CHAPTER III
Lonely Souls & Lost Causes

After examining the various expressions of racial arrogance and imperial pride as witnessed in the foregoing chapter of this present study, this chapter looks at another aspect of British attitude towards India which is not so much soaked in racial pride and hatred as in an awareness that life in India for them is not possible and that more than a century old contact between the two races has been essentially fragile and superficial. High ideals of benevolent imperialism and missionary zeal to reform the natives have not been pursued with genuine faith and altruism. All the pretense of doing something for the Indians has ended up as a charade and a make-believe exercise. There is an analysis in some detail of all such efforts and the inevitable realization on the part of the white ruling class that whatever cause they stood for has ultimately come to nothing. There are characters like Tom Gower and Miss Haig in The Alien Sky whose adoption of India is the adoption of British India and not of India as such. They find it so difficult to be in tune with the national aspirations of the Indians. All of them appear to be lonely souls who have lost their causes in India struggling for its freedom. They cannot cope with the barriers of racial consciousness, political views and nationalistic aspirations of their subject country.
This chapter also examines such characters who genuinely believed in higher ideals of imperialism and liberalism but they too end up in a sad realization that it is already too late for the Britishers to mend their fences with the Indians. They have already called it a day and have gone into their towers of silence. Then there are characters like Sarah and Susan in the 'Raj Quartet' who are caught up in their loneliness in their own ways. This chapter also examines the alienation and loneliness of various British characters and looks at such areas of British response to India which can be called the twilight zones of their innate separateness. It further goes into the causes of their failure and thus tries to understand what were the difficulties that came in the way of making the bridges of understanding.

Miss Crane in The Jewel in the Crown is a missionary teacher who has spent a major part of her life in India trying to educate Indian children and teach them the love of God. Long back when she chose to stay back in India, she was certain of the moral superiority of English culture and its responsibility towards the subject country. She firmly believed that English culture and thought have brought in their wake the humane concepts of the classical and Renaissance Europe. As a liberal thinker she had always been vocal for India's independence and she was confident that as soon as Indians are mature enough to shoulder the responsibilities of governing themselves, the
English would be only too happy to pass on the reigns of the
government to the Indian people. But all her beliefs and
persuasions begin to appear rather too simplistic to her as
she begins to realize that "events had gone ahead of her," and
she muses that she understands "little of practical present-day
politics" (Jewel., p. 44).

Miss Crane is not able to understand Gandhi's call of
'Quit India'. As a protest she had taken Gandhi's picture down
from the walls of her study and no longer entertained Indian
ladies to tea. As a matter of fact, ladies themselves had
stopped coming to her tea-parties. What hurt her most was that
none of the ladies had bothered to discuss their reasons with
her. They had one by one or two by two just stopped coming and
made feeble excuses when she met one of them in the bazar. The
English Community of Mayapore was grateful to her as well as
amused when they learnt that instead of entertaining Indian
ladies, Miss Crane now invited young English soldiers to her
house for tea and refreshment. They seemed to be thinking that
"if it was a question of sides Miss Crane seemed to have shown
at last which she was really on" (Jewel., p. 10).

'The Jewel in the Crown' was a picture about which Miss
Crane had very mixed feelings. The picture was a gift given to
her by the children of the school when she was transferred from
Muzzafirabad to Ranpur. It symbolized for her the obligations
that the English had towards their Indian subjects. As a liberal,
she earnestly hoped for India's independence. She had shaped herself in the role of a person who had to uplift the poor, the ignorant and the incapable. "She has moulded for herself the persona of a capable woman with a divine mission." This persona has been her refuge from a number of past stresses: "the hostile immensity of India, the otherness of its people, the wounding condescension of the pukka Anglo-Indians," Her liberal and rational philosophy, a conviction that the Britishers had a mission in India seems to be coming to nothing. It is significant to examine her experiences in terms of Scott's own experiences in India:

Scott's wartime experiences of India, his study of Indian history, and his later visits, all convinced him that the British, in India, 'came to the end of themselves as they were' because the circumstances of the sub-continent tested the strength of the liberal philosophy and it could not take the strain. The hollowness of Miss Crane's ideals of liberalism and proconsular role becomes clearly visible in her attitude towards Mr. Chaudhari who is a teacher in a school at Dibrapur which is under her supervision. According to the reports she receives from the Mission headquarters, Mr. Chaudhari had resigned from an appointment in a Government training college and had asked the Mission to employ him in the humblest teaching capacity. He had a genuine sympathy for the depressed classes of his own race. He had an ardent belief that educated men like him should be prepared to sacrifice their private interests.
in favour of the country as a whole. He does not contribute to the religious basis of missionary schools but still he wants to work in such a school because he has a low opinion of the local government primary schools. He thinks of them as staffed by teachers to whom politics are important than any educational considerations. It is sad and ironic that in spite of this promising situation, Miss Crane finds it difficult to connect herself with him. There is a kind of distance and reserve between them which is certainly born out, of a distrust in each other:

Miss Crane thought of it as an almost classical reserve - classical in the sense that she felt they each suspected the other of hypocrisy, of unrevealed motives, of hiding under the thinnest of liberal skins deeply conservative natures, so that all conversations they had that were not strictly to do with the affairs of the school seemed to be either double-edged or meaningless (Jewel, p.50).

As a matter of fact, Miss Crane could never be natural with Mr. Chaudhari. There were strong rumours of anti-British riots in the wake of Gandhi’s call for ‘Quit India.’ She wanted that Mr. Chaudhari should tell her something about it but she could never be open and natural to ask a question of such a political sensitivity. She is “more conscious than ever of the unsympathetic silence that always fell directly she and Mr. Chaudhari were alone” (Jewel, p.54). She realizes why she could never feel any relationship with the Indians
though she continues in her role as a liberal who would like to see India free one day. It is not love that motivates her, it is only her mind and intellect that move her. She is acutely conscious of her situation when she fails time and again to open a dialogue with Mr. Chaudhari. She reflects: "you have lost another opportunity, because hearts are no longer set on anything and the minds function as the bowels decide" (Jewel., p.55). She feels that Mr. Chaudhari would talk if she knew the questions to ask and the way to ask them. Miss Crane further reflects that there is always a note of authority when a Britisher talks to an Indian. There is always "the special note of us talking to them which perhaps passes unnoticed when what we talk about is the small change of everyday routine" (Jewel., p.57). But at the times of crisis, the Britishers take over the charge. But she seems to justify this attitude of superiority, proconsular responsibility by remarking: "we have an obligation and a responsibility" (Jewel., p.58). It is on account of this barren and loveless attitude that she fails to discover and establish her genuine contact with the Indian reality. She is still continuing with her old Raj attitudes and fails to realize the true basis of a genuine human relationship.

Miss Crane's moment of realization that she had been living all these years without any contact of love and understanding comes a bit too late. Disturbances were continuing
in Mayapore and Mr. Chaudhari strongly advises her not to leave Dibrapore till the satisfactory reports come that there are no riots on the way. She disregards his advice by telling him that she has her responsibilities in Mayapore. Then he insists that he will accompany her to Mayapore because in any case he would not let her go alone. On the way food is served to her and a village woman brings piping hot chappatis for her. The people watch her while she was eating. She hates being thus watched by the people. She fails to realize that people offer her food not out of any obligation but out of love. When she points out this thing to Mr. Chaudhari, he gives her lesson she had never learnt properly, "it is for kindness and for hospitality" (Jewel., p.61).

It is during this fatal journey from Dibrapore to Mayapore that she experiences her first real human contact with an Indian. When Miss Crane insists on continuing her journey inspite of clear warning of danger from the rioters, Mr. Chaudhari takes over the lead which earlier Miss Crane would never allow an Indian to have. He tells her that all her reasoning is an example of British phlegm. He even calls her mad. She turns her head as they look at each other straight. She had stopped smiling, not because she was annoyed with him for calling her mad, but because "she felt there was between them an unexpected mutual confidence" (Jewel., p.64). And she felt something else besides, a feeling in the bones of her shoulders and in the
base of her skull that she was about to go over the hump which thirty-five years of effort and willingness had never really got her over. The moment of her realization is intense:

The hump, however high or low it was, which, however hard you tried, still lay in the path of thoughts you sent flowing out to a man or woman whose skin was a different colour from your own. Were it only the size of a pebble, the hump was always there, disturbing the purity of that flow, the purity of the thoughts (Jewel., p.64).

Mr. Chaudhari, while defending Miss Crane, invites the ire of the mob which shouts at him that he is a traitor. They tell him that no self-respecting Indian male would ride with a dried-up virgin memsahib. They leave Miss Crane and catch hold of Mr. Chaudhari to drag him out of the car. Chaudhari shouts at Miss Crane that she should drive away but she refuses to go leaving him behind. She uses a plethora of abuses for the rioters who are quite amused with this frenzied state of an old English woman. They hit Mr. Chaudhari fatally and set Miss Crane's car on fire. One of the rioters hits her and she becomes unconscious. When she regains her consciousness, it was already too late. Mr. Chaudhari was lying dead at some distance from her. It was raining, she sat down in the mud at the side of the road, close to Chaudhari's body, reached out and took his hand. Now she feels the bond of heart with him and her doubts and suspicions are washed away.

Miss Crane's mission in India had failed; all her liberalism was of no avail. It is only in the end that she
realizes that bonds of kinship and understanding could only be established through a gesture of love and sacrifice. It is this love and kindness that she had lacked all along. That is why nothing came out of all her work in India for thirty-five years. As a matter of fact, she had lost everything; her cause, her balance of mind and finally her life. She could never come out of her melancholia and the desolation of her wasted life. One day she dressed herself in Indian clothes, locked herself in a shed in her garden and burnt herself to death. It was a symbolic act of seeking punishment not only for her personal guilt of racial arrogance and aloofness but also a gesture of punishing herself for the collective guilt of her race. Before she burns herself to death, she took down the picture of the old queen Victoria which symbolized for her a cause, an obligation towards the Indians. She realizes the essential dichotomy between the ideals and the actual practice of the Britishers in India. She becomes acutely conscious of her racial guilt when she reflects towards the end of her life: "for years we have been promising and for years finding means of putting the fulfilment of the promise off until the promise stopped looking like a promise and started looking only like a sinister prevarication" (Jewel., p. 72). Her suicide can only be seen as an expiation for the accumulated guilt of the ruling race for more than a century. She had taken too long to understand the language
of love and kindness and her words convey the agony of a pathetic end: "I'm sorry it was too late" (Jewel., p.69).

Paul Scott quite often resorts to the structural device of orchestration of a particular theme throughout his the 'Raj Quartet'. This orchestration gives a resonance and an architectonic virtue to his epic treatment of Indo-British relationship. After giving sufficient space and attention to Miss Crane's psychological cartography and her encounters with the Indian reality and her failure to connect up, he yet takes up another missionary character to further continue with the same theme. If Miss Crane is one of the major characters in the first volume of the 'Raj Quartet', The Jewel in the Crown, Barbara Batchelor (Barbie) has a prominent place in the third volume, The Towers of Silence.

Barbie's contact with India and the Indians has been as tenuous and fragile as that of Miss Crane. She, too, has not been able to overcome the racial hump, her missionary ideals and efforts notwithstanding. Like Miss Crane, her relationship with the Indians is also devoid of any love and kindness as she comes to realize towards the end of her life. In a striking symbolism of roses, she reflects on the roses that she was going to put on the grave of her friend, Mabel Layton. The bushes from which these roses came had been of English stock but they had travelled well and accepted what was offered. They had flourished in the Indian climate. Her
reflections are significant: "you are now native roses. Of Country. The garden is a native garden. We are only visitors. That has been our mistake. That is why God has not followed us here" (Towers., p. 283). Barbie, after spending a life time in India, intensely feels that she could never love the natives as God would want her to. There is a kind of innate separateness which they are not able to bridge whatever efforts they seem to make. She feels deep down that all their efforts have been loveless. She calls this: "an impasse. We are stuck with each other, which is absurd because you have Krishna and I have Jesus. We are separately catered for. Let's shake hands and call it a day" (Towers., p. 93).

Barbie's devil was not a demon but a fallen angel who had no capacity for love and, therefore, he had nothing to offer but his own despair. "He offered it as boundlessly as God offered love. He was despair as surely as God was love" (Towers., p. 98). Gradually Barbie realizes that her work and life in India has been a wastage. She does not think she has brought anyone to Jesus because this is not possible without love, pure and simple. In one of her imaginary letters to Miss Jolly of the Bishop Bearnard Mission, which she herself had served for forty years, she puts some very significant questions to her. She asks her what gifts had their mission brought for the Indian children. Have they been able to bring the gift of love? She dismisses all other features of
their service to the natives, i.e. pity, compassion or instruction. Without the gift of love, nobody could be brought to Jesus. She frankly confesses that she had never known what love is: "I now suspect I do not which means I do not know and have never known what God is either" (Towers., p. 203).

Again in one of her imaginary letters to Miss Jolly, Barbie makes a significant reference to Lady Manners, wife of one time Governor of Punjab, who is bringing up the child of her niece Daphne Manners. This girl child, Parvati, is the child of love and sacrifice, a valiant effort of love and union between the two passionate souls who stood against the racial arrogance of the white ruling class. Daphne Manners, a member of the white ruling class, had the authenticity and courage to bear the child of Hari Kumar, a native, since they deeply loved each other. Daphne dies in the child birth but the child survives as a reminder to the racial arrogance of the white rulers that a true union is possible after all. Lady Manners who is bringing up the child has chosen to defy her own people and she has severed all connections with them. Barbie is verbalizing the collective racial guilt of her race when she refers to the fact how Lady Manners has completely distanced herself from her own people and has chosen to belong to India and the Indians. Barbie reflects: "She has made herself one of them. The division is one of which I am ashamed. I have done nothing, nothing, to remove it ever" (Towers., p. 208).
It is touching to observe that Barbie had become acutely aware of her loveless existence towards the last years of her life. Earlier when she was in the duties of the Mission, there was hardly any time with her to reflect and recapitulate her past life. Now she is caught up in a stream of consciousness of her whole past. She remembers the words of her father who once remarked to her in his moments of being tipsy: "Barbie, there is a conspiracy among us to make us little" (Towers, p. 341). She understands the import of this statement in the context of Miss Daphne Manners who had the courage and love to bear the child of her Indian lover. She refuses to be made 'little' by the fears and the prejudices of her race. At this point of her life Barbie regrets that she could never feel genuine love for India and the Indians and how could she serve Jesus without love. Barbie remembers how her mother was shocked when she first expressed her desire to serve God in foreign missions. She recalls her sense of guilt and complex of being small when she accepted her assignment of a missionary teacher in India. She felt as if she was doing something to be ashamed of. In this context her thoughts are significant:

Now I can be large again. But that has not been possible. One may carry the word, yes, but the word without act is an abstraction. The word gets through the mesh but the act doesn't. So God does not follow. Perhaps He is deaf. Why not? What use are words to Him (Towers, p. 342).

Barbie understands that love has never moved her.
All her life she has been spreading the word of God but without any act of love. All her efforts have been spurious and inauthentic. How could God be on her side and this is the reason she feels left in the lurch at the end of her life. It is in this context that she is reflecting on the proper use of a set of her Apostle Spoons, a christian symbol of love and compassion. She feels that these Spoons should have been given as a gift to the child of Daphne Manners. That would have been the proper use of these symbolic spoons, a gift of God for a child of love and sacrifice. It is worthwhile to note that Barbie's experience of love towards the fag end of her life is ignited through her kinship of loneliness with Mabel Layton. She virtually picks up a row with Mildred Layton, Mabel Layton's daughter-in-law on the question of burial of Mabel. She wanted her to be buried at St. Luke's in Ranpur as she asserts that was the wish of her friend. But Mildred puts her foot down telling her that Mabel never told her anything of that sort. It is touching to watch Barbie pleading time and again with Mildred to honour the last wish of her friend. She had genuinely experienced the twang of love in her relationship with Mabel although they seldom exchanged many words with each other. Both appeared to be united together in the twilight of their loneliness and in the shadow of their lost causes. Mark an outcry of her love for Mabel in the words: "She was my chance, my gift from God to serve Him
through her when everything else had been no good, hadn't
come to anything" (Towers., p. 243).

Barbie's relationship with her errand boy Ashok has
been significantly brought out to show the essential hollowness
of the relationship between the two races. For Ashok, Barbie
is only 'Sahib-log' and not a servant of the Lord Jesus. She
tells him, "I am your father and mother" (Towers., p. 364) but
the poor boy cannot comprehend any of these things for he has
never experienced the easy flow of love coming from her. For
him sahibs are the people one has to serve and in return one
can expect reward of money. There is nothing else which binds
him to her. She describes the dryness of her heart in her own
words: "I offer my love. You accept it as a sign of fortune
smiling. Your heart beats with gratitude, excitement, expectatio
of rupees. And mine scarcely beats at all. It is very tired
and old and far from home" (Towers., p. 364).

Barbie's recollections, musings and reflections towards
the last days of her life reflect a feeling of guilt which is
inextricably connected with the need for punishment in human
psyche. Confession is perhaps the mildest way of satisfying
this need for punishment. "Nothing more deeply engrosses a
man than his burdens." 4 Barbie is also engaged in this process
of confessional musings and in her last journey from the Rose
Cottage to St. John's Church, she is perhaps unconsciously
seeking punishment for her loveless existence in India. While
going to the Church with her heavy trunk containing the relics of her career in the mission schools, her tonga and its horse lose their balance and everything goes down reeling. Barbie is seriously hurt in this accident and she never recovers from it. Her speech is totally impaired; her relics scattered all over the road symbolically represent that there was nothing worthwhile in her stay in India which could be kept or stored. Her end is her punishment for betrayal of Christ. She is another Edwina Crane and the parallel between the two is touching and revealing. Both die because there was nothing to keep them alive. During her last days in the hospital, she is always waiting for the birds of paradise in her crazed state. But they never come up and sing as if they were caught up in their towers of silence. She can see only vultures, ominous birds of death and decay.

After examining the quality of contact of these two missionary teachers with the Indian reality and their intrinsic failure, it is worthwhile to look for more or less identical examples elsewhere in the novels of the present study so that certain reliable inferences could be suggested. It has been quite often observed in Indo-British relationship that the Britishers participate and interact with the Indians only at the cerebral level. There is seldom any spontaneous or emotional contact between the two races. Even such Britishers who have come fresh from England and have no imperial inhibitions
finally end up without experiencing any lasting contact with India and its people. Adela Quested in *A Passage to India* is one more character whose attitude towards India is a crisp comment on the basic inadequacy of the British response to India as we have already examined the same problem with reference to the missionary teachers in the 'Raj Quartet.'

Adela Quested is shown as a woman who likes to meet every situation with common sense and cool rationality. She comes to India with Mrs. Moore to settle the question of her marriage to Ronny Heaslop. But after her stay in India, she finds irreconcilable differences between her and Ronny. He wanted her to accept his ready-made imperialistic views on India, just as he had accepted them from his superior, Turton. Adela's temperament is different and this kind of compromise with Ronny is not possible for her. Ronny's exasperated comment that, "I won't have you messing about with Indians any more!" (Passage., p.80), makes it amply clear to Adela that he is changed a lot in India. In the Bridge Party, Miss Adela Quested behaves pleasantly with the Indians because she wanted real contact with them. She wanted an unhindered mixing-up with them. This is the reason she welcomes Marabar expedition in the company of Dr. Aziz. While going up to the Caves, Mrs. Moore had a physical break-down and she withdraws from going any further in the Caves. Aziz and Adela accompanied by a guide continue their expedition. In the Caves she had a
baffling experience which she could not understand. Ironically, the most rational Adela acts in a seemingly irrational manner when she charges Dr. Aziz for insulting her in the Caves. He is soon arrested and taken to prison. She hits at a shadow in the Caves with her field-glasses, and the shadow (Dr. Aziz) pulls her round the cave by the strap. The strap is broken, she runs away down the hill and gets pricked up by the cactuses on the way. She stresses the fact that he, (the shadow) "never actually touched me once" (Passage., p.223). It looks Adela was overwhelmed and baffled with the irrational that had been lurking in her sub-conscious mind. She could not master and come to terms with the strange and unknown Indian reality with her cool and sterile rationality. All her efforts to suppress her fears of the unknown failed. John Colmer aptly remarks in this context:

In her conscious mind Aziz comes to represent India; in her unconscious he becomes associated with the unknown that she represses. All the fears, frustrations and disappointments that she connects with an abstraction, India, become attached to a person: hence her delusion that Aziz has attacked her in the cave.  

At the rational level, Adela was behaving with Dr. Aziz in a frank, open and friendly manner in the Caves. He holds her hand and she is led to think "what a handsome little oriental he was" (Passage., p.151). But all her rational conduct fails her in the mysterious caves and she starts
hearing strange echoes. These are the echoes of hidden distrust, fear and the racial separateness which vibrate into Adela's ears. Her love for Aziz and the Indians disappears and the dark zones of her mind which she had earlier suppressed with her rationality come to the surface. The colour-consciousness, the consciousness of the racial superiority and the consciousness of being a member of the ruling class overcome and cloud all her reason and rationality. The fear of the unknown completely overcomes her and she is horrified that she may not be raped by a brown native.

The simplest interpretation of Adela's belief that she has been attacked by Aziz is to say that it is "an objectification of the intense emotional assault on her reason that she has tried vainly to suppress." The imagined assault is a reflection of her deeply divided being, of the unresolved battle of forces within her, and also of her lack of self-knowledge. We may think of the entry into the cave as perhaps representing a descent into the subconscious. Only after Adela has come to realize the limits of her rationality and has come to terms with her echo, is she certain that Aziz is innocent. What actually happened at the physical level, whether she suffered a moment of panic or whether a guide followed her, is of little importance. What is important is to realize that everything Adela stands for, British common-sense, repression of emotions, instinct for compromise, is
brought up against an overwhelming force with which it cannot come to terms.

Time and again E.M. Forster verbalizes his ironic disapproval of a behaviour which is just cool, reasonable and rational. He asserts that it loses its point if it is not motivated by love, compassion and sincerity. Something which is just cerebral and not affective cannot be of much value in human relationships. This is the crippling handicap of Miss Crane and Barbie, the missionary teachers in the 'Raj Quartet' and Adela Quested in *A Passage to India*. We see that Adela's failure springs from her lack of real affection for Aziz as well as for other Indians. Her being fair and just is not sufficient. Heart has to develop along with mind. Whatever she did, it came from her head and it didn't include her heart. Even Adela's honest confession crystallized in her frank words, "I am afraid I have made a mistake" (*Passage*, p.197) is essentially cerebral in character and does not have any emotive content. It was Mrs. Moore's subtle suggestion that 'Aziz is innocent' which worked on Adela's psyche to prompt her to withdraw the charge. The clarity of Adela's vision which prompted her to speak the truth courageously in the courtroom is soon replaced by muddle and misunderstanding because the whole exercise was loveless and was rooted only in her belief in justice and fair-play. Her sacrifice comes from her heart but it did not include her heart. Adela soon realizes that her major weakness is her incapacity to feel,
her inability to 'connect' the inner with the outer life. Like Fielding, she has a limited spiritual range and, therefore, she fails in establishing any worthwhile contact with the Indian reality. It is aptly pointed out that, "to her as to him the Mediterranean is a clarifying and reassuring experience." Therefore, she returns to England without making any real contact with India.

After examining the attitude of such characters like Miss Crane, Barbie Batchelor and Adela Quested whose contact with India is only through liberalism and rationality, it would be proper to look at the response of more sensitive and religiously orientated woman like Mrs. Moore towards Indian reality. It will give us a perception into the stasis between the members of the two races, all good intentions notwithstanding. Adela and Mrs. Moore arrive in India not as representatives of imperial British power but as visitors from England who are interested in seeing India and meeting its people. Mrs. Moore is a true Christian full of love and humility. She is singularly free from the racial prejudices from which the members of the ruling class including her son Ronny Heaslop suffer so seriously. There is a significant encounter between Mrs. Moore and Dr. Aziz in the beginning of the novel and Aziz was pleasantly surprised to find Mrs. Moore unlike other English ladies. He meets her in the evening in the mosque and suspects she might not have taken off her shoes
before entering the mosque. He is greatly impressed when he learns that she had not only taken off her shoes but also replies gently to his rather rudely asked question about taking off her shoes. Her sincerity becomes sparkingly clear when she refuses to agree to an insincere compliment given ironically by Dr. Aziz to Mrs. Callendar. This is how she responds: "She was certainly intending to be kind, but I did not find her exactly charming" (Passage, p. 24). Dr. Aziz was overcome with genuine feelings of love and admiration when he finds an English woman criticizing her fellow-country woman to him. It was something unique as it was the unwritten code of conduct among the members of the ruling class never to criticize any member of their race before an Indian. The following conversation gives a clue to the "secret understanding of the heart" (Passage, p. 21) that is established between Mrs. Moore and Dr. Aziz:

You understand me, you know, what others feel. Oh, if others resembled you! Rather surprised, she replied: 'I don't think I understand people very well. I only know whether I like or dislike them.' Then you are an oriental' (Passage, p. 24).

At once a friendly contact is established between the two kinderred souls. She accepts his escort back to the club and tells him that she wishes she is a member so that she may ask him in. It is at this point that she learns from Aziz that Indians are not allowed into the Chandrapore Club even as guests. But he was very happy to have met Mrs. Moore and
feels a bond of friendship with her. Mrs. Moore soon begins to realize the barrier that separates the ruling white class from the natives. Its dark shadows are visible all around and any effort at bridging the gap would appear to be self-contradictory and false. Mr. Turton, the Collector, promises a bridge party for the two visiting ladies so that they may get an opportunity to meet 'the Aryan Brother' as he calls the natives humourously. From his conversation with Mrs. Moore and Adela, it appeared as if he were going to arrange a conducted tour for these ladies so that they may satisfy their curiosity to see 'real India.' Obviously the Bridge Party was not a success, at least it was not what Mrs. Moore and Miss Adelaquested were accustomed to consider a successful party. As a matter of fact, the party hardly moves ahead. A little group of Indian ladies stood in a corner of the grounds. The rest stood with their backs to the company and their faces pressed into a bank of shrubs. At a little distance stood their male relatives, watching the venture. In this context V.A. Shahane observes: "The Bridge party appears almost an ironic and comic reversal of the spirit of the Aziz-Mrs. Moore meeting in the mosque."8

Mrs. Moore, as we know her, has a developed heart and is kind to those whom she meets but India's immensity simply baffles her and she finds it difficult to cope with it. Her Christianity had not prepared her to deal with the reality of
the Indian experiences. It is founded on the exclusion of everything incomprehensible or unfamiliar, and this formula simply will not do in a country as protean and impenetrable as India. If one thinks of India with all its divisions—Hindus, Muslims, Brahmin, untouchability etc.—as a metaphor for human existence, Mrs. Moore finds it difficult to comprehend it with her "poor little talkative Christianity" (Passage, p. 148). The image of Christianity in A Passage to India is a negative one because of its exclusiveness. The author seems to strike an important point when he asks about Adela Quested: "Her particular brand of opinions, and the suburban Jehovah who sanctified them—by what right did they claim so much importance in the world and assume the title of civilization?" But his fundamental objection to Christianity is on humanistic grounds—he simply feels no warmth for Christ the man and suspects that this coolness is mutual. Forster articulated this viewpoint lucidly in an address to the Cambridge Humanists in 1959:

It may seem absurd to turn from Christ to Krishna, that vulgar blue-faced boy with his romps and butterpats: Krishna is usually a trivial figure. But he does admit pleasure and fun and their connection with love.10

Mrs. Moore realizes that Christianity holds exclusive truths while Hinduism emphasises all-inclusiveness, a profound apprehension of a world in which good and evil, the ridiculous and the august, the cruelty and pacifism co-exist.
As a Christian, Mrs. Moore fails to cope with the infinite variety which is echoed in the diversity of Indian experiences; the incarnation of God as monkey, God conceived as Krishna sporting with milk-maids, ascetics who suppress the senses, the creed of harmlessness to all living things, violent sacrificial rites— all have their place. She begins to feel the inadequacy of Christian exclusivity when it is sharply contrasted with the Hindu inclusivity. It is aptly expressed in the famous scene where two Anglican missionaries discuss the limits of God's grace:

And the Jackals? Jackals were indeed less to Mr. Sorley's mind, but he admitted that the mercy of God, being infinite, may well embrace all mammals. And the wasps? He became uneasy during the descent to wasps, and was apt to change the conversation. And oranges, cactuses, crystals, and mud? And the bacteria inside Mr. Sorley? No, no, this is going too far. We must exclude someone from our gathering, or we shall be left with nothing (Passage, p. 38).

The echoes in the Marabar Caves confront Mrs. Moore with the immensity of experience which she cannot categorise and understand. It simply baffles her and she fails to see any unity and harmony in it. The dialectic between head and heart is broken. "Hers had been a failure of understanding but not of love." Her efforts to make the bridge between the two races were genuine from the beginning. In the first part of the novel when she appears in the bridge party and Fielding's Tea party, some practical considerations fail her.
She neither understands the language nor the customs of the Indians and besides that, there is a vast difference in the attitudes of the two races. She finds herself not reaching them inspite of her wish and efforts. In the later part of the novel, Mrs. Moore fails spiritually. Christianity with its exclusive truths was not a strong support to stand the Indian experience. The echoes in the Caves undermine her and she was caught in the spiritual muddledom. This observation is supported by John Ameer who observes:

Mrs. Moore's failure is the physical enforcement of a psychical lack: she is old and after a life time of developing her heart, she cannot stand a reorientation of reality. When this basis is gone, the Caves become the universe, her values are destroyed and she dies. 12

There is another relationship in *A Passage to India* which needs to be examined to understand the innate difficulties and limitations in the interaction between the natives and the white ruling class and the inevitable hiatus that results from it. Aziz-Fielding relationship which is one of the central concerns of the novel appears to be heading towards mature understanding between the two friends. Fielding is a benevolent educator, a liberal humanist, Ulysses who had seen too many cities and men to be corrupted by the shallow wisdom of British officialdom in India. He has all the virtues of a liberal humanist. He believes in the supreme value of ideas, is free from race feelings, remains detached,
Observant, skeptical, tolerant amid an intolerant and passionate environment. He is ideally suited to prove that the world "is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence (Passage., p.62). There seems to be no irony in Forster's expression of this faith. It is only later that we are made to realize the limitations of such a creed and of a man who professes it. Such a man, a humanist and no more, is unable to give himself wholly to any one, his imagination is too underdeveloped to understand experiences that are not susceptible of purely rational explanation. For Fielding, "mystery is synonymous with muddle."  

The first meeting between Aziz and Fielding tends to show that goodwill, spontaneity, and generous impulses can temporarily bridge the great gulf, linguistic and cultural, that separates the two men. Nevertheless we are kept constantly aware of the imminent danger of a break-down in communication which may produce misunderstanding, distrust and suspicion. Fielding's first remark, "Please make yourself at home" (Passage., p.63) is mistaken for a sign of delightfully unconventional behaviour. A little later, Aziz interprets Fielding's jocular dismissal of Post-Impressionism as a personal snub, springing from Fielding's race prejudice. Fortunately Aziz's sense of Fielding's fundamental good will is so strong that it does
not allow petty annoyance to spoil the moment. His own good will went out to it and "grappled beneath the shifting tides of emotion which can alone bear the voyager to an anchorage but may also carry him across it on to the rocks" (Passage., p.66). The characteristic of Aziz is that he is more sensitive than responsive. In every remark he finds a meaning, but not always the true meaning. Colmer rightly remarks that abundance of imagination rather than lack of it, as in Fielding's case, is Aziz's potential strength and besetting weakness; his dreams easily become nightmares of ignoble suspicion. "Obviously satisfactory relations between these two so dissimilar men would involve some Coleridgean balance and reconciliation of opposites."

So we find that Aziz and Fielding live at two different levels of existence. Aziz is primarily rooted in emotions and feelings whereas Fielding goes by reason and ideas. As a gesture of great friendship, Aziz shows Fielding his dead wife's photograph. This is the most moving expression of friendship in the novel. Muslims allow such a privilege only to close relatives; the gesture assumes sacramental status symbolising their brotherhood. Fielding is undoubtedly moved by Aziz's warmth, but he cannot respond to him with the same kind of warmth. There always seems to be a danger lurking in the growth of their friendship. Forster interposes a brief atmospheric chapter that symbolically suggests the
dehumanising effect on people - imminent hot weather becomes an objective correlative. The danger is that of a hostile atmosphere, an alien world and the dark forces that are interacting on the two friends coming from two different cultures. These forces have little regard for the two human beings who want to make their friendship grow. It is significantly pointed out:

It matters so little to the majority of living beings what the minority, that calls itself human, desires or decides. Most of the inhabitants of India do not mind how India is governed. Nor are the lower animals of England concerned about England, but in the tropics the indifference is more prominent, the inarticulate world is closer at hand and readier to resume control as soon as men are tired (Passage, p. 111).

Arrest of Aziz on Adela's charge of assault on her in the Caves and his subsequent release unleash the fundamental differences of character and outlook between the two friends, which seems to threaten the very basis of their friendship. Aziz is a changed man after his arrest though he is still good-tempered and affectionate. He has become formidable and is determined to avenge Adela for ruining his career. Fielding is moved by pity for the helpless Adela and he requests Aziz not to pursue his demand for damages. Fielding ascribes Aziz's unforgiving and revengeful attitude to his sexual snobbery when he says that it was a disgrace to have been mentioned in connection with such a hag as Adela Quested. Fielding finds his attitude nothing short of distasteful and he makes no
secret of it. Aziz goes on to the extent of believing that Fielding pleads for her because he wants her to marry him, keeping his eyes on her money. The echoes of Marabar are playing their part and the friends start drifting apart. All the humanistic efforts of Fielding in the absence of warmth of feelings fail to connect him with Aziz. As a matter of fact, he belongs to the category of the two missionary teachers - Miss Crane and Barbie Batchelor in the 'Raj Quartet' - whose relationship with the Indians is only cerebral, rooted in the ideas of liberalism and missionary ideals without any touch of genuine feelings of love and concern. The same thing is true of Adela Quested who is also governed by ideas and rationality. By and large, it appears to be a representative British response to India. They find it so difficult to proceed beyond the shallows of rationality which primarily is responsible for lack of any deep trust between the two races. This is the reason that the Indians are generally suspicious of the motives of the Britishers. Colmer points out that "towards the end of the novel Forster offers the generalization that the characteristic weakness of the East is suspicion, that of the West hypocrisy."15

Forster brings it forcefully that no lasting human relationships are possible without the bonds of love, free mixing and merging in a spirit of joy. It has to be a total surrender of one's ego-centricity into a free flow of emotions
and unless this happens, mutual distrust and suspicion will persist. When Aziz and Fielding meet at Mau after a lapse of two years of their estrangement, the situation for the reunion is favourable. The hostility of the Caves which led to their separation has been replaced by the joy of Krishna festival which symbolises friendship, accord and reconciliation. Although Aziz has now become an incorrigible enemy of the British yet he meets Ralph, a symbol of secret understanding of heart, in the waters of river at Mau. Here the boats collide when the ceremonies of Gokul Ashthmi are taking place in the spirit of joy. This collision symbolizes the true spirit of merging, a union of love which is much beyond the frontiers of humanistic rationality of Fielding.

Fielding remains imprisoned within his rational universe, "wanting to argue and reconstruct." Friendship and understanding which we witness in the initial stages of their relationship soon gives way to racial arrogance, colour-consciousness and brings a state of alienation between them. They go for a last ride together. Aziz is now a confirmed nationalist and he firmly believes that there cannot be any genuine friendship between the members of the two races - the ruler and the ruled. The basic division is significantly summed up in the concluding lines of the novel:

But the horses didn't want it - they swerved apart; the earth didn't want
it, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath; they didn't want it, they said in their hundred voices, 'No, not yet,' and the sky said, 'No, not there (Passage, p. 317).

Fielding and Aziz finally reach the dead end of their relationship as they are left with no inner resources to support it. Fielding's rationality and humanistic concerns are seen as a thin layer of hypocrisy over the unrevealed motives. Aziz declares that they cannot be friends till the British leave India. Before they are friends, they have to be equals. It is not the right time yet. We find Fielding as a person who has lost his cause of helping the Indians through his education and practice of liberal values. In the end, everything comes to nothing for him so far as his relationship with India and its people is concerned. He is as much lost in the Indian reality as Miss Crane, Barbie or Adela.

Earlier we had been examining the attitudes of such British characters who were not in the mainstream of the ruling British class. They had been either missionaries or visitors or teachers and their attitudes towards India were governed primarily by the demands of their calling or by the characteristics of their education and the values of liberalism for which they had been trained in their country.
They were not hampered by any considerations of their imperial duties for the British Empire in India. But there are a number of characters in the 'Raj Quartet' who have a long history of their imperial role in India which is coming to an end with India's impending freedom. It is important to understand their attitudes to know their alienation, neurosis, loneliness and a state of disconnection from the resurgent India on the threshold of freedom.

Col. Layton and his wife Mildred belong to families which are famous for the military service and they have a long and glorious tradition of imperial role in India. As a matter of fact, Layton family is the metaphor in which we can see the British imperialism breathing its last. Sarah and Susan are the two daughters of Col. Layton who is a p.o.w. in Italy during the second World War. Sarah is the elder of the two sisters. She is a source of strength and support to her younger sister Susan and to her mother, Mildred Layton, who is sinking in the habit of drinking under the stress of a prolonged absence of her husband, Col. Layton. It is Sarah Layton who is solidly behind her family in this hour of crisis. She has no personal life as such and she is living the role of her father to give support to her mother and sister. Sarah feels that everything has come to an end for the English rulers in India whatever the result of World War II may be. Now their sense of responsibility for the Empire does not make any sense.
They must get rid of the illusion that they still matter in India. She is convinced of the futility of the British presence in India and of its imperialistic role. She is acutely conscious that in India, for them, there is no private life, not in the deepest sense, in spite of their attempts at one. There is only public life. When she looks at faces of the people of her race, they seem to express martyrdom in the cause of a power and responsibility they had not sought individually but had collectively inherited. There is a stiffness on their faces, there are group-expressions arising from group-psychology. She muses: "What we shall leave behind is what we have done as a group and not what we could have done as individuals which means that it will be second-rate" (Scorpion, p. 148).

We can look at Sarah's loneliness and alienation in the Hegelian terms. She refuses to conceive of herself in terms of her assigned imperialistic role and group-identity. For the majority of the Britishers, including her sister Susan, identification with their roles and group is not conscious or deliberate, it is rather immediate and unreflective. But Sarah ceases to identify with the British presence and comes instead to limit her self-identification to her own particular person and characteristics. She loses the sense of unity with the others of her race. She is mostly preoccupied with her own distinctness and comes to regard the British reality in India as something utterly irrelevant to her. Hegel considers this to be a desirable development, in that it makes "the emergence
of a dimension of distinct individuality and independent existence, which is necessary if man's essential nature is to be realized completely.\textsuperscript{17} Hegel further talks of social substance with which an individual must identify to get rid of his alienation. But Sarah is not able to identify herself with the Imperialistic social substance of the British life in India. This is at the root of her loneliness and alienation because she finds it difficult to communicate with the people of her own ruling class. Mrs. Smalley, without understanding much about Sarah's loneliness, brings out the basic difference in the attitude of Sarah as contrasted with the others of her race towards India:

'Us, India, what we're here for. I mean inspite of everything. Inspite of her - well, what she was brought up to. I mean although men never talk about it they feel it, don't they? I believe that after a while they get a horrible feeling she's laughing at them (Scorpion., p.135).

Sarah's alienation comes into a high relief when she looks at how Teddie Bingham and Susan are coming closer. They are not in love, she knows. They are bound by a common history "Birth in India, of civil or military parents, school in England, holidays spent with aunts and uncles, then back to India" (Scorpion., p.142). She believes that their coming together is just a ritual. A dead hand lies on the whole enterprise. So many boys like Teddie and girls like Susan are brought together as if they are well-bred stallions and
mares who are to be coupled together to ensure the inheritance and keep it pukka. The whole thing appears to be an exercise for the continuation and the maintenance of the Empire. When youngmen talked to Sarah, danced or played tennis with her, or became amorous or fumbled with her unromantically in the dark of a veranda or a motor-car, she had the impression that they did so in a representative frame of mind. "Well, here I am, white, male and pure-bred English, and here you are pure-bred English, white and female, we ought to be doing something about it" (Scorpion, p.152). Sarah could feel that these advances or overtures are not for her as a person but it is an enthusiasm for an ideal - the ideal that they are the members of the ruling white class in India and this was a ready-made link, a reliable primary connection between them. Sarah had no faith in this ready-made connection. She wanted things to happen as they could happen naturally in an environment free from this kind of a collective and representative frame of mind. She was not ready to surrender her individuality "in exchange for a share in that collective illusion of a world morally untroubled" (Scorpion, p.342). It is this herd-psychology which Sarah rejects as an individual which is at the root of her loneliness in India.

It would be worthwhile to look into Sarah's alienation in the context of Erich Fromm's observations on automaton conformity. He says that "the person who gives up his individual
self and becomes an automaton, identical with millions of other automatons around him, need not feel alone and anxious any more. But the price he pays, however, is high; it is the loss of his self. 18 When we look at Sarah, it becomes obvious that she is not prepared to give up her individuality and opt for automaton conformity. At the root of her loneliness is that she cannot share the ideals of imperialism with her countrymen who still nourish the illusion that they have a role to play in India. Some of her countrymen still believe in the glorified concept of 'whiteman's burden.' This is the reason that she does not go well with the majority of the ruling class and its external collective. She does not care for the British role in India and she "felt like a visitor" (A Division., p.98) and believes India is not a place for a career. She has a distinct individuality, toughness and temerity which only speak of her dignity. But her dignity is something which does not spring from the fact of the British Raj. She wants it to come "where she could feel it earned" (Towers., p.175). She is filled with strange kind of inadequacy and fear of being trapped in a country where she cannot be her natural self. She is deeply convinced that India is an unnatural place for a white woman because there cannot be any interaction between white woman and Indian males. It only makes them acutely self-conscious as the barriers are unbreakable.

Sarah wants to leave India as soon as possible because
she is staying on only to fulfil her family obligations. She feels that the Britishers who are trying to survive in India are only exiles. In India they are cut off from their own people, their home and their basic nature. Here they commit the sins of pride because they are betrayed by an illusion of India's topographical vastness. She is acutely aware of her loneliness in a country she doesn't like. This is how she reflects: "It's time we were gone. Gone. Every last wise, stupid, cruel, fond or foolish one of us" (Scorpion, p. 416). She wants to finish up with India before, "it had quite finished with me, rusted me up, corroded me, corrupted me utterly with a false sense of duty and a false sense of superiority" (A Division, p. 354). She thinks she could marry some one who does not suffer from Imperialistic pride and guilt, who is not always looking for an opportunity to prove his special sense towards Indian Empire where she had not been happy.

Susan's character and attitude is in contrast to her elder sister Sarah Layton's in the sense that she does not have a distinct individuality. She would like to swim along with the majority and looks for security and protection in the majority norm of her own white ruling class. She suffers from deep psychological insecurity; she wants to get rid of her fears of India and the Indians. It is to overcome this loneliness and inadequacy that she marries Teddie Bingham though she never
feels any love for him. She just wanted to be a part of the collective British reality to ward off her fears and anxieties of living in a country with which she feels no contact. This is how she verbalizes her fears to her sister Sarah:

I mean every one seemed so sure, so awfully sure, and I wasn't. I wasn't sure at all. I thought, if only I could make a life for myself, a life like theirs, a life everyone would recognize a life, then no one could come along and rub me out, no one would try. Marrying Toddie was part of it, the best part, even though I didn't really love him (Scorpion, p. 353).

Erich Fromm uses the term 'alienation' to denote his notion of the loss of self-hood through conformity. Susan has not been able to understand her Indian experiences and she has not been able to clarify any of her experiences like her sister Sarah who sticks to her individuality and refuses to be lost in the confusions of a dying imperialism in India. Susan is being carried helplessly by her own confusions and fears and conformity to the majority of her race seems to her only hope. This loss of selfhood is at the root of her loneliness and alienation. Erich Fromm observes: "the conformist has no sense of self except the one which conformity with the majority can give." 19

This is how Sarah reflects on the situation:

The difference between herself and Susan was that Susan was capable of absorbing things into her system without really thinking whether they were acceptable to her or not; whereas she herself absorbed nothing without first subjecting it to scrutiny (Scorpion, p. 90).
It is evident that Susan's attitude towards her marriage is essentially determined by her attitude towards Indian reality. She is not able to cope with the fact that the British presence in India after World War II is almost finished as it has no imperialistic role to play. Her marriage to Teddie Bingham only shows that she, like Teddie, is still persisting in her illusion of Edwardian glory of the British imperialism where they can still play the role of 'Maan-Baap' towards the Indians. In the changed Indian reality, her emotional life has been stunted and she has lost her sense of belongingness. She can love neither England nor India. As a matter of fact, she is in a schizoid state, psychologically a split personality who is not capable of loving anything or anyone. She is aware of this deficiency in moments of sharing her anxiety with Sarah. She tells Sarah pathetically that the Britishers in India were finished years ago but still they pretend as if they are not. They still continue believing that they mattered. But she does not have the capacity or the courage to understand why they are finished. She is baffled at the dilemma and asks Sarah in utter pain: "Why are we finished Sarah? Why don't we matter?" (Scorpion, p. 354). After Teddie's death at the hands of his own troops who had deserted to I.N.A., Susan's loneliness is extreme and pathological. She tries to burn her baby in a fit of mental derangement. This psychic break-
down only indicates Susan's deep alienation from the Indian reality. The myth that she shared with Teddie Bingham that they still mattered in India is finally shattered and she is unable to cope with the reality.

If we look at Susan's self-ali enated state from Hegelian perspective, we find that she has no essentiality of her own, unlike her sister Sarah, she has completely lost track of her self-conception and she can see herself only in a group-identity. Her pathological state is the result of her failure to understand that the group-identity of the British ruling class in India itself is about to be finished. She has nothing to fall back upon as she has not been able to connect herself with the changed Indian reality. Besides, she has no idea of a home back in England. She is lost in the twilight zone between the two worlds. She has lost hold of her particularity (individual self-conception) as well as universality (a sense of oneness with others). It is important to observe a balance as underlined by Hegel: "But a person can in turn abandon this self-conception in favour of a more balanced one, according to which he is inherently universal as well as particular." 20

Susan's second marriage to Ronald Merrick, "some one with power who rules" (A Division, p.503) only shows that she is in a total state of neurosis and paranoia and has completely lost her hold on Indian reality. She lives in a constant state of fear and insecurity and her pet dog, a Labrador,
always around her symbolically represents her deep-rooted fears. Her marriage to Ronald Merrick can easily be seen as a death-wish which is connected with her childhood memory when she had seen a scorpion stinging itself to death when surrounded by a circle of fire. She, too, becomes a victim figure for the expiation of guilt of an illusion and pride of imperialism which are so hard to die. Merrick, through this marriage, feels elevated to the status of Layton family - a symbol of British power in India. She is on the irreversible course of an enactment of the death-wish and she has unconsciously cast her lot with Ronald Merrick who represents the negative aspect of British Imperialism in India.

Mabel Layton, grandmother of Sarah and Susan, mother of Col. Layton is another major character of Anglo-India who represents the old world order of British Imperialism in India when they were confident of their imperialistic role. She is the personification of the idealistic component of British rule and her 'Rose Cottage' and its rose garden symbolically represent beauty, virtue and excellence, a reminder of the higher set of values that Imperialism possessed in the past. The rose is also an emblem of England and it is a representative of its great civilizing influence and its paternal relationship with its colonies. But the things have changed fast and the old ideals of benevolent Imperialism have become redundant. India is passing through its resurgence and it is busy
translating its nationalistic aspirations in its own way. Obviously, in this fast changing new environment, people like Mabel find themselves out of place. They are relegated to a state of silence and non-communication.

We can have a perception into old world ideals of imperialism when we examine Mabel Layton's attitude towards Jallianwala Bagh tragedy. She contributes of sum of £ 100 for the Indian victims. It is not that she has great love for the Indians but she feels a deep commitment towards the higher ideals of imperialism. She feels that the Britishers are squarely responsible for what has happened and that the Britishers are in India not for their sake but for the sake of the Indians themselves. And if this is not true, then perhaps they have no justification to stay on. Now it has become amply clear to her that they have lost their moral right to rule India and her sacrifice by way of losing two husbands in the service of this country has come to naught. Now she has lost interest in the role that the Britishers are playing in India. This is how she thinks:

The choice was made for me when we took the country over and got the idea we did so for its own sake instead of ours. Dyer can look after himself, but according to the rules the browns cannot because looking after them is what we get paid for (Scorpion, p.69).

But the old ideals and equations exist no more.

Indians want the Britishers to pack up and go home after the
call of 'Quit India'. They are unnecessarily dragging their feet on the question of India's freedom. Mabel Layton's successor, Mildred Layton, her daughter-in-law, has already converted the garden into a tennis court, which is just a status symbol. The beautiful rose garden had a meaning which the tennis court lacks, being "simply a place to pat a ball to and fro, to and fro" (Towers., p.384). For Mabel, Indo-British relationship has become sterile, devoid of any value and it is just like patting of a ball from one camp to the other. This is the reason she is caught up in her silence and seldom communicates with any one. She knows that she is a relic of a by-gone age. Mabel Layton's withdrawal was accepted, in the British circles of Pankot, with feelings that lay somewhere between respect and regret. Her isolation always conveyed that idea of a meaningful connection with an earlier golden age which every one knew had gone but "over whose memory she stood guardian, stony-faced and uncompromising" (Towers., p.32).

Mabel Layton's companionship with Barbara Batchelor (Barbie) in the last years of her life is essentially a sharing of loneliness in which both are trapped. Mabel tells Barbie that she has become something of recluse and seldom goes out of the Rose Cottage. Most of the time she is tending her garden. While talking to Barbie she comments that the people of her ruling class still come to see her and make
sure that they still represent the ideals which have been lost long ago. Barbie is quick to understand the hidden sorrow in the heart of her friend. As a matter of fact, Mabel's and Barbie's feelings for each other are essentially the feelings of the two lonely and alienated souls who live in a sterile world devoid of any meaning and significance. Mabel is just "a bleak point of reference, as it were a marker-buoy above a sunken ship full of treasure that could never be salvaged" (Towers, p. 32). It is sad to watch Mabel dying a lonely and sad death. Her death is the departure of an age and its attitudes; it also signifies a resolve to quit India which she feels her people have no moral right to rule.

The last character to be considered in this serialization of Layton family which represents different British attitudes, is Mildred Layton. Mabel represents the idealistic component of imperialism, Sarah represents an individualistic attitude, and Susan still hopes to hang on to a fast dissolving empire. Mildred Layton, on the other hand, represents a state of exhaustion, fatigue and hopelessness which British imperialism is experiencing in India. Mildred, Col. Layton's grass widow who is a p.o.w. in Italy along with his troops of Pankot Rifles, understands that the old equation that existed between the British officers and their Indian troops is no longer possible. The emerging Indian realities during the Second World War, the call of the Quit India Movement and the emergence
of I.N.A. had made it amply clear that the bond of trust between the officers and the troops is no longer valid. Therefore, her imperial duties as the wife of Burra Sahib to go and meet the families of the p.o.w. troops and render help, advise and assurances appear to her hollow and meaningless. There is hardly anything she could hope to strive for in the absence of trust that was the binding force between the officers and the troops. Everything appears to be finished and senseless to her. Although she still goes out on horse-back to comfort the wives of p.o.w. troops but she has no faith in such things any more:

Or, in going among the villagers on horse-back had she suddenly become conscious of acting out a charade which neither she nor the women she comforted believed in for a minute? (Towers., p.43).

Mabel Layton has gone in the towers of her silence since long as nothing idealistic is left in the British rule in India. She has nothing to do with the strife through which the two races are passing but the situation of Mildred is different as she is actually living that strife and struggle which she knows is hopeless in any case. Mildred's exhaustion and irritation represent that aspect of British attitude towards India which is still exercising its authority though it has lost its moral right to do so. Mildred and many others like her feel that history is their enemy. Her languor was not that of regretting the passing of the golden age, the
regret and anguish that we find in Mabel Layton. She is
tired of meeting the obligations of an inheritance and she
thinks she cannot come out of the situation easily. She feels
the burden of history and it is significantly pointed out
that "Mildred's enemy was history not an early death in exile"
(Towers., p.46).

Mildred's gradual sinking in the habit of drinking,
his sexual lapses, her gradual distancing from people,
especially from her daughter Sarah, are only symptomatic of
her deep-rooted loneliness and alienation from the Indian
reality of 1940's. Her indifference towards her mother-in-law
Mabel Layton, hostility towards Barbie, a state of irritation
and exhaustion in all her dealings with the people only
indicate that she finds everything around utterly hopeless and
irrelevant. Mildred is one who has no other idea of life but
one i.e. to carry on the duties of imperialism. Her anguish
is that she has been abandoned to cope with the problems of
a way of life which was under attack from every quarter but
in which she has no honourable course but to continue.

There is another class of British characters in Paul
Scott who seem to have adopted India as their home and they
do not entertain the idea of going back after India's freedom.
It is interesting to understand the quality of their
interaction with the natives and look into their attitudes.
There are people like Tom Gower and Miss Harriet Haig in
The Allen who would not like to go back to England. They have come to regard India as their home. But there is a big question mark. Will the natives accept them once they are no longer masters? There are many among the Britishers who believe that any one of them trying to make India his home must be a crank and would end up wearing dhoti and eating with his fingers. Cynthia Mapelton, the widow of an army captain, tells Harriet that these people do not see how much they are despised by the Indians. When Harriet points out that people like Tom Gower are not hated by the Indian, Cynthia reminds her: "One thing Indians won't stand for is Europeans' interfering with their politics and religion" (Sky., p. 26).

Tom Gower runs a model agriculture farm at Ooni, a place twenty miles away from Karapole, the centre stage for the various incidents of the novel. He also edits 'The Marapore Gazette' on liberal lines. He has never thought of leaving India after it achieves its freedom. He thinks his roots have gone deep in this country. But soon it becomes evident that he has already annoyed the natives of Karapole by his liberal ideas about the formation of Pakistan, by talking about giving a free choice to the states to join Pakistan or India or to remain sovereign states. He had to face public humiliation on the occasion of the prize distribution function of Laxminarayan College where he had been invited to preside over the function by the English
principal. The ace athlete Vidyasagar insults Tom by refusing to accept the Victor Ludorum from him. The whole thing was preplanned. The audience turns into a demonstration procession. Vidyasagar was chaired on the shoulders by the two youngmen and the processionists were shouting the slogans: "India for Indians" and "Go Home Gower" (Sky., p.41). It was an expression of anger of the natives against people like Gower who thought they could express their independent opinions on the subjects which exercised the minds of the Indians at the juncture of India's freedom.

People like Tom Gower would not be acceptable to the Indian people, particularly to more vocal and militant sections of the Indian society. They believe that a European is a European after all and that is enough to reject him. It is the collective racial animus which is at the root of organised efforts to let people like Tom Gower know that they have no business to interfere in the affairs of the Indians. A militant section of the college students, at the behest of Mr. Gupta of R.S.S. Cadre, were making persistent efforts to oust Gower from Narapore Gazette editorship. In the night they painted on the walls of the Gazette building, 'Go home Gower'. Mr. Gupta, a militant fighter against the Raj, sums up the feelings, atleast, of a section of the Indians when he says: "They are our problems, but his heart is not our heart. A solution to the problems of one is not found in the
heart of another but in one's own. We cannot accept his solutions to our problems" (Sky., p. 45). In a frank conversation with Mackendrick, an American visitor, Mr. Gupta tells him that there is no doubt that Mr. Gower is a kind-hearted gentleman. In the war he did admirable work by trying to pass on some of the lessons he had learned to the others of his race—more impulsive, more imperialistic. All this is admirable when he tells people of his own race how they should comport themselves in our country. Gupta points out that when for some reason Tom Gower begins to tell us how we should comport ourselves, what we should do, what we should think, what solutions to our problems we should find, that is not acceptable to us. Indians can accept the hand of friendship of the English on a reciprocal basis. But they shall not stand their meddling in their affairs. Gupta verbalizes the general feelings of the Indians towards the Britishers in these words: "Be extending the hand of friendship we will place our own in yours. But do not let that hand hold also a dissecting knife to probe our ills. We have our own knife. Sharper than yours" (Sky., p. 47).

Tom Gower becomes gradually aware of his failure to comprehend Indian reality. His comments on emotive issues like formation of Pakistan and the status of Indian princely states have created a distrust and hatred for him. He admits to Mackendrick: "I have got fifteen years' of self-deception
standing between myself and reality" (Sky., p. 64). The staunch Hindus like Gupta and Nair make it amply clear to him that everything is finished for him, for the Britishers. They even object to Tom's experimental farm at Ooni. They believe he is drawing the young peasants away from their ancient traditions and the ways of life. They manœuvre a strike of the clerical staff at Ooni and succeed in persuading the workers to go away from his farm. He feels that he is being attacked from all sides. Harriet Haig understands the problems of Tom Gower. He has adopted India as his home but now he is losing touch with the Indians. People, it seems, don't see any more what he stands for. Harriet tells his wife Dorothy on the phone: "If things fall apart here he's a broken man" (Sky., p. 55). He has nowhere to go where he can be happy. His whole dream has fallen apart and there is nothing that he can do. He watches silently his inherent separateness from the Indian reality when all the farm huts and stores are set on fire by anti-British student mob. He stood alone in the world, unowned and unappreciated. The Britishers don't like him because he has gone native, natives dislike him because he is a Britisher. There is no world to which Tom could belong. Keith Walker remarks: "Gower, the liberal editor and planter, is hated and in the end betrayed by both sides." 21

Harriet Haig is another character in The Alien Sky who has opted for India. She came to India as a young girl. Later
she became a governess in the House of Kalipur, a princely state in the neighbourhood of Harapore. She spent all her years in the palace teaching the young princes and princesses. She is greatly attached to the present Maharajah of Kalipur who had been her ward in his childhood. The incognito name of the Maharajah is Mr. Smith. This is how she always calls him. She is proud that she has done a lot for him. She helped the young prince to see the barrier that separated the ruled and the ruler. She tried that prince should break this barrier and thus lead his people into a new life of self-respect. She feels that she has done it well and rejoices to contemplate one could work creatively through others.

Now that India is at the verge of freedom, Harriet Haig reflects sadly that Jimmy is not going to remain a Maharajah. All her life's performance is coming to nothing. All that she tried to do through Jimmy shall soon vanish away. She feels sad and lonely as there is nothing else that can connect her to Indian reality. She feels herself an alien in the emerging free India. She feels that she is now no more than an old woman sitting foolishly on the verandah of an almost deserted club. She could hear its silence and across its silence the echo of some one saying:

Our lives are bloody well messed up and our occupations gone. Around her in the emptiness were voices, voices which betrayed the anguish there was in being forced to hang to what was already moving away, because there seemed to be no other support (Sky., p.36).
Harriet feels like a deserted and vulnerable island soon to be eaten by the hungry sea. The emerging reality of free India is like a hungry sea to her. She will be lost in it as she can never find her identity in it. She had her sense of security and belongingness only in Jimmy and in his state of Kalipur. There is nothing she can do about it. While at a party at Sandersons’, Miss Harriet looks sadly at the two groups - one of the Britishers and the other of Indians. They had gradually drifted away from each other. The Indians were mixing up only with their own lot. She reflects at the sad lot of people like her, Sandy and Tom Gower who had opted for India: "All the pukka people are going home or to Kenya and places like that. There'll just be the cranks, the Eurasians, the gone-natives and the no-goods" (Sky., p.49).

Alienated states of characters like Tom Gower and Harriet Haig cannot be properly understood unless we are able to discern the innate quality of their relationship with India. For instance, Haig in her conversation with Mackendrick tells him that Rashtriya Swayam Sewak Sangh (R.S.S.) is like Ku Klux Klan of the U.S.A. Now to say the least, it is an unfair comparison and it only shows the inherent lack of understanding on the part of Miss Haig about the Indian reality and the rising aspirations of its people. Besides that, whether it is Tom Gower or Miss Haig they are acutely aware of their separateness and cannot get rid of their racial consciousness
howsoever well-intentioned they may be. Mackendrick, a central and a unifying character in *The Alien Sky* is quick to catch the cold and sneering attitude of Miss Haig and Gower towards Judith Anderson who is a Eurasian. He could easily read the thoughts of Gower: "This girl is a freak. Half-European, half-Asian, the only unity she has is a sexual one" (Sky., p.102).

Not only this, Tom Gower had never been able to strike a personal relationship with his workers at Ooni. This was a relationship of an employer to the employees. Like majority of Britishers, he too, was rooted in ideas and his liberalism appears to be only skin deep. There is no personal and emotional content in his relationship with the natives. Like Fielding in *A Passage to India*, he cannot go beyond ideas and liberal notions. Yet these alone cannot be a sufficient basis for an enduring relationship with a country and its people. The participation has to be more spontaneous, generous and total. In a significant observation, Tom Gower admits the British failure: "we recognise we're in too great proximity to forces we don't begin to understand. I think if we're to blame for anything in the years we've ruled it's our failure to understand these forces even at the moment of departure" (Sky., p.142).

Tom Gower inspite of his liberal ideas could never develop the qualities of understanding and compassion. This thing becomes fairly clear from his attitude towards the Indian girl who was kept by his assistant, Steele, for sexual company.
She is being stoned by a mob for her sins. He knew who she was, and knowing, he wanted to kneel by her side, comfort her, raise her up and bid her go unmolested to Steele's grave. She had come to put flowers on his grave. He looked at her and thought that she represented all the poverty and wretchedness that was India. He could surely be tender to her. But he stood above her unmoved. He could not bend down and touch her shoulder. He had only to do this simple, almost undemonstrative act, to prove his understanding and his compassion. But his arm was fixed rigidly by his side. "where there should have been compassion there was only distaste, and where there should have been understanding was only the desire to turn away" (Sky., p.187). As a matter of fact, Tom Gower like many others of his race could never overcome the hump that separated him from the Indians. All his liberal ideas, openness and pretensions of reason are shallow. He lacks the basic humanity, love and understanding which are the basic prerequisites for any relationship. He just offers a few currency notes to the unfortunate girl and is unable to feel even pity for her. All his efforts to connect with the Indian reality were merely cerebral and ideational. There was no human content in them. This loveless state and failure to have a living contact with the Indian reality is at the root of final alienation and loneliness of characters like Gower and Harriet. All their good intentions and liberal ideas are merely skin-deep and they could never transcend the barriers of racial consciousness.
REFERENCES


2. Ibid., p. 245.

3. Ibid., p. 245.


10. Ibid., p. 98.


12. Ibid., p. 209.


14. Ibid., p. 34.


