians will need the skills to manage the posts you’ll be vacating. That goes for law enforcement as much as anything else” (p. 12).

This data shows the reason why Banerjee as a native want to joining the imperial police force. Banerjee believed that upon independence, they would need skilled people to avoid continuing to rely on the British. Backing the British in the debasement of my people. Until the end, Banerjee held on to his beliefs. Even though he was expelled by his family because he was considered to be assisting the British in the abasement of his own people.

Despite being hunted by time, Wyndham who has endured much grief and loss. He often demonstrates understanding and care for people.

“He looked past me, as though speaking to the wall. ‘He didn’t have many friends. He wasn’t the type to have friends.’ I could sympathise. I had precious few friends left alive myself these days” (p. 34).

8. Symbolism

The symbolism in this novel aims to allowing Mukherjee to communicate his messages visually through imagery. It shares meanings that go beyond the simple words used. Sugiarti & Andalas (2022) in book *Prosa (Dari Teori, Rancangan, Hingga Penulisan Artikel Ilmiah)* believe symbolism is a method used

by an author to convey a meaning to their readers. Symbolism is closely related to the author's culture. By understanding an author's cultural codes, readers can better understand the forms of symbolism used by the author (p. 54).

"You're going to sweep the whole thing under the carpet?" (p. 303).

The sentence under the carpet is symbolism, because it mainly means concealment. It is hiding something undesirable (scandals, mistakes, issues) to avoid embarrassment or confrontation.

The imagery in this novel aims to create vivid mental pictures and sensory experiences for the reader, making the story immersive, engaging, and emotionally resonant by appealing to the senses.

"The aroma of fried fish drifting up from the dining room roused me from such thoughts" (p. 45).

9. Irony

The irony in this novel aims to add depth, complexity, emotional impact by make a deliberate contrast between appearance and reality, or between what is expected and what actually occurs. It can emerge in fiction in a few different forms: via the writing's language, in an event, or in the point of view (Diyanni, 1990, p. 74). Irony in this novel can be divided to 2 different types; verbal and situational.

"Captain Wyndham,' said Digby, 'may I present Sergeant Surrender-not Banerjee. He is, apparently, one of the finest new additions to His Majesty's Imperial Police Force and the first Indian to post in the top three in the entrance examinations" (p. 3).

This sentence can be categorized as verbal irony because from Digby's words, it looks like he was being proud. But Digby's tone hinted that he believed

opposite.

“The L-G telephoned me and ordered me to find MacAuley and try to talk some sense into him. If he failed to see reason, I was to make sure the matter was appropriately dealt with” (p. 299).

This sentence can be categorized as situational irony because Digby as a police officer, it expected to protect the law not breaking it.

B. Social Condition of British Raj in *A Rising Man*

A Rising Man is the one timeless novel that provide critiques for the system during British Raj era, although released in 2016. *A Rising Man* able to summarize the conditions in India through the lens of socio-political and cultural critique, particularly focusing on themes of racial prejudice, injustice, and exploitation. The line of novel *A Rising Man* by Aber Mukherjee reflect a broader sense of dissatisfaction with how British government always tend to forgotten or justified all the bad things they have done in India.

1. Racial Prejudice

“Digby turned crimson. ‘Where do you think you are, Sergeant, Howrah station? This is no place for the likes of ‘‘Wait,’ said Taggart, raising a hand, ‘the sergeant should stay. I think it appropriate that at least one Indian be present.’ He turned towards the door and called out” (p. 34).

In the quote above, Wyndham, Banerjee, and Digby returned to the headquarters of Imperial Police Force (Bengal Division). There, Commissioner Taggart asked about the progress and any findings they had at the crime scene. Digby felt uneasy when he saw Banerjee also enter Lord Taggart’s office. Digby assumed that only he and Wyndham would explain the initials findings of the investigation. It can be seen that working together in a public place is probably

something that is normal for Digby. However, being in the same work space as Banerjee is still something Digby can't accept subconsciously.

Digby's attitude was quite common like any other British at that period. It still very much influenced by cultural separateness, evangelical intolerance, and Victorian rectitude. In the 19th century, the idea of cultural exchange went into steep decline and reached their lowest point. The British and Indians may have been inhabitants of the same city. Sadly, they live in different mental worlds and almost in different time zones (Gilmour, 2018, p. 433). This enormous and rapid shift in this racial relation left many people unprepared, especially on the British side. They still couldn't accept the idea of having to work with Indians. Since the time of East India Company, the British people had been used to the idea of natives working for them, not with them.

"He leaned over the desk. 'One of my informants has something. Says he's heard things about who might have killed MacAuley. He claims he's got a name.' 'And you trust him?' 'Of course not,' he snorted, 'he's an Indian. But I pay him, and what he gives me is usually reliable'" (p. 67).

In the quote above, Wyndham felt limited in his ability to solve his first case. Although he was already very skilled at murder cases back in homeland. India was a new place for him and his lack of general knowledge about the region really slowed his progress. Digby himself took the initiative to use his experience which was very familiar with the ins and outs of the city. Digby has become acquainted with many Indians resident in the city and some of them have become his go-to sources for all the latest news regarding this case. When asked by Wyndham about the validity of the information held by Digby's acquaintance. The use of the term

“of course not” is Digby's way of conveying a sense of distrust towards Indians.

Digby tells Wyndham that the Indians are untrustworthy. Aside from his personal daily experience in India. This distrust come from collective consciousness as a British who experience the mutiny of 1857. As Sharpe (1993) demonstrate that stereotypes is not an essential feature at all but discursively produced within a set of historically specific conditions (Loomba, 2015, p. 90). The mutiny of 1857 really shook the British and left them transformation of an existing colonial stereotype.

The British who emerge as victorious side able to conveyed the images of savage from the natives during the mutiny. At the same time, portrayed themselves as “civilized” people who separates completely from the natives. As Gilman (1985b), said that stereotyping involves a reduction of images and ideas to simple form. It is a method of processing information. The function of stereotypes is to perpetuate on artificial sense of difference between “self” and “other” (Loomba, 2015, p. 74).

“I'd recommend a visit to the temple at Dakhineshwar. It's a Hindu shrine to the goddess Kali. They call her The Destroyer, and an interesting sight she is too. Black as night, her eyes bloodshot, garland of skulls round her throat and her tongue lolling out in an ecstasy of violence. The Bengalis revere her. That should tell you everything you need to know about the sort of people we're dealing with” (p. 145-146).

In the quote above, Wyndham is still trying to adapt to the existing system in India. There are several new things he needs to learn that will determine how smoothly his case progresses. One new thing he learned is that there's a unit within military intelligence called Section H. This unit reports directly to the Lieutenant Governor. Anything he considers a political crime falls under their jurisdiction.

Unwilling to have his first case simply taken over, Wyndham tries to meet with the Section H leadership in the hope of finding a compromise regarding the Macaulay case.

The keyword "political crime" is quite disturbing to Wyndham personally, as it suggests he will have to deal with Indians sooner or later. This means it would be very reasonable to ask for the perspective of Section H, who deal with them every day. Wyndham then met with the head of Section H, Colonel Dawson. When asked for his opinion on the Macaulay case, Colonel Dawson as expected immediately concluded that an Indian was the perpetrator.

Colonel Dawson argued that this barbaric behavior could only be done by barbarians. Race explained not simply people's skin color, but also their civilization and cultural attributes (Loomba, 2015, p. 76). Colonel Dawson depicts what Indian people are really like based on explanation about temple of Dakhineswar that he had visited. Dawson felt the contrast was there when he saw Indian temple at Dakhineswar as civilization still make blood sacrifice from goat and sheep.

"The car came to a stop outside a rather grand entrance. A brass plaque screwed to one of the columns read, The Bengal Club, Est.1827. Beside it stood a wooden sign, its perfect white letters bearing the message: NO DOGS OR INDIANS BEYOND THIS POINT" (p. 78).

In the quote above, Wyndham, Banerjee, and Digby went to investigate a place called the Bengal Club. Before his death, Macaulay was often reported to have wandered into the Bengal Club after work. There, they also planned to meet the man believed to be closest to Macaulay, namely James Buchan. Throughout the British Raj, Bengal Club functioned as socializing areas for Macaulay, Buchan, and

any other British.

They met, danced, listened to music, played polo/cricket, read newspapers and magazines, and held conversations inside so called establishment. The British club in India was a microcosm of Britain, the representation of the British Empire's ideologies and a symbol of racism (Yelmis, 2011, p. 1). What makes it became a symbol of racism is when they accepted only British as member or guest and restricted and prohibit all Indians from entering the Club area without exception.

The sign hanging on the gate that reads '*NO DOGS OR INDIANS BEYOND THIS POINT*' only further embarrasses the plight of the Indians. Used as instruments to generate artificial differences between the dominator and the colonial subject, between the European and non-European, between the "self" and the "other" and between the East and the West (Yelmis, 2011, p. 3). This was one of the British attempts to highlight how Indians during the Raj were treated as second-class citizens in their own land. Doesn't matter whether it's elite family or not, this shows how the British saw how unworthy the Indians were to enter their place as the member.

2. Injustice

"This is Calcutta, after all. A city of a million Bengalis with nothing better to do than talk revolution. But to answer your question, no, I am not aware of any gatherings of a seditious nature. Nothing that would contravene the articles of your precious Rowlatt Acts" (p. 17).

In the quote above, Wyndham tries to find potential witnesses around the crime scene who could help the investigation. Banerjee then suggests visiting a brothel located nearby. There, they meet the owner, a middle-aged Indian woman

named Mrs. Bose. They hope to find answers that will help them find the perpetrator. However, Mrs. Bose answers all of Wyndham's questions curtly and is completely unhelpful.

Mrs. Bose's curt attitude comes from her experiences so far. She saw frequently before that many people are killed in this part of the city every day and she don't remember ever seeing half the Calcutta police force turn up and close down a street before, let alone an English officer take an interest. Normally, the unfortunate wretch is simply carted off to the morgue and that's the end of it. Mrs. Bose doesn't know why it was different when an Englishman been murdered? Not only that, the emergence of the Rowlatt acts issued by the British recently also worried her.

Frequently mentioned by characters, the Rowlatt Acts have become a symbol of injustice in the Raj era. Ghosh (2017) in his book *Gentlemanly Terrorists* said that promulgation of the Anarchical and Revolutionary Crimes Act Passed in March 1919 by the British colonial government. It recommended of repressive measure for certain political offenses that suspect might be detained because they were defined as a threat to the security of the state (p. 31). The term "threat" here was very vague and inconsistent.

As long as suspected, a person can be detained by basically doing nothing wrong. The reason for its emergence is baseless, the process of implementation is inconsistent/ambiguity, and the impact caused is very severe only for Indian side. Unlike other laws that only cover a general crime. The Rowlatt Acts focused on all

potential political crime that threatened the existence of the Raj. While Britain's focus was still diverted by the outgoing turmoil of Great War. The Government had an underlying concern that radical and militant anticolonial resistance would seize the opportunity to threaten colonial existence (Ghosh, 2017, p. 31).

"It might have been too flimsy a case for an English jury, but under the Rowlett Acts there was no need for one. Terrorists like Sen were supposed to feel the full force of British justice" (p. 182).

In the quote above, the character Benoy Sen is accused of killing one of top British senior officer in administrative government of Bengal. Sen is an Indian who constantly giving speech about need for strong actions in face of British aggression was immediately linked by the police to the murder. During the Raj, it was undeniable that many Indians lived in hardship in their own land. This led to the emergence of groups who protested against this hardship. The character of Benoy Sen is a depiction of how the strong voices of Indian figures undermined British rule. The issuance of the Rowlatt Acts was one of the efforts frequently used by the Raj government to stifle and eliminate these voices.

Wyndham knows that with Rowlatt Acts, Sen would be immediately punished without going through a trial let alone strong evidence. Rowlatt Acts recommended the continuation of repressive measures such as limiting the right to a jury trial and suspension of habeas corpus in the case of certain political offense (Ghosh, 2017, p. 31). It can be implied that the government is adopting a catch first, process later approach for anyone suspected of being a rebel. Something that would only further infuriate the Indian people rather than defuse the situation.

“Under this law, Indians are banned from meeting in their own homes to discuss their desire for freedom in their own country. It was passed by Englishmen without the consent of the Indians to whom it applies. Wouldn't you agree that such a law is unjust? Or do you believe that an Indian, unlike a European, should not have the right to determine his own destiny?” (p. 187-188).

In the quote above, Sen was being interrogated with numerous pieces of evidence and witnesses were presented to him. Although none of that able to prove Sen as the killer. Digby continued to pressure him into confessing. Digby himself still can't believe that Wyndham hasn't closed Sen's case. He tries to convince Wyndham that Sen and his friends must be eliminated immediately. Hesitation will only make Sen and his friend turn the tide and eliminate all the British. Digby attitude was very much in line with the attitude of the Raj government at that time. For them, the Rowlatt Acts existed as pre-emptive action.

Benoy Sen then fed up and angry because Digby continued to pressure him into confessing. Sen that feels these can't be tolerated anymore then burst exposing how unfair Rowlatt Acts were. Suspected revolutionary and terrorist could be banned from attending meetings of proscribed political group, write a journal, or to be complicit in disseminating seditious materials (Ghosh, 2017, p. 43). It can be seen that British government feels anxious with A kind of person like Benoy Sen and other prominent Indian figures who frequently launch protests. These people simply represent the Indian people's desire for a better life. However, the response they receive is various restrictions on expressing their grievances and the fear of being imprisoned at any moment.

“Surrender-not spoke softly. ‘Until now, I had believed in British justice and sense of fair play. Obviously there are bad Englishmen just as there are bad Indians, nevertheless I always imagined the system was fair. It would punish the wrongdoers and afford justice to the victims. I see now that my father was right.

When one English woman is attacked, innocent Indian men are forced to crawl on their bellies in front of her. Meanwhile, hundreds if not thousands of unarmed Indians – men, women and children – are massacred, and the perpetrator is treated as a hero” (p. 259).

In the quote above, Wyndham is in a rush to catch the real culprit. However, he suddenly hears shocking news that the City’s Civilian Deputy Commissioner authorized General Dyer committed atrocities at Jallianwala Bagh. It was a mixed crowd between 10.000 and 20.000. Some where there for a protest, other came for the Sikh festival of Baisakhi. General Dyer entered the ground with fifty Indian soldiers carrying 303 rifles. With no warning, his troops started firing 1650 rounds into the crowd. Official figures said 379 people died, but the Congress inquiry into the shooting counted more than 1000 (Wilson, 2016, p. 374).

Banerjee represents how Indians that feels devastated when knew information about this massacred. Given such a brutal act, Banerjee expected Dyer to be immediately being punished and arrested. Only to found it later that the truth is shockingly different. After the event Dyer being dismissed quickly by his commander in chief. In poor physical and mental health, Dyer travelled to Bombay without a hotel reservation and forced to stay in a dirty dormitory before taking a troopship back to England (Wilson, 2016, p. 376). The Jallianwala Bagh massacre was a devastating blow to all Indians. It’s understandable, considering how the very people they relied on to protect them turned out to be the ones doing the harm. This demonstrates British’s level of justice which considered the most sophisticated and modern. It’s still very sharp to the bottom and blunt to the top, same like other.

3. Exploitation

“My wife had just inherited the plantation, and in those days, due to the war, there was huge demand for rubber. The plantation was doing well and we weren’t short of money. Life in Calcutta was good and MacAuley seemed like a most affable chap” (p. 280).

In this quote above, Wyndham identified several suspects during his investigation. Wyndham had a hunch that Stevens was the one with the strongest motive. The information Banerjee gathered regarding Stevens’ background further heightened his suspicions. Steven served as Macaulay’s deputy at the Writer’s Building. When Macaulay’s tax policies disrupted his wife’s business, it would make sense for Steven to remove Macaulay to eliminate those tax regulations. While it’s true that Macaulay’s actions towards Stevens’ business could be categorically bastard. It’s also important to recognize that Steven’s business, which involved extracting natural rubber from Indian soil and taking all the profits for himself could also be categorically even more bastard.

After British domination over Indian was emphatically asserted in 1858. Most of Business of natural resources in India was in the hands of British firms. By 1900, Europeans firms owned three quarters of industrial capital of India. Those firms taking over coal mines, jute mills, cotton mills, and tea plantation (Clayton, 2020, p. 334). While they able to extract enormous fortune from those businesses and became the richest man or women in the city. Their Indians worker on the other side of coin received a thin slice of that wealth. 200 million in total and none of it never be able to touch by Indians.

“Banerjee squirmed. ‘If I may, sir. I doubt vanity has much to do with it. The fact is, the railways impose a policy of retirement at the age of fifty-eight. Unfortunately, the pension provided to native Indians is generally too meagre for

a family to live on” (p. 112).

In this quote above, Banerjee mentioned toward Wyndham how low the salary that suffer to his fellow Indians. It had been a few days since Macaulay was killed and rumors had spread that a Bengali had done the killing. Wyndham also couldn't resist looking at the suspects' files and was shocked by how many of their ages appeared to have been manipulated. Banerjee tried to justify that many Indians feels have to manipulated their age. The Raj Government refused to pay more than an absolute minimum for its constabulary. By lowering their ages on the forms, Banerjee believe the Indians hope to work for a few years more and thus provide for their families just that little bit longer.

Throughout the Raj, Indians always throw a complaint that the pay was grossly inadequate but always being ignored. Arnold (1986) in his book *Police Power and Colonial Rule Madras 1859-1947* said that the first police commission in 1860 had recommended that the minimum wage of Constable should be equivalent to the ordinary rate of pay for an unskilled laborer. The royal commission in 1924 then recommended a pension of half the salary for its recruits serving in India after retirement (p. 50). This policy really pinching many Indians throughout the subcontinent. Especially with the prices of various goods continuing to increase drastically. Ansari (2018), said that the price of imported goods such as cotton, sugar, steel, salt, and kerosene increasing by around 300%. Forcing Indians to be more creative in overcoming this financial problem and manipulating age is one of the methods they take (Long & Talbot, 2018, p. 62).

“We’ve taken this bounty and used it for our own wicked ends. We’ve bled dry the land and stuffed our coffers in the process” (p. 191).

In this quote above, Reverend Gunn believe that greed for wealth had taken over the British. Reverend Gunn was Macaulay’s only close friend in India. The two had been friends since their time in England. Reverend Gunn was familiar with Macaulay’s character and behavior. Thanks to him, Wyndham learned that Macaulay was once a good and upright man. However, Reverend Gunn believed that Buchan and India had turned him into a hypocrite and greedy man.

The emphasis on the term ‘*dry the land*’ used by Reverend Gunn confirming how natural resources became a British main interest in India. The industrial era place great demand on diverse range of natural resources. Millions of acres of land that had been used to bring domestic substance we’re displaced by exporting agricultural goods such as cotton, jute, indigo, and opium (Clayton, 2020, p. 47). This decision became worst later because many Indians take the consequences. Between twelve and thirty million people were killed by starvation or famine-related diseases in India in the last quarter of the nineteenth century. Millions died in the great famine years 1876, 1896 and 1900 (Wilson, 2016, p. 306).

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher provides conclusions based on the analysis of the previous chapter. In addition, the researcher offers suggestions in this chapter for future researchers who use the novel *A Rising Man* as an object of study.

A. Conclusion

This research uses *A Rising Man* as the object of research. The researcher uses genetic structuralism by Lucien Goldmann on the object to find out Abir Mukherjee's worldview. This research shows that *A Rising Man* describe the dynamics of life during the Raj era in India and how that era affected the lives of both British and Indian people.

Abir Mukherjee's worldview in *A Rising Man* also acts as a critique of the sentiment that assumes British had done many good things for Indian during Raj era. Through the characters in *A Rising Man*, it can be found an effort to romanticized positive images of British colonial rules and negative images tend to forgotten or justified. As an author, Abir Mukherjee represent Indians today who have to frequently deal with sentiment where during the British Raj were led to acknowledge that some of the bad things the British did were justified for the good of Indians themselves.

The British raj era in this novel also happened in real life. In real life, Raj era occurred throughout India sub-continent and also starting from 1858 to 1947. In

addition, the tragedy in this novel has made the relationship between the British and Indians complicated with each other, and this also occurred in real life. Although there are many similarities between the tragedy in the novel and in real life, there are still many things that are not mentioned in the novel.

In addition to describing real-life tragedy in this novel, Mukherjee also wants to convey other things. Through Banerjee's character, he wants to convey a message to his readers that fighting injustice and oppression does not have to involve responding with violence either. There is another way through calm and intelligence. Through Banerjee's character, Mukherjee also wants to convey that pursuing change for the better must be accompanied by well-organized planning. In addition, Abir Mukherjee also wants to convey that examine an era must be based on reality. It's not permissible to add or subtract based on one's own desires. As a conclude statement, the researcher hopes and suggest that future researcher that want explore novel *A Rising Man* able to expand it to wider approaches and theories. besides this research only focuses on worldview, future researchers can examine other parts of genetic structuralism in more detail.

B. Suggestion

This research uses genetic structuralism to analyze the novel *A Rising Man* by Abir Mukherjee. Future researchers who want to use this novel as an object of research can use other literary theories, besides this research only focuses on worldview, future researchers can examine other parts of genetic structuralism in more detail.

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