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Women, Colonialism, and Identity in M. M. Kaye's *The Far Pavilions* : A Literature Review

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Abstract

M. M. Kaye's *The Far Pavilions* (1978) occupies a significant position in twentieth-century historical fiction for its imaginative reconstruction of colonial India during the years surrounding the Indian Rebellion of 1857. Combining history, romance, politics, and cross-cultural encounters, the novel has attracted sustained scholarly interest from historians, postcolonial scholars, and literary and feminist critics. Despite this growing body of scholarship, research on the novel remains fragmented, with studies primarily emphasizing historical authenticity, colonial discourse, imperial ideology, and cultural identity. Comparatively fewer studies have critically examined women's representation and the intersection of gender with colonial power. The absence of an integrated review of existing scholarship has created a need for a comprehensive assessment of the critical debates surrounding the novel. The present study undertakes a thematic literature review of major scholarly works on *The Far Pavilions* published between 1980 and 2025. Using a qualitative review methodology, the study analyses peer-reviewed journal articles, scholarly book chapters, and critical reviews to identify dominant research trends, methodological approaches, theoretical orientations, and existing research gaps. Rather than summarizing previous studies individually, the review synthesizes scholarship into thematic categories, including historical perspectives, colonial discourse, feminist criticism, and postcolonial identity. The review demonstrates that while scholars have extensively explored the historical, political, and cultural dimensions of the novel, comparatively limited attention has been devoted to interdisciplinary analyses integrating feminist literary criticism and postcolonial theory. The study therefore identifies significant opportunities for future research on women's representation, gender identity, and cultural negotiation within colonial historical

fiction. By consolidating four decades of scholarship, this review provides a comprehensive foundation for future critical investigations of M. M. Kaye's *The Far Pavilions*.

Keywords: M. M. Kaye, *The Far Pavilions*, Colonialism, Historical Fiction, Women's Representation, Gender, Identity, Postcolonial Literature, Literature Review.

1. Introduction

Historical fiction occupies a distinctive position within English literature because it recreates the past through imaginative narrative while engaging with the political, cultural, and social realities that shape historical experience. Unlike conventional historical writing, historical fiction humanises historical events by presenting them through the lives of fictional characters whose experiences illuminate broader historical processes. Consequently, such narratives become important sites for examining questions of identity, power, memory, culture, and representation.

Among English novels portraying colonial India, M. M. Kaye's *The Far Pavilions* (1978) remains one of the most widely discussed works of historical fiction. Set against the backdrop of the Indian Rebellion of 1857 and the consolidation of British imperial rule, the novel intertwines history, romance, military conflict, political intrigue, and cultural interaction. Through the experiences of Ashton Pelham-Martyn, a British child raised in India as Ashok, Kaye explores complex issues relating to colonial identity, race, belonging, cultural negotiation, and imperial authority. The novel also presents vivid portrayals of princely states, indigenous traditions, social hierarchies, and colonial administration, making it a rich text for historical, literary, and cultural analysis.

Since its publication, *The Far Pavilions* has generated sustained academic interest across multiple disciplines. Scholars have examined the novel from historical, colonial, feminist, postcolonial, and cultural perspectives. Historical critics have largely focused on Kaye's reconstruction of nineteenth-century India and the representation of the British Raj. Postcolonial scholars have analysed questions of imperial ideology, hybridity, nationalism, and East-West encounters, while feminist critics have drawn attention to women's representation and patriarchal structures operating within colonial society. Collectively, these studies demonstrate the richness of the novel and its continuing relevance to literary scholarship.

However, a careful examination of existing research also reveals important limitations. Much of the available scholarship approaches the novel through isolated theoretical frameworks, often concentrating on historical authenticity or colonial discourse without integrating feminist and postcolonial perspectives. Similarly, although women occupy significant positions within the narrative, comparatively few studies critically examine the relationship between gender, identity, culture, and colonial power. Consequently, the existing body of research remains fragmented, highlighting the need for a comprehensive review that synthesizes previous scholarship and identifies areas requiring further investigation.

The present study undertakes a thematic review of major scholarly works on *The Far Pavilions* published over the last four decades. Drawing upon historical criticism, feminist literary criticism, postcolonial theory, and cultural studies, the review examines the principal debates that have shaped scholarship on the novel. Through this synthesis, the paper identifies dominant research trends, methodological approaches, and significant gaps while providing a conceptual foundation for future interdisciplinary research.

2. Objectives of the Study

The present study has been undertaken with the following objectives:

- To critically review the existing scholarly literature on M. M. Kaye's *The Far Pavilions*.
- To identify the dominant themes and critical debates within previous scholarship.
- To examine historical, feminist, postcolonial, and cultural approaches adopted by earlier researchers.
- To analyse the methodological and theoretical orientations of existing studies.
- To identify significant research gaps within the current body of scholarship.
- To evaluate the contribution of previous research to the understanding of women's representation, colonialism, and identity in the novel.
- To provide a comprehensive conceptual foundation for future interdisciplinary research on *The Far Pavilions*.

3. Research Methodology

The present study adopts a qualitative literature review methodology based on the systematic examination of secondary sources. A total of ten primary studies published between 1980 and 2025 constitute the primary body of literature reviewed in this paper. To strengthen the analytical framework, the review is also informed by selected foundational works in feminist literary criticism, postcolonial theory, and colonial literary studies. The selected literature was identified through scholarly databases, including Google Scholar, JSTOR, ResearchGate, Academia.edu, and peer-reviewed academic journals. Preference was given to peer-reviewed articles, scholarly book chapters, and established critical works directly related to the novel or to the theoretical frameworks employed in its interpretation. Each study was examined with reference to its research objectives, methodology, theoretical orientation, principal findings, and limitations.

Unlike conventional chronological reviews, the present study adopts a thematic approach, organising previous scholarship into major areas of critical inquiry. This method facilitates comparative analysis by identifying convergences, divergences, and emerging patterns across different studies. Such an approach enables a more critical synthesis of scholarship and provides a clearer understanding of how research on *The Far Pavilions* has evolved over time.

4. Literature Review

4.1 Historical Perspectives on *The Far Pavilions*

Historical criticism constitutes one of the earliest and most influential approaches to the study of M. M. Kaye's *The Far Pavilions*. Scholars working within this tradition primarily examine the novel's reconstruction of nineteenth-century India, particularly the Indian Rebellion of 1857, British imperial administration, princely states, military campaigns, and colonial society. Rather than viewing the novel merely as historical fiction, these studies investigate the extent to which Kaye reconstructs historical reality while simultaneously employing imaginative literary techniques.

In "*Historical Approach to The Far Pavilions*", Rajashekhar M. Yarbagi (2025) examines the historical authenticity of M. M. Kaye's novel by analysing its representation of colonial India, the British Raj, and the aftermath of the Indian Rebellion of 1857. Employing a historical approach, the study argues that Kaye successfully combines documented historical events with fictional narrative, thereby producing an authentic reconstruction of nineteenth-century India. The researcher particularly highlights the novel's portrayal of political institutions, military administration, and social customs. However, the study primarily concentrates on historical reconstruction and colonial governance, while comparatively little attention is devoted to broader socio-cultural issues such as gender, identity, and the representation of women.

Rankhambe's studies (2015, 2016) significantly contribute to understanding of the novel as a work that combines historical reconstruction with literary imagination. In "*Historical, Cultural and Colonial Aspects in M. M. Kaye's The Far Pavilions (An Interdisciplinary Study)*", Rankhambe (2015) examines the novel through an interdisciplinary framework, arguing that Kaye integrates colonial politics, socio-cultural life, religious practices, and the geopolitical context of nineteenth-century India into a historically grounded narrative. The study emphasizes Kaye's familiarity with India and her meticulous use of historical detail, suggesting that the novel presents an authentic portrayal of British India while exploring the interaction between history and fiction. In Rankhambe's later study, "*Contextualising History, Myth, Mystery and Fiction: A Paradigmatic Study of M. M. Kaye's 'The Far Pavilions'*", Rankhambe (2016) extends this discussion by demonstrating how historical events, mythology, mystery, and fictional imagination collectively enrich the narrative structure. Together, these studies establish the novel as an important example of historical fiction that reconstructs colonial India through multiple narrative and cultural perspectives. Nevertheless, both studies concentrate primarily on historical and cultural representation, leaving comparatively limited discussion of women's agency, gender relations, and postcolonial identity, thereby creating scope for further interdisciplinary research.

One of the earliest scholarly assessments of the novel appears in "*The Great Mutiny, M. M. Kaye, and the Historical Romance*," in which Staige D. Blackford (1980) evaluates *The Far Pavilions* as a remarkable example of historical romance. The review appreciates Kaye's ability to integrate historical events, romance, adventure, and political conflict into a compelling narrative while maintaining historical credibility. Blackford argues that the novel succeeds because of its meticulous historical research and engaging narrative style. Nevertheless, the review remains largely concerned with literary craftsmanship and historical realism, offering only limited discussion of social representation, gender relations, or cultural identity.

Collectively, these historical studies establish *The Far Pavilions* as an important work of historical fiction distinguished by its careful reconstruction of colonial India. They consistently acknowledge Kaye's extensive historical research and the ability to transform historical events into an engaging literary narrative. However, they also demonstrate that historical criticism has generally privileged political history and colonial administration over questions relating to gender, identity, and social representation, thereby leaving important avenues for further scholarly inquiry.

4.2 Colonial Discourse and Imperial Representation

Colonial discourse represents another major area of scholarship on *The Far Pavilions*. Researchers working within this framework examine the novel's portrayal of British imperial authority, colonial ideology, nationalism, and East-West cultural encounters. Rather than focusing exclusively on historical reconstruction, these studies analyse how literary representation contributes to broader understandings of colonial power, identity formation, and cultural negotiation.

In "*Representation of Colonial Conflicts in M. M. Kaye's The Far Pavilions*", Ashwini Anchan and Ambika Mallya (2024) investigate colonial conflict as one of the central themes of the novel. Through a postcolonial perspective, the authors argue that political conflict functions not merely as historical background but also as a mechanism through which cultural identities and imperial power are constructed and negotiated. The study demonstrates that Kaye portrays colonial India as a space characterised by competing political loyalties, cultural diversity, and ideological conflict. Although the article significantly contributes to understanding colonial discourse, its primary emphasis remains on political conflict, while comparatively limited attention is paid to women's experiences and the gendered dimensions of colonial power.

In "*Picturing 'India' from M. M. Kaye's The Far Pavilions*", Sylvia Woodhead examines how the novel constructs literary images of colonial India and contributes to Western understandings of South Asian culture. Approaching the novel from the perspective of cultural geography and representation, the paper argues that historical fiction plays an important role in shaping readers' perceptions of places, landscapes, and cultural identities. Woodhead demonstrates that Kaye presents India through vivid descriptions of geography, customs, languages, and everyday life, thereby creating a powerful sense of place that influences readers' cultural imagination. The study further observes that the protagonist's attachment to India reflects broader questions of identity, belonging, and cross-cultural experience while also acknowledging that such representations may reproduce certain colonial perspectives. Although the paper significantly contributes to understanding the cultural representation of India in *The Far Pavilions*, it pays comparatively less attention to women's representation and gendered experiences within the colonial context.

A broader cultural perspective is presented in "*Nostalgia for the Empire: British Nationalism in the Spatial Representation of Colonial India in Contemporary Romantic Novels*," where Manasi Gopalakrishnan (2024) investigates how colonial landscapes function as ideological spaces within contemporary historical romances, including *The Far Pavilions*. The study argues that spatial representation contributes to the preservation of imperial memory and British nationalism, transforming geographical settings into symbols of colonial authority and nostalgia. Although the research enriches discussions of colonial memory and cultural geography, it provides comparatively limited analysis of women's representation and gender identity within these colonial spaces.

Taken together, these studies demonstrate that colonial discourse remains one of the most productive areas of research on *The Far Pavilions*. They collectively establish that Kaye's novel presents colonial India as a complex site of political conflict, cultural negotiation, and imperial ideology. However, they also reveal the need for future research integrating colonial discourse with gender studies and feminist literary criticism to develop a more comprehensive understanding of the novel.

4.3 Feminist Perspectives and Women's Representation

Feminist criticism of *The Far Pavilions* has developed more gradually than historical or postcolonial scholarship. Existing feminist studies primarily examine the position of women within colonial society, focusing on patriarchal structures, gender roles, and social expectations. Although these studies have broadened the scope of literary criticism, they remain comparatively fewer in number and often adopt descriptive approaches rather than engaging in sustained theoretical analysis. Consequently, questions concerning women's agency, identity, subjectivity, and resistance continue to receive limited scholarly attention.

Another important contribution is "*Colonial Romance and Gender Representation in The Far Pavilions*", in which Meera Sethi (2020) analyses the relationship between romance and gender within the novel. The study argues that female characters frequently function as symbols of romance, emotional fulfilment, and cultural difference rather than as autonomous individuals. By examining the conventions of historical romance, the author demonstrates how gender roles are shaped by both literary tradition and colonial ideology. Nevertheless, the discussion pays comparatively little attention to women's independent identity and agency, concentrating instead on their symbolic significance within the romantic narrative.

Contemporary feminist literary criticism argues that women's representation in colonial fiction should be examined through the concepts of agency, intersectionality, subjectivity, and resistance rather than merely through patriarchal oppression. The works of Gayatri Chakravorty Spivak, Chandra Talpade Mohanty, and Judith Butler provide valuable theoretical frameworks for understanding how colonial and patriarchal structures shape women's identities. Applying these perspectives to *The Far Pavilions* reveals opportunities for future research on the intersections of gender, colonialism, and cultural identity.

Taken together, feminist scholarship demonstrates that women occupy an important position within *The Far Pavilions*. However, existing studies largely emphasise women's social position without fully exploring the dynamic relationship between gender, identity, colonialism, and culture. This indicates the need for more comprehensive feminist analyses employing contemporary theoretical perspectives capable of examining women's representation beyond conventional descriptions of patriarchy.

4.4 Postcolonial Identity and Cultural Negotiation

Postcolonial criticism has made a significant contribution to the interpretation of *The Far Pavilions* by examining colonial authority, cultural identity, hybridity, nationalism, and imperial ideology. Scholars argue that the novel represents colonial India as a complex space where identities are continually negotiated through interactions between the coloniser and the colonised. Such studies have expanded literary criticism beyond historical reconstruction by emphasising questions of culture, power, and identity.

In "*Theme of Love, War and Identity in The Far Pavilions*", Ritu Bala (2021) explores the interconnected themes of romance, warfare, and identity. The study argues that Kaye effectively combines personal relationships with political conflict, thereby presenting identity as both an individual and cultural process. The article primarily examines the protagonist's negotiation between British and Indian identities while illustrating how historical events influence personal transformation. Although the discussion contributes significantly to understanding cultural identity, female perspectives remain comparatively underdeveloped, with greater emphasis placed on the experiences of the male protagonist.

Collectively, postcolonial scholarship demonstrates that identity remains one of the central concerns of *The Far Pavilions*. Researchers consistently acknowledge that Kaye's novel explores the complexities of colonial society through themes of hybridity, cultural negotiation, and imperial power. Nevertheless, existing studies rarely integrate postcolonial theory with feminist criticism, indicating the need for interdisciplinary approaches capable of examining the intersections of gender, identity, and colonialism.

4.5 Narrative Strategies: Polyphony, the Rashomon Effect, and Dialogic Representation

Recent scholarship has expanded the critical understanding of *The Far Pavilions* by examining the novel's narrative techniques rather than focusing exclusively on its historical, colonial, or feminist dimensions. This narratological approach highlights how M. M. Kaye constructs multiple perspectives to represent the complexity of colonial India. Such studies demonstrate that the novel's significance lies not only in its depiction of historical events but also in its sophisticated narrative structure, which allows diverse voices and conflicting interpretations to coexist.

In "*The Rashomon Effect and Polyphony as Narrative Strategies in M. M. Kaye's The Far Pavilions*" (2024), Gehan Deeb analyses the novel through the theoretical frameworks of the Rashomon Effect and Mikhail Bakhtin's concept of polyphony. Drawing upon Bakhtin's theory of dialogism, the study argues that the novel presents multiple independent voices representing British officials, Indian rulers, soldiers, servants, and ordinary people, each offering distinct interpretations of colonial society and historical events. Rather than privileging a single authoritative perspective, Kaye constructs a narrative in which diverse voices interact, challenge one another, and collectively shape the reader's understanding of colonial India.

Deeb further argues that the Rashomon Effect enables the novel to present historical events as subjective and multifaceted rather than fixed and objective. Through conflicting perceptions and diverse cultural viewpoints, *The Far Pavilions* questions the possibility of a single historical truth while illustrating the complexity of identity, memory, and colonial experience. The protagonist, Ashton Pelham-Martyn, functions as a connecting consciousness whose dual cultural identity links different social and political worlds without dominating the narrative. This narrative strategy enriches the novel by encouraging readers to appreciate the coexistence of multiple cultural realities within colonial India.

The study makes a significant contribution by introducing narratological perspectives that have received comparatively little attention in previous scholarship on *The Far Pavilions*. Nevertheless, its primary emphasis remains on narrative structure and dialogic representation. Comparatively less attention is devoted to examining how these narrative strategies intersect with women's representation, colonial patriarchy, gender identity, and postcolonial feminist concerns. Consequently, further interdisciplinary research integrating narrative theory with feminist and postcolonial approaches would provide a more comprehensive understanding of the novel.

4.6 Comparative Synthesis of Existing Scholarship

A comparative examination of the reviewed literature reveals several important patterns within existing scholarship. First, historical criticism continues to dominate research on *The Far Pavilions*, with scholars consistently emphasising historical authenticity, colonial administration, and the Indian Rebellion of 1857. These studies collectively establish Kaye's reputation as a writer of historical fiction but devote comparatively limited attention to broader questions of representation and identity.

Second, studies grounded in colonial discourse and postcolonial theory have significantly expanded scholarly understanding of imperial ideology, cultural negotiation, and identity formation. These investigations demonstrate that the novel portrays colonial India as a site of political conflict and cultural interaction rather than as a simple opposition between coloniser and colonised. However, gender remains a relatively underdeveloped analytical category within much of this scholarship.

Third, feminist criticism has drawn attention to women's representation and patriarchal social structures. Nevertheless, many feminist studies remain descriptive and focus primarily on women's social status rather than analysing the complex relationship between gender, identity, and colonial power. Contemporary feminist concepts such as agency, subjectivity, and intersectionality have received comparatively limited application within studies of *The Far Pavilions*.

Finally, the review indicates that most researchers employ a single theoretical framework, such as historical criticism, postcolonial theory, or feminism. Comparatively few studies integrate these perspectives into a comprehensive interdisciplinary analysis. As a result, the existing literature provides valuable but fragmented interpretations of the novel, highlighting the need for future research capable of examining history, colonialism, gender, and identity within a unified analytical framework.

6. Research Gap

The thematic review of existing scholarship reveals several significant gaps within current research on *The Far Pavilions*.

Historical studies have predominantly concentrated on reconstructing colonial India, the Indian Rebellion of 1857, and British imperial administration. Although these investigations have substantially enhanced understanding of the novel's historical background, they rarely examine how historical events influence social relationships, cultural identities, and gendered experiences.

Studies focusing on colonial discourse have primarily analysed imperial ideology, political conflict, nationalism, and East–West cultural encounters. While these approaches contribute significantly to understanding colonial representation, they frequently privilege political structures over social and cultural dimensions, resulting in comparatively limited discussion of women's experiences within colonial society.

Feminist criticism has begun to address women's representation within the novel; however, existing studies generally remain descriptive. Most discussions concentrate on patriarchal restrictions and women's social position without critically analysing questions of identity formation, agency, subjectivity, cultural negotiation, or resistance. Consequently, the complexity of women's representation remains only partially explored.

The present review therefore addresses these gaps by providing a thematic synthesis of previous scholarship and identifying significant areas requiring further interdisciplinary investigation. In doing so, it contributes to a more integrated understanding of *The Far Pavilions* and establishes a conceptual foundation for future literary research.

7. Scope for Future Research

The findings of the present review suggest several promising directions for future scholarship on *The Far Pavilions*.

Future research may benefit from adopting interdisciplinary approaches that integrate historical criticism, feminist literary criticism, postcolonial theory, and cultural studies. Such approaches would facilitate a more comprehensive understanding of the novel by examining the relationship between colonial history, gender, identity, and cultural representation rather than treating these dimensions separately.

Another important direction involves the application of contemporary feminist theories that examine women's agency, subjectivity, intersectionality, and identity formation. These perspectives would enable scholars to move beyond descriptive discussions of patriarchal structures towards more nuanced analyses of women's experiences within colonial society.

Similarly, postcolonial concepts such as hybridity, ambivalence, mimicry, and cultural negotiation may be further employed to examine the interaction between colonial authority and personal identity. Integrating these concepts with feminist criticism would contribute to a deeper understanding of the relationship between gender and colonial power.

Comparative literary studies also present significant opportunities for future research. *The Far Pavilions* may be examined alongside other colonial and postcolonial novels depicting nineteenth-century India to explore similarities and differences in the representation of history, culture, gender, and identity. Such comparative analyses would enrich discussions of colonial historical fiction and broaden understanding of literary representations of colonial India.

Future scholars may also consider interdisciplinary collaborations drawing upon history, sociology, anthropology, gender studies, and cultural studies. These perspectives would provide a richer understanding of the novel's social, political, and cultural dimensions while contributing to contemporary debates concerning colonial literature and historical representation.

Overall, the review demonstrates that *The Far Pavilions* continues to offer substantial opportunities for future research. Its complex portrayal of colonial India, cultural interaction, historical transformation, and identity ensures its continuing relevance within English literary studies.

8. Theoretical Perspectives

The review of existing scholarship indicates that a comprehensive understanding of M. M. Kaye's *The Far Pavilions* requires an interdisciplinary theoretical framework. Although previous researchers have employed historical criticism, feminist criticism, and postcolonial theory independently, comparatively few studies have integrated these approaches to examine the interconnected dimensions of colonialism, gender, identity, and cultural representation. Consequently, the present review argues that combining these theoretical perspectives offers a more comprehensive framework for interpreting the novel.

Among the most influential approaches is postcolonial theory, which investigates the political, cultural, and ideological consequences of colonialism. Edward Said, in *Orientalism* (1978), argues that colonial discourse constructs the Orient through representations that reinforce Western authority and cultural superiority. Said's concept of Orientalism remains fundamental to understanding how literary texts

participate in producing images of the colonised world. In the context of *The Far Pavilions*, this perspective facilitates an examination of how colonial India, its people, and its cultural practices are represented through a British narrative imagination.

Another significant contribution is made by Homi K. Bhabha, whose concepts of hybridity, mimicry, and ambivalence have transformed postcolonial literary criticism. In *The Location of Culture* (1994), Bhabha argues that colonial relationships are characterised by negotiation rather than fixed oppositions between coloniser and colonised. These concepts are particularly relevant to *The Far Pavilions*, where questions of cultural belonging, identity, and cross-cultural interaction occupy a central place within the narrative.

From a feminist-postcolonial perspective, Gayatri Chakravorty Spivak draws attention to the marginalisation of women's voices within colonial discourse. In her influential essay *Can the Subaltern Speak?* (1988), Spivak argues that colonial and patriarchal structures frequently silence those occupying marginal social positions. Her work encourages literary scholars to reconsider whose voices are represented, whose experiences remain marginal, and how literary narratives construct relations of power.

Similarly, Chandra Talpade Mohanty argues that women's experiences cannot be understood through universal assumptions but must be analysed within specific historical, political, and cultural contexts. In *Feminism Without Borders* (2003), Mohanty emphasises the importance of examining the intersection of gender, colonialism, culture, and social structures. Her approach provides an important framework for analysing women's representation in colonial literature while avoiding simplistic generalisations.

Collectively, these theoretical perspectives provide an integrated conceptual framework for understanding *The Far Pavilions*. Historical criticism explains the novel's reconstruction of colonial India; postcolonial theory examines imperial ideology, cultural negotiation, and identity; feminist criticism analyses gender relations and women's representation. Their integration enables a more comprehensive interpretation of the novel and offers productive directions for future research.

9. Conclusion

The present literature review has critically examined the major scholarly contributions to the study of M. M. Kaye's *The Far Pavilions* in order to identify dominant research trends, theoretical orientations, methodological approaches, and areas requiring further investigation. Through a thematic synthesis of scholarship published between 1980 and 2025, the review demonstrates that the novel has attracted sustained academic interest because of its historical richness, colonial setting, and complex portrayal of nineteenth-century India.

The review indicates that historical criticism remains the dominant approach within existing scholarship. Researchers have consistently recognised Kaye's ability to reconstruct colonial India through a careful combination of historical documentation and fictional narration. Colonial and postcolonial studies have further expanded literary understanding by analysing imperial ideology, nationalism, cultural negotiation, hybridity, and East-West encounters. More recently, feminist criticism has contributed to discussions of women's representation and patriarchal social structures within the novel.

Despite these valuable contributions, the thematic synthesis reveals several important limitations. Existing scholarship remains fragmented, with most studies employing isolated theoretical frameworks rather than interdisciplinary approaches. Historical studies rarely engage with gender analysis, feminist criticism often remains descriptive, and postcolonial scholarship gives comparatively limited attention to women's representation and identity. Consequently, significant opportunities remain for research integrating historical criticism, feminist literary criticism, and postcolonial theory.

The present review contributes to the field by systematically synthesising existing scholarship rather than merely summarising individual studies. It identifies major scholarly debates, evaluates methodological trends, and establishes a conceptual foundation for future research. By highlighting both the achievements and limitations of previous criticism, the review demonstrates that *The Far Pavilions* continues to offer rich possibilities for interdisciplinary literary inquiry.

In conclusion, M. M. Kaye's *The Far Pavilions* remains an important text for the study of colonial historical fiction. Its exploration of colonialism, history, identity, culture, and gender ensures its continuing relevance within contemporary literary studies. The study aims to encourage further scholarly engagement with the novel while contributing to broader discussions within historical fiction, feminist literary criticism, and postcolonial studies.

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