CHAPTER-V: COLONISER-COLONISED RELATIONSHIP: THE FICTION OF PAUL SCOTT.

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5.0. Introduction:

Paul Scott was born in London in 1920. He was the son of middle-class family of Thomas Scott and Frances Scott. His father and uncles were commercial artists, but his mother was a learned woman, who had written some novels. Scott's talent as a novelist is, thus, the gift from the side of his mother. Scott was trained as an accountant, but he had to join war, and he served in India and Malaya from 1940 to 1946. After the war, he worked as a company secretary, left that job and worked as a literary agent. He wrote a number of radio and television plays. His first published novel was *Johnnie Sahib* (1952). Then came *The Alien Sky* (1953), *A* Male Child (1956), *The Mark of the Warrior* (1958), *The Chinese Love Pavilion* (1960), *The Birds of Paradise* (1962), *The Bender* (1963), *The Corrida at San Feliu* (1964). The four novels of his *The Raj Quartet* came up during 1965 to 1975 - *The Jewel in the Crown* (1965), *The Day of the Scorpion* (1968), *The Towers of Silence* (1971) and *A Division of the Spoils* (1975). The one volume edition of it was published under the title *The Raj Quartet* in 1976. After *The Raj Quartet*, he wrote one more novels, *Staying On* (1977).

In this thesis, for the purpose of studying the coloniser-colonised relationship, I have taken up only *The Raj Quartet*, which is a significant work as it deals with the last phase of the British Raj, i.e. 1942 to 1947, and examines the complexity of life and the relationship of the rulers and the ruled. The history of the Raj during these six years is treated through the situations in the life of the individual characters, who represent the Raj. These events and situations also parallel those in the history of the Raj. The main characters, whose life spans all
the four volumes are Miss Edwina Crane, Daphne Manners, Hari Kumar, Mohammed Ali Kasim, Ronald Merrick, Captain Teddie Bingham, Barbara Batchelor. Members of the Layton family — Colonel Layton, Mabel Layton, the girls Sarah and Susan Layton, important characters like Nigel Rowan, Guy Perron, figure from the second volume onwards. These characters contribute to the main story and the theme of rape introduced in the first volume of *The Rai Quartet*.

Scott has presented the history of the Raj in its last phase, with all its complexities of attitudes and examines the colonial relationship with its positive and negative aspects, which made the English and the Indians act and react in a particular way. His novels metaphorically present the life of the English in India during the last phase of the British Raj. Forster's *A Passage to India* was written when the theme of the abdication was not in the air, and the liberals like Forster felt the necessity of two communities — the English and the Indians — to meet socially and understand each other, keeping in mind the continuance of the Raj. But, for Scott this problem of relationship was a history because he wrote his *The Rai Quartet* when India was already free of the British Rule. Scott's narration is, therefore, retrospective, in which his aim is to explore and interpret the last phase of the history of the Raj using symbols and metaphors. Though his fiction contains many Indian characters, most of them are politically involved rather than socially. A personal relationship between the individuals of the two communities results into tragedy on account of racial hatred and imperialist notions. The focus in *The Rai Quartet* is, therefore, on the imperial relationship which influenced the actions of the Indians and the English in this last phase.
5.0.1. **The Jewel in the Crown:**

The first volume of *The Raj Quartet*, *The Jewel in the Crown* (henceforward *Jewel*), starts with the ‘Quit India’ resolution adapted by the All India Congress Committee in August 1942. There are riots as the prominent Congress leaders are arrested. Miss Edwina Crane, a Supervisor of Protestant schools is assaulted and her colleague, Mr. Choudhari is murdered. The second scene of violence is at the bibighar gardens, where Miss Daphne Manners, the niece of Lady Manners, widow of an ex-governor of Ranpur, is raped by a gang of Indian youths, and her Indian lover, the anglicized Hari Kumar, is beaten up. Miss Crane holds idealistic notion of imperialism, thinking it is the duty of the English to serve the Raj for the benefit of the Indians, for their improvement through education. Daphne Manners is also idealistic in the sense that she does not believe in racial superiority and segregation. She forms acquaintance with Ronald Merrick, the Superintendent of Police, an Englishman and later with Hari Kumar, a young Indian, educated in England right from his childhood and totally anglicized. She falls in love with him and refuses Merrick’s proposal. When she is raped, Merrick tries to implicate Hari Kumar and five other Indian youths. But Daphne refuses to identify the Indians as her assailants. However, they are held up in prison under the Emergency regulations following the riots of 1942. Major part of *The Raj Quartet* is about the enmity between Hari Kumar and Ronald Merrick, and its repercussions on the character of Merrick. The story of the rape, of Hari Kumar and Merrick is reviewed, reexamined and retold in the following volumes.

5.0.2. **The Day of the Scorpion:**

The second volume of *The Raj Quartet*, *The Day of the Scorpion* (henceforward *Scorpion*), starts with the arrest of a prominent Muslim Congress leader,
an Ex-Chief Minister of the state, his interview of the governor, Malcolm, who tries to persuade him to join the Government and disown his own party, which he refuses, and introduces new characters from the Layton family. The Laytons are the Anglo-Indian family associated with India for generations together and have deep involvement with Indian social and military connections. The family lives at Pankot, in the hills near Ranpur, and General Layton, on the war front, is the prisoner of the Germans. Susan, the youngest daughter of the family, decides to marry Teddie Bigham, a Captain in the Indian Army. The wedding takes place at the guest house of the Nabob of Mirat, a pro-British progressive ruler. Bronowsky, the advisor of the Nabob, is an important European character in the story, used by Scott to provide a point of view about the Indian princely state. As Bingham and his best man, Merrick, are traveling to the marriage service, a stone is thrown into the car they are traveling in and it hits Bingham, though it was supposed to be thrown at Merrick. In another scene, on the station platform, Hari's aunt entreats Merrick, falling at his feet, to free her nephew. The story of Daphne, Kumar and Merrick is, thus, continued in this volume. We come to know that Daphne died in childbirth, the baby is christened as 'Parvati' by Lady Manners. There is also extensive reexamination of Hari Kumar, in prison, by Captain Rowan, which brings out detailed account of Kumar's arrest, brutal treatment at the hands of Merrick, Merrick's sadistic and homosexual tendencies. The reexamination is taken up at the request of Lady Manners and she herself remains present at the scene in 'purdah'.

The elder daughter of the Layton family, Sarah, is one of the most important characters in this and the coming volumes of *The Rai Quartet*. While spending the summer in Kashmir, she visits Lady Manners and happens to see
the child ‘Parvati’ also. Sarah, like Daphne, is another liberal, who is free from racial prejudice and is friendly with Ahmed, the son of the Ex-Chief Minister, Mohammed Ali Kasim. When Sarah meets Merrick after the wedding of Susan and Bingham, and discusses Kumar case with him, Merrick talks to her at length of the tendency of the Indians to take advantage of the familiarity with the English, and how it is necessary to draw a line between them. The immediate context in his mind was Sarah’s friendly relationship with Ahmed, which reminds him of Daphne and Kumar. Sarah does not like him, but her relationship with him continues as a result of Bingham’s heroic death on the war front, after the honeymoon, and Merrick’s gallant effort to save him, in which he is badly burned and mutilated.

5.0.3. The Towers of Silence:

The third volume of The Rai Quartet, The Towers of Silence, (hence forward Towers), is mostly about Barbie Batchelor, an old acquaintance of Edwina Crane, Mabel Layton who is the great aunt of Sarah and Susan Layton, and Sarah Layton. The story in this volume moves to the hill station, Pankot, near Ranpur. But there is a lot of retrospective narration in this volume concerning Bingham’s meeting Susan, the news about the death of Edwina Crane reported in the Ranapur newspaper, escape of Subhash Chandra Bose to Afghanistan and from there to Germany, Merrick’s posting as a colonel in the Military Intelligence Department, his briefing about the Indian National Army and Subhash Chandra Bose, which is very biased and distorted, and detailed accounts of some of the events that took place since 1942. Barbie Batchelor comes to live with Mabel Layton in response to an advertisement for a paying
guest at Laytons' bungalow in Pankot. We come to know how Edwina Crane committed suicide, clad in a white saree and setting fire to a shed in the compound of her hose. She is said to have immolated herself in the manner of Suttee, after the death of her colleague, Mr. Choudhari, who was killed by the rioting mob. There is a retrospective account of General Reid's soldiers shooting at the Indian mob in Mayapur, reminding us of Jalianwallah Bagh. There is also an account of Susan Layton marrying Ronald Merrick, which is described as a joyless coupling. The image of 'towers of silence' refers to the Parsee towers, where dead bodies are thrown and vultures hover around the place. Barbie notices the vultures, which appear to signal death. She dies quietly at the end of this volume.

This volume is mainly about the lovely life of Aunt Mabel and Barbie Batchelor, and reports their death in the end. Indians of any significance hardly figure in it. Hari Kumar is still in prison. The Indian politicians and revolutionaries appear as passing references. The events and incidents in the first two volumes are retold as parts of the gossip either in the club or in the private conversations of the characters.

5.0.4. A Division of the Spoils:

The fourth and the last volume of The Raj Quartet, A Division of the Spoils (hence forward Spoils), deals with the last years of the Raj, 1945 onwards. The soldiers of the Indian National Army of Subhash Chandra Bose have been captured and brought as prisoners. Ronald Merrick, as an officer of the Military Intelligence, interrogates the prisoners and humiliates them. His victim is specifically Karim Muzafar Khan, whose father had won V.C. in the First World
War, and who is very much attached to Colonel Layton. He commits suicide after the interrogation by Merrick. The Ex-Chief Minsiter, Kasim, is released from the prison, and Colonel Layton, who was a war prisoner of the Germans, is free and returns to India to his family. But his first concern is to see where the soldiers of his company are. He has a paternal feeling for them.

A new character is introduced in this volume, that of Guy Perron, who is a sergeant in Field Security. Perron is a student of history and deliberately refuses promotion. He acts as a medium between different departments and he is supposed to keep an eye on the things. He attends a party hosted by a local Maharani in Bombay, taking with him a bottle of whisky as a gift from Leonard Pervis, an economist. There he meets Bronowsky, Sarah Layton and also Merrick. The party is a scene of depravity, and the whimsical Maharani cancels it. It is here Perron gets acquainted with Sarah Layton and both fall in love with each other. Susan gets married with Merrick.

Nigel Rowan is now the political aide to the Governor. He is involved with thwarting political ambition of Mohammed Kasim and Bronowsky's efforts to persuade the Nawab of Mirat to merge his state in the new Indian democratic state. Rowan is also keeping the track of Merrick and Kumar story. Kumar is out of prison and he is working for a newspaper. Merrick, who cannot control his homosexual tendency, is brutally murdered by one of the Indian boys he invites to his house.

The final scene is the scene of violence. A train from Mirat to Ranpur carrying Europeans as well as others is attacked by a Hindu mob and a number of Muslims are murdered. Ahmed, kasim's son, who is in the compartment of the
White, gallantly comes out because he does not want the mob to attack the Europeans. He is murdered on the platform. Sarah Layton comes out to help the wounded and dying.

5.1.0. **Imperialism: Benevolent and Baneful:**

The idea of Imperialism as a federal structure based on an egalitarian relationship between the states does not apply to the practice of imperialism of the English in India. It takes the form of crude colonialism. The English, however, believe that their purpose in wielding the absolute imperial domination over India has been for benefitting India and making the Indians educated and civilized. The Anglo-Indian fiction is full of men and women who take a benevolent stance towards Indians, and even complain that the Indians show no gratitude for all the good work they did and are doing for them. Scott is aware of this justification of imperialist domination when he makes Robin White write in his letter.

> We were in India for what we could get out of it. No one any longer denies that.¹

And he further adds:

> ...but just as a people over-endowed with power can explain that power away as God-given and start talking about morality and the special need to uplift the poor and ignorant – the people they have power over ....²

Yet Scott feels nostalgic about the contribution made by this imperial domination for the benefit of India. In *The Towers of Silence* there is a passage which recounts these benefits and expresses regrets that the English would not be remembered for them.
If you look in places like Ranpur for evidence of things these island people left behind which were of value, you might choose any one of several of the public works and installations as visible proof of them: the roads and railways and telegraphs for a modern system of communication, the High Court for a sophisticated code of civil and criminal law, the college for education to university standard, the State Legislature for democratic government, the Secretariat for a civil service made in the complex image of that in Whitehall; the clubs for a pattern of urbane and civilized behaviour, the messes and barracks for an ideal of military service to the mother country. These were bequeathed, undoubtedly; these and the language and the humpy graves in the English cemetery of St. Luke's in the oldest part of the cantonment, many of whose headstones record an early death, a cutting off before the prime or in prime, with all that this suggests in the way of unfinished business. Scott refers to the sacrifices made by the English in the service to India, and notes in an elegiac tone that they would not be remembered for it.

The benevolent aspect of imperial or colonial rule is symbolically expressed by Scott in the delineation of the characters like Miss Edwina Crane, Barbie Batchelor, Lady Manners and her niece Daphne Manners as well as Colonel Layton and his daughter Sarah Layton. Edwina Crane describes the promise of imperialism:

For years, since the eighteenth century, and in each century since, we have said ... that the day would come when our rule in India will end, not bloodily, but in peace, in – so we made it seem – a perfect gesture of equality and friendship and love. For years, for nearly a century, the books that Indians have read have been the books of our English
radicals, our English liberals. There has been, you see, a seed. A seed planted in the Indian imagination, and in the English imagination. ... For years we have been promising and for years finding means of putting the fulfillment of the promise off until the promise stopped looking like a promise....

This is Scott speaking through Edwina Crane. In his television interview to Francine Weinbaum, Scott himself said:

I think the promise (of imperialism) was unfulfilled because the English never really identified with their colonies.

The promise of imperialism was not fulfilled on account of the baneful imperialistic notions of the people like Ronald Merrick. It is interesting to see how Merrick reacted to the perfect educated pronunciation of Hari Kumar’s English. Merrick himself was not benefited by such education. He treats Hari with distrust, which is in line with the distrust felt by the imperialists of the educated Indians. We notice it in Thompson's as well as Masters’ fiction. About Kumar Merrick tells Barbie Batchelor:

His name is Kumar. ...The worst kind of western-educated Indian. With all the conceit nd arrogance of the Indian whose family owns or once owned land, plus the arrogance of the most boring and unprincipled but privileged lad who believes the world belongs to him because he was taught at a public school to think he should rule it by divine right instead of by virtue of a superior intelligence.

Brigadier Reid voices the same distrust and feeling about the educated young Indians:
I confess that I felt sickened to realize the extent to which some of these so-called educated young Indians would go to defy and attack the people who had given them the opportunity to make something of themselves. In fact the idea of educating the Indians was to produce a ruling class that would be "Indian in blood and colour, but English in taste, in opinion, in morals, and in intellect," as said by T.B. Macaulay. But the middle class Englishmen who came to India with biased ideas about India and Indians defeated this purpose. It was people like Merrick, "who lacked that liberal instinct which is so dear to the historians that they lay it out like a guideline through the unmapped forests of prejudice and self-interest as though this line, and not the forest, is our history." 

Scott draws parallel between the Bibighar massacre of the English men and women in 1857 and the violence during the Quit India Movement of 1942. His account of Brigadier Reid's firing on the innocent Indian men and women at Chillianwalla Baugh has a parallel with General Dyer's massacre of defenseless Indians at Jallianwalah Baugh in Amritsar. Through these parallels Scott suggests the failure of Imperialism and holds the English responsible for it because as a 'superior race' it was their moral responsibility.

5.2.0. Colour Prejudices:

The English in India had a horror of being together with the black or half-caste Indians. When Edwina wanted to leave her job with Nesbitt-Smiths and join a mission school, Mrs. Nesbitt-Smith warns her:

Good heavens, Crane! What on earth has possessed you?"
— "You'd be with blacks and half-castes, cut off from our own kind."
The chaplain tells Edwina there are a great number of schools throughout the country all committed to educating "what I suppose we must call the heathen".\textsuperscript{11} When Edwina meets half-caste and sallow-complexioned Miss Williams, she is afraid of her because "she had been taught to feel a certain horror" at such people.\textsuperscript{12}

Hari Kumar's friend, Colin Lindsay, comes to India as an army officer. He does not recognize Hari, who thinks that in India all Indians look alike and so perhaps Lindsay could not recognize him. But Hari soon realizes that it was hopeless for a British officer to have an Indian friend. He tells Rowan, in the reexamination, that he had become invisible to Colin. This was the effect of the colour of his skin. In fact Lindsay's father had warned his son against the friendship with Hari.

\textbf{5.3.0 Racialism:}

In \textit{The Raj Quartet} the feeling of Racialism and racial discrimination is mostly attributed to the middle-class English officers like Merrick and the English women in general. While talking to Sarah Layton about the Kumar case, Merrick reminds Sarah of the incident when she returned from her riding exercise with Ahmed. He tells her she must have felt relief when Ahmed declined the invitation to come for breakfast. Merrick thinks that there ought to be a line drawn between the white woman and black or brown Indian. He tells Sarah, if a white man like him were to marry or live with an Indian woman, he would not be 'diminished'.

He has the dominant role, whatever the colour of his partner's skin. The Indians themselves have this prejudice about paleness. To them a fair skin denotes descent from
the civilized Aryan invaders from the north, a black skin
descent from the primitive aboriginals who were pushed into
the jungles and hills, or fled south. There is this connotation
paleness has of something more finely, more delicately
adjusted. Well, superior. Capable of leading. Equipped
mentally and physically to dominate. A dark-skinned man
touching a white-skinned woman will always be conscious of
the fact that he is — diminishing her. She would be
conscious of it too. 13

Talking about Ahmed Aunt Fenny tells Sarah that he is a pleasant young man but
she indifferently says:

To establish a relationship with Indians you can only afford
to be yourself and let them like or lump it. 14

The incident of Daphne and Lily Chatterjee traveling by railway is another
example of how the English, specially women, treated even upper class
educated Indians. The white women did not like the presence of Lily Chatterjee in
the first class carriage. Getting off at Lahore, one of the white women pretended
to have lost something and sent her husband back into the carriage. He wanted
to be rude to Lily, but when he saw Daphne, he lost his courage. Lily Chatterjee
later told Daphne how these 'harpies' talked and behaved. Lady Manners herself
had told Daphne about how Sir Nello, the husband of Lily Chatterjee, was turned
out of the first class compartment by two 'box-wallah Englishmen.' 15 Daphne
mentions Mrs. White, the wife of the Deputy Commissioner, Robin White, as
'pukka mem'.

This racial feeling of superiority is consciously or unconsciously expressed
by the English while talking about the Indians. Deputy Commissioner, Robin
White, is criticized for doing "more than is absolutely necessary to show friendly
White's predecessor, Stead, considered all Indians inferior. Racial feeling is blatantly expressed at the club where the English middle-class civilians come when they are off duty. The Indian officers also come to the club with their wives. The English women hide behind a newspaper to avoid talking to the Indians. The Englishmen take their Indian friends to the smoking room to avoid sitting in the lounge with the white women. The English women would studiously avoid taking drinks ordered by an Indian.

5.4.0 Indians represented in *The Rai Quartet*

Scott's *The Rai Quartet* has comparatively greater number of Indian characters and equally varied English or European characters than either in Forster's *A Passage to India* or any other Anglo-Indian fiction. Prominent among the Indians are Mohammed Ali Kasim, the Ex-Chief Minister of the Stat, Pandit Baba, a Hindu scholar who is not directly involved in politics but who is suspected of inciting the young Indians by his fiery speeches, Ahmed, the son of Mohammed Ali Kasim, Vallabhai Ramaswami Gopal, who is a civil servant, the lawyer Srinivasan and above all Lily Chatterjee, an upper class Indian lady, the widow of Sir Nello.

Mohammed Ali Kasim is portrayed a loyal congressman, but a more sensible political leader than others. Governor Malcolm offers him a responsible position in the government if he agrees to take back his resignation. Scott has made Kasim a central character on the Indian political scene, which, according to Swindon, was a blunder because Indian freedom politics was dominated by the Indian National Congress, which contained a number of Stalwart leaders like
Mahatma Gandhi, Pandit Nehru, Rajagopalachari and others, who were Hindus. But Scott's Muslim bias is a general failing of the English in India, who distrusted Hindus and considered Muslims to be loyal to the empire. Kasim's son, Ahmed, is also presented as a fine young man, who knows how to keep his distance from the white. Ahmed gallantly sacrifices his life in 1947 riots, coming out of the railway compartment, to save the life of the English men and women in it. Ahmed is supposed to be non-political, but they way he interviews Pandit Baba, a Hindu leader, he sounds like an Englishman who has already formed an opinion that Pandit Baba is behind the riots in Mayapur and other places. Scott appears at pains to show that between Hindus and muslims, the Hindus are crude, disloyal and untrustworthy.

The Hindu political figure that physically appears in The Rai Quartet is Pandit Baba. He is unfavourably presented as a mysterious character carrying on seditious activities against the British rule, making inflammatory speeches inciting the young men to rebel against the government. Merrick tells Bronowsky about him:

He is one of those so-called venerable Hindu scholars who manages never to get caught inciting his eager young disciples to commit acts of violence against Muslims, against the British, against anything the Pandit currently disapproves of ..., I also think he was a snake. A lot of educated young Indians who got into trouble in Mayapur were under his Influence at one time or other. 18

Scott makes Pandit Baba sound like a member of Hindu Mahasabha, however his activities, as described by him, appear to be like the rebellious group in the Congress.
Hari Kumar or Harry Coomer, the anglicized young man, is the central figure of the rape story which pervades all the four volumes of *The Rai Quartet*. Kumar is presented by Scott through the eyes of Merrick, Sister Ludmilla and Daphne Manners. Merrick, already prejudiced against him on account of his higher education and impeccable English accent, is further incited by Daphne's preference of Hari over him. Talking about Hari, he tells Sarah Layton:

> The worst kind of western-educated Indian. With all the conceit and arrogance of the Indian whose family owns or once owned land, plus the arrogance of the most boring and unprincipled but privileged English lad who believes the world belongs to him because he was taught at a public school ...¹⁹

We can see that Merrick here hates Hari Kumar because Hari belongs to the family of landed gentry in India. Besides Merrick, himself from the low middle class, hates 'the English lad' who has had public school education. Hari Kumar is presented through the eyes of Sister Ludimilla:

> He was a black-haired deep brown boy, a creature of the dark. Handsome such sinews. I saw him with his shirt, washing at the pump.²⁰

Scott later suggests how Merrick's homosexual tendency was aroused by Hari's handsome personality. Daphne's first impression of Hari was that he was 'horribly prickly'²¹, but later she finds out that except for the colour of his skin he wasn't Indian at all...²² Scott presents Hari Kumar as a specimen of an Indian fully anglicized in the sense of Macaulay, an Englishman in brown skin. But at the same time Kumar's fate highlights the failure of the Raj on account of the personal failings of the guardians of the Raj like Merrick.
Lili Chatterjee is the upper class Indian lady, living at the MacGregor House, who mixes with the upper class English people only. The is the widow of Sir Nello, who was very friendly with Lady Manners and her husband Henry Manners, the Ex-Governor of the state. Her house is the meeting place of both English and Indian officials, who can informally mix there socially, without inviting criticism. Merrick describes her to Sarah Layton:

She belonged to that top layer of Indian society mixes with our own top layer, but that's not real intimacy. More like necessary mutual recognition of privilege and power — You'd also find this particular one playing bridge in Mayapur with the Deputy Commissioner's wife But not at the Mayapur club, not among ordinary English men and women when they are off duty.... They pretend that they don't need to rub shoulders with the English middle class ... .

Edwina Crane finds Lady Chatterjee 'over-westernized, a bit of a snob socially and intellectually ... English women found Lady Chatterjee easier-going if they had the men with them. They were all rather afraid of her'. When Lady Chatterjee found that Edwina had no degree, she ignored her, which made Edwina conclude that Lady Chatterjee was as snobbish as the other English women.

There are minor Indian characters like Rajendra Singh, a local sub-inspector, 'who took bribes and stole watches from the men he arrested.' Sister Ludmilla notes how "Rajendra Singh had such a wrist-watch on. It was a finer watch than the one on Mr. Merrick's wrist, but less serviceable perhaps. The Indians always had a tendency towards the tawdry, the English towards the apparently straightforward, the workable". Scott shows this tendency of putting
words in the mouth of his characters, showing superiority of the English over the Indians. There is Indian lawyer, Srinivasan, whom we meet first at Lili Chatterjee's party and later in the English club, where we notice how the English ladies are at pains to avoid conversation with the Indians and English men try to be as formal as possible. There is an Indian civil official, Mr. Vallabhai Ramaswamy Gopal, who re-examines Hari Kumar, along with Nigel Rowan. Vidyasagar, a journalist colleague of Hari Kumar, represents the new generation of the Indians, who feel anger and no longer fear the Englishman. Vidyasagar, being interviewed by Poulson, the Assistant Commissioner of Police, about Hari Kumar's political affiliations, retorts angrily:

Mr. Poulson, he is like myself. He has none. He is a lickspittle of the Raj... I was angry. I did not see why I should raise a finger to help him. If the British couldn't see for themselves that he was innocent, who was I to intervene? 26

There is, thus, a variety of Indian characters in The Raj Quartet, apart from the servants like Aziz.

5.5.0 Other Irritants in the Way of Social Relationship:

Scott shows that the atmosphere of distrust and dislike was not one-sided. The Indians also had doubt about the honesty and sincerity of the British. Ahmed, the Ex-Chief Minister's son, suspects that any overture made by an English person could be a trap. Talking about his meeting with Sarah Layton, he tells Bronowsky:

This kind of English person invites our confidence. They ask questions, at first of a general nature, then of a more
intimate kind. You think, well, he is interested, she wishes to be friends. But it is a trap. One wrong move, one hint of familiarity on your part, and snap. It shuts.  

He believes the friendly English to be more dangerous than the rude ones. His prejudice is against the English, not the white race as such. He further tells Bronowsky:

It isn't the whiteness that matters. It's the position of the English as rulers that makes their friendship dangerous. Dangerous on two counts. It weakens our resolve to defy them and it is against their own clan instincts. They are consciously or subconsciously aware of weakening their position by friendliness, so this friendliness has to be on their own guarded terms. If we unwittingly think of it as mutual and go too far they are doubly incensed, first as individuals who feel they have been taken what they call advantage of, secondly as members of class they fear they may have betrayed by their own thoughtless stupidity.  

This is perhaps the clearest possible analysis of the English and the Indians who try to come together and fail. Ronny Heaslop in Forster's *A Passage to India* feels this fear of being taken advantage of by the lawyers in his court if he tries to be friendly with them. An Ahmed here is on his guard on account of similar examples as that of Dr. Aziz in *A Passage to India*.

Pandit Baba, the Hindu leader, also thinks that the friendship between the English and the Indians is not possible. Reacting to Ahmed's question about the friendship between Kumar and Miss Manners, he says:

I have no knowledge of this. I do not find it informative to take notice of idle gossip. .... But we are Indians and they are English. True intimacy is not possible. It is not even
desirable. Only it is desirable that there should be peace between us, and this is not possible while the English retain possession of what belongs to us, because to get it back we must fight them. In fighting them we do not have to hate them. But also when we have got back from them what they have taken from us and are at peace with them this does not mean we should love them. We can never be friends with the English, or they with us, but we need not be enemies. 29

The English, specially those in the civil and the military service, also find friendship between the two communities near impossible. Merrick, for example, interprets Sarah’s hesitation to invite Ahmed inside for breakfast as barriers up or a line drawn between the English and the Indian. And when this line is transcended, it results into tragedy as in the case of Kumar and Daphne.

Even the well-intentioned English persons could have a problem of communication with their Indian counterpart. Malcolm, the Governor, talking to Nigel Rowan remarks:

The English manner is a formidable obstacle to mutual understanding between the races. As a young man of your age I used to believe precisely the opposite. But I was confusing mutual understanding with mutual respect and lack of understanding with lack of respect. 30

He gives example of a young English officer, Thackeray, who used to be terrified of upsetting his Indian colleagues while talking to them, and used to listen to them with boyish concentration. They used to think of him as being conscious of race and class superiority because of this. Writing to her aunty, Daphne herself notes how easy and comfortable it is to talk to another English person:
And in hospital I realized how much easier it was to talk to another English woman, even if you disagreed with everything she said. People of the same nationality use a kind of shorthand in conversation, don't they? You spend less effort to express more, and you've got so used to the effortlessness that anything that needs effort is physically and mentally tiring, and you get short-tempered, and then tired and more short-tempered from trying not to let the temper show.  

Doubt and distrust about the Indian civilians, about their loyalty and efficiency, is a matter of course for any English officer. Bronowsky, the Russian Chief Minister of the Nabob of Meerut, tells Merrick what the majority view of Brigadier Reid's military action in Mayapur was. Reid and his soldiers had acted with commendable vigour, whereas the civil had shilly-shallied. Well you know how people think these days – they say the civil has become so riddled with Indians that the old dependable type of English civilians has more or less died out. ...  

Merrick, talking about the Indians like Pandit Baba, tells Sarah Layton:

They (Indians) are quite indifferent to one another’s suffering when it comes down to it, and we’ve become so lofty and detached, so starry-eyed about our own civilized values and about our own common sense view prevailing that our policy has become one of indifference too. We don’t rule this country any more. We preside over it, in accordance with a book rules written by the people back home.  

While talking about the Indian National Army, Merrick tells Sarah that Bingham did not feel any sympathy for the Indian officers who defected to INA, because for him "an educated Indian meant a political Indian."
The relationship between the English and the Indians, according to Merrick, was nothing more than the relationship between the ruler and the ruled, the contempt felt by the ruler and the fear by the ruled. Hari Kumar in his re-examination talks to Rowan and Gopal about Merrick's theory of the relationship between the English and the Indians:

... the true corruption of the English is their pretence that they have no contempt for us (Indians), and our real degradation is our pretence of equality. He said if we could understand the truth there might be a chance for us. ... The permutations of English corruption in India were endless – affection for servants, for peasants, for soldiers, pretence at understanding the Indian intellectual or at sympathizing with nationalist aspirations, but all this affection and understanding was a corruption of what he (Merrick) called the calm purity of their contempt. ... The liberal intellectual Englishman was just as contemptuous of the Westernized educated Indian as the arrogant upper-class reactionary Englishman was of the fellow who blacks his boots and earns his praise.35

The feeling of contempt which Scott highlights here so glaringly through Merrick, was really the hurdle between any healthy relationship between the English and the Indians. We must say that Scott has explored the question of relationship much more deeply in The Rai Quartet than we find in any other Anglo Indian fiction including the fiction of Forster.

5.6.0. Relationship of Guilt and Shame:

There is another aspect of the relationship presented by Scott in his
fiction. Looking at the Indian scene from the post-colonial point of view, he realizes the mistakes made by the English colonisers, the atrocities committed by them against the Indians. There is, as Gomathi Narayanan claims, a sense of guilt and shame behind the literary works dealing with the nineteen forties by the English as well as the Indian writers. Scott uses the rape symbolically to suggest the exploitation of India by the colonisers. He makes Daphne Manners say:

Well, there has been more than one rape. I can't say, Auntie, that I lay back and enjoyed mine. But Lili was trying to lie back and enjoy what we've done to her country. I don't mean done in malice. Perhaps there was love. Oh, somewhere, in the past, and now, and in the future, love as there was between me and Hari. But the spoilers are always there, aren't they The Swinsons. The bitches who traveled as far as Lahore. The Ronald Merricks.56

The fictional events in The Rai Quartet refer back to the events in the history of India. Bibighar recalls the Bibighar massacre at Cawnpore in the Mutiny of 1857. The Jallianwalah Bagh massacre of 1919 has a fictional parallel of the massacre of the civilian population by Brigadier Reid at Mayapur. The place, Chillianwalah Bagh arouses the memory of the Jallianwalah Bagh. The relationships between the characters in The Rai Quartet are also symbolic of the relationship between the two communities. The relationship between Merrick and Kumar, for example, is the ruler-ruled relationship at its crudest. Merrick subjects Kumar to utter degradation by making him stand naked, tying him up to a trestle and whipping him as well as erotically fondling him. But Kumar refuses to cooperate with him. India's movement of Independence, specially the Quit India Movement of 1942, is also a refusal of the Indians to cooperate with the colonisers after so many
years of degradation suffered at their hands. The relationship between Daphne and Hari as well as Edwina Crane and Mr. Choudhari illustrates the failure of the colonizers in recognizing their responsibility. As Daphne remarks, the spoilers like Merrick were always there. Scott’s The Rai Quartet is really the expression of this regret, the guilt felt by the colonizer for not having done the job properly.
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