CHAPTER IV

NATIONALISM AND HUMAN RELATIONSHIPS
Paul Scott landed in India as an officer in the British Army. He was born in London in 1920 and educated at Winchmore Hill Collegiate School. He was then called up to join the army due to the compulsory enrolment to the armed forces during the Second World War. He opted for the Indian Army and was sent to India in 1943. As he was commissioned in India and was posted to an air-supply unit, he travelled widely in India.

Paul Scott's arrival in India just after the fateful Quit India Resolution made by the Congress to press for freedom is significant in his work, because it is this period, between nineteen fortytwo and forty seven, that he selected for his masterpiece The Raj Quartet. The narrator of The Jewel in the Crown says at the outset, "This is the story of a rape, of the events that led up to it and followed it and of the place in which it happened. There are the action, the people, and the place; all of which are interrelated but their totality incommunicable in isolation from the moral continuum of human affairs."
The above passage suggests that comprehending an action, an actor, and the place of action is a difficult, intellectual exercise. Moreover the theatrical image in the passage suggests that the inter-relatedness of various elements in a drama are incomprehensible unless they do form a part of the human element or, as the text says, "the moral continuum of human affairs." It is the moral continuum of the human affairs in and during the Quit India Movement that invites comparison of Paul Scott's novels with the novels we have studied so far. The Quit India Movement, despite Mahatma's stern warning had taken a violent turn in many places because of a strong anti-imperialist feeling. As he worked in this period in the air-supply unit, he studied the socio-political situation, the people, the atmosphere, and the Indo-English relationship that existed in India. Though he wrote many novels, The Raj Quartet is the best of all, with the theme of the decline and fall of the Raj. Paul Scott prepared himself well with history and information from India Office of the
British Museum. He stayed in Bombay and met many Indians. He visited India for the fourth time in 1972, and went to Belgaum and interviewed some of the soldiers who had defected to the German side during the Second World War. Thus Paul Scott ensured greater authenticity to his work, which pictures a mental climate of paradoxes in which strong-imperialistic feelings struggle with humanist liberalism.

Four novels - *The Jewel in the Crown*, *The Day of the Scorpion*, *The Towers of Silence*, and *A Division of Spoils* - form *The Raj Quartet*. They vary in style and contradict and qualify each other. They deal mainly with the outlook of the ruling class and there increasing uneasiness. The opening words of *The Quartet* - "Imagine, then, a flat landscape, dark for the moment, but even so conveying to a girl running in the still deeper shadow cast by the wall of the Bibighar Gardens an idea of immensity, of distance, such as years before Miss Crane had been conscious of,
standing where a lane ended and cultivation began" - reveal the uneasiness. The novel revolves round the key image of a rape as in *A Passage to India*. India is the Jewel in the British crown.

Scott deals with the two cultures. Though Hari Kumar lives with the Lindsays in England, in India he becomes invisible to his former friend. His relationship with Daphne Manners complicates the situation. A coloured man can never love a white woman, as they belong to different races and colours. Society becomes a barrier. So the love between a coloured man and a white woman ends in Hari's imprisonment and Daphne's death. *The Raj Quartet* also exposes the hypocrisies of Anglo, India. As Merrick, Superintendent of Police, was in love with Daphne, he hates Hari Kumar. So he misrepresents the facts. There is no other person to counteract it. Merrick wants to get the necessary information about the Mac Gregor House, which was considered a 'hot-bed for Indian intrigue'. The English ladies also look down on Daphne, as she is close with a coloured man. In their
opinion, Indians are ignorant and simple people. But still there are a few people who are sympathetic towards Indians. So, in the national and racial struggle some innocent people suffer. Daphne, who is sympathetic towards India, is raped by a few smelly Indians in Bibighar Gardens. Whereas the Indian novelist, as he dramatizes the nightmarish scenes of Partition, sparing no details of the grossest savagery, tries to excorcise himself of his haunting memories of fratricide the British novelist, by his condour in revealing the perversions and repressions of the Empire, tries to purg himself of the taint of colonialism. Thus when the British police officer Merrick has his Indian victim Hari Kumar whipped in prison, there is a confession of a communal guilt. Daphne Manners is a clear instance of a sacrifice in Anglo-Indian fiction, while Jugga in Train to Pakistan is perhaps the supreme example of sacrifice in Indo-Anglian fiction.

Though on first acquaintance, Paul Scott appears to be weighed down with the burden of the guilt for his colonial past, a close study of his novels suggests
that he is not without his share of pride in the imperial history of Britain. What Benita Parry calls the "double vision" of Scott is attributable to the ambivalence between guilt and pride, which imparts a certain ambiguity to Scott's handling of the British-Indian association. Scott's pride is for the ideals of imperialism, while his guilt is for the sordid realities that marred the practice of those ideals. The guilt felt by the colonizer about the absolute power over aliens can be - and historically has been - rationalized as a divinely conferred duty to rule the colonial people in order to improve them. This is the great incubus on the able shoulders of the white man celebrated by Kipling as "the white man's burden."

That Scott is not entirely unaware of this element of self-justification in the imperialist credo is obvious in his comment that "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 the ignorant." Nevertheless, as an Englishman, he finds that he would be doing less than justice to his own countrymen to condemn the whole enterprise of the Empire as rotten.

This co-existence of guilt and pride is not unique to Scott. It appears to be but a manifestation of a basic ambivalence in the British mind regarding the Indian connection, from which no Anglo-Indian novelist is entirely free. If Scott shows signs of pride in spite of an overpowering sense of guilt, Masters betrays some indications of guilt despite the predominance of pride in his novels.

The Raj Quartet deals with the period of and the violence that came in the wake of the Quit India Movement. The rape of Daphne Manners by a group of Indians, the reasons for and the repercussions of this incident, the subsequent enmity between Daphne's Indian lover and the British police officer, Merrick - these form the central concerns of the major part of The Raj Quartet. As these incidents are reviewed and re-examined in the novels, we come across a vast array of
superbly drawn British characters and a few well-realized Indian characters, through whom the historical and contemporary dilemmas of the British-Indian situation are depicted and developed. There is, in Scott's *Quartet*, a concern with the relativity of truth, whereby the same novelistic or historical happening can be viewed as patriotism or treason, protection or oppression, depending on the point of view. Yet, in spite of this presentation of a variety of moral judgements, it is never in doubt that for Scott, Britain's role in India is cause more for guilt than for pride.

August 9, 1942, the day on which Scott's *Quartet* begins, signalled India's last confrontation with the alien ruler. The fictional event that Scott has chosen to symbolize this challenge from the ruled to the ruler is the rape of an English girl, Daphne Manners, by a group of unknown Indians. That Scott considers the rape to be the focus of the whole *Quartet* is further emphasized by the fact that there is a doubling of the incident in the case of Edwina Crane, the English Superintendent of missionary schools, who is also
attacked by Indian rioters on the same day. As if to emphasize the parallel between the two assaults, Scott follows up the introductory synopsis on Daphne's rape with the story of Miss Crane. The sexual abuse is merely verbal in Miss Crane's case, following which she is hit and pushed down a ditch, whereupon she loses consciousness. While the fact that a major work of impressive proportions like Scott's *Quartet* should be built upon such an incident provides food for thought, we are also reminded here of that other famous Indian assault in a British novel on India, E.M.Forster's *A Passage to India*. There, again, it forms the cohering centre of the novel. Scott's Daphne Manners, a gauche new-comeer like Forster's Adela Quested, goes farther than mere picnics, dares to cross the colour line that divides the white and the black in India to love an Indian, Kumar. As the victim of a multiple assault by unknown Indians, she experiences the protective warmth of her group for a brief while [like Adela], but becomes 'that Manners girl,' when she refuses to bring a charge against her supposed assailants [again, like Adela]. The most conspicuous difference between Adela
Quested and Daphne Manners is that neither Daphne's love nor her rape is platonic. She has no hallucination - her love is real; so is her rape. This is in keeping with the greater explicitness with which a later generation treats sex. In this context one remembers that women were the victims of communal and racial violence during the Partition days. The horrifying events graphically presented in the novels of Khushwant Singh, Malgonkar and Nahal are part of "the moral continuum of human affairs." It is in this framework that cultural differences appear to be negligible in considering the responsibility one owes to the self.

The theme of rape in the Anglo-Indian novels, then, can be indicative of the fear and guilt of Anglo-India. The rape in Scott's Quartet, however, serves a double purpose: besides a general evocation of an archetype, it is also designed to evoke specific historical memories of guilt and fear. There were two occasions when British paranoia in India reached the pitch of panic, namely, the Indian Mutiny of eighteen
fiftyseven and the Amritsar riots of 1919, which led to the Jallianwalah Bagh massacre. The two assaults of The Quartet are reminders of these two flashpoints in British - Indian history, 1857 and 1919. Scott's evocation of the memories of the first of these two crises - of the Mutiny - begins with his use of the word "Bibighar" in the opening sentence of his Quartet, carrying us at once to The Bibighar Massacre, Cawnpore, in 1857. Perhaps no other device would have served equally well to recall the horrors of the Mutiny-Indian atrocities as well as the British vengeance that followed- as this locale of the massacre of nearly two hundred English women and children who were hacked to death and thrown into a well in July 1857. The Bibighar Gardens, the scene of love as well as the rape in The Jewel, is therefore, by its very name, designed to set off certain painful responses in the reader, British or Indian. Fit for the juxtaposition of love and rape in The Quartet by its name and associations, the ruined Bibighar Gardens is also a statement of the foredoomed relations between Britain and India.
If the first assault— that of Daphne Manners — recalls the Indian Mutiny, the second assault is reminiscent of the second serious crisis in the British Indian association, namely, "Amritsar 1919". This is the complex of events of 1919 that includes the riots in Amritsar, the Indian attack on an English missionary teacher, Marcella Sherwood, the hysterical outcry of the British - Indian community, and the consequent massacre of Indians at Jallianwala Bagh by General Dyer.

The Jallianwala Bagh massacre had supplied the pivotal experience for Forster's exposure of the over-reaction of the British in his *A Passage to India*. There are interesting parallels between Adela Quested's situation in the book and that of Marcella Sherwood in real life. Miss Sherwood was attacked by an Indian mob in Amritsar and left for dead. Later, she refused the compensation that the British Government offered her, since she also owed her rescue to Indians. The similarities between Miss Crane and Miss Sherwood are even closer than those between her and Forster's
Adela. Miss Sherwood is also mentioned by name by Barbara Batchelor in *The Towers of Silence*: "I am reminded...of Miss Sherwood. Amritsar 1919. She was a school superintendent too...A Hindu woman rescued her, in that awful place, that little lane we sealed off afterwards and made people crawl down, on their bellies, in the dust and dirt, to punish them. I sometimes think none of that has been forgiven." It will be noted that in this passage, as in *The Quartet* as a whole, the stress is not on the assault on the English woman, but on the need for forgiveness for the British atrocities that followed the assault.

To sum up the above observations regarding the theme of Indian assault on Englishwomen in Scott's *Quartet*: in the first place, by virtue of its archetypal significance, the rape serves to objectify the guilt and fear felt by the colonial ruler who exploits an alien population; secondly, the twin assaults in *The Quartet* serve to recall to mind the two occasions in the history of British India when such guilt and fear were egregiously in evidence. This remembrance, while it establishes the atmosphere of
Mayapore 1942 by employing resonances of Bibighar 1857 and Amritsar 1919, also reinforces the sense of guilt pervasive in the work.

Daphne and Miss Crane attain to the stature of sacrifices. They forestall their compatriot's vindictiveness by refusing to co-operate with the police. Far from accusing her assailants, Miss Crane decides to expiate her personal shortcomings, which are also those of her country, namely, a failure to forge links of love with Indians. She dies the ritual death-by-fire of a suttee [an Indian widow], thus proclaiming the death of the ideals to which she is wedded. Daphne's death in childbirth and her offering her child Parvati "to the future of India," is another splendid gesture against colonial racialism.

From the foregoing discussion a few points emerge. If any historical or cultural event is to be given animation and significance, it has to pass through an artistic process. In the case of the novel, events and experience gain significance within a narrative framework supported by plot and characters. In the
novels of Indian writers, the characters breathe the native element and easily adjust themselves to the events in which they play a part. Events themselves are the consequence of certain innate impulses in man like lust for dominance, for money, for religious supremacy. The Indian National Movement and its historical development unmistakably convey the meaning that the imperialists winked at, the religious conflict in which people were fanatically involved. The two faces of the Indian National Movement, one associated with Mahatma Gandhi and the other associated with Bhagat Singh and his friends, are graphically presented in the novels of Bankim, Raja Rao, Malgonkar and Nahal. They have not taken into consideration the imperialists themselves and their relations with the colonized. The cultural matrixes that arise from the colonizer-colonised relationship is vividly dramatized by Forster and more extensively by Paul Scott. In order to evaluate the cultural significance of the National Movement as a whole, it is thought advisable to compare
the Indian novel with the Anglo-Indian novel. In the following pages, an attempt is made to assess the contribution of Paul Scott for a more clear comprehension of the Quit India Movement.

II

Paul Scott's four novels *The Jewel in the crown, The Day of the Scorpion, The Towers of Silence* and *A Division of the spoils* constitute *The Raj Quartet*. It deals with India of the pre-independent period under the British Raj. It describes the strong imperialistic feeling that struggled with humanist liberalism. In Paul Scott's view it is a long and anguished look at the past from the other shore of irretrievable loss. In various aspects these four novels contradict one another.

*The Jewel in the Crown* indicates that India is the "jewel" to the British Empire. The opening lines of *The Raj Quartet* say, "Imagine then...." and prepare the reader for an India which is created largely on imagination. The British consciousness of India as
reflected in *A Passage to India* appears in *The Raj Quartet* and Paul Scott explains how the British look down upon India. A handful of British administrators and soldiers supported by loyal soldiers of India were able to maintain and rule a very vast area twenty times bigger than their own country.

*The Jewel in the Crown* is the first of the four-volume epic of Paul Scott on British rule in India. Paul Scott takes up the task to complete the epic both as a novelist and as a historian. It is rightly said that it is an exploration and interpretation of history in novel form. Though it is a very difficult thing, Scott successfully completes the task. With artistic licence, the novelist provides a truer picture than a fact bound historian. He uses his characters as his mouth piece to explain various facts and faces of an incident. They represent different points of view of the Indian Army, Hindus, the Indian Civil Services, the communal disharmony, the Congress party, and nationalist militants.
The Jewel in the Crown is about human relationships under the British Raj. It is a novel about rape. It is an assault and rape on an English woman, Miss Daphne Manners, by half-a-dozen smelly Indian rioters. It can be very decently said that it is the rape of one civilization by another. After seeing the social gathering of the British, Daphne Manners thinks that "The whole bloody affairs of us in India had reached a flash point. It was bound to, because it was based on a, violation." The incidents that occur after the rape describe various aspects of the British in India.

Hari Kumar, a young public-school educated Indian, has long been friendly with Daphne Manners. On the night of 9 August 1942, they meet and realize that they love each other. In the Bibighar Gardens, they kiss for the first time and then make love.
After this a gang of smelly Indians tie down Hari Kumar, and rape Daphne Manners. They are arrested. Hari is arrested, beaten, and jailed by the British. The atmosphere of violence and suspicion that prevailed in 1942 is not suitable for the love affair of Daphne and Hari Kumar. The atrocities occur because their victims have crossed the colour barrier. It is because she made love to an Indian. Daphne understands why she is attacked. "They assaulted me because they had watched an Indian making love to me," she writes to her aunt. She also understands that it is Hari's relationship with her that causes the enmity of Ronald Merrick. She says, "There was nothing to connect Hari with the assault in the Bibighar except for his known association with me and Ronald's jealousy and suspicion and prejudice."

The novelist identifies the place of rape of Daphne and the place of arrest of Hari Kumar with those of historical places. The rape of Daphne occurs at the Bibighar Gardens, a link to a small house called Bibighar, where the British prisoners were killed by
Nana Saheb. Hari Kumar's arrest takes place at Chillianwallah Bagh, a place which resembles Jallianwallah Bagh, where many innocent and unarmed Indians were shot dead on the command of General Dyer. Just like the history, in Bibighar the British suffer and in Chillianwallah Bagh Indians suffer. The failure of imperialism in India is due to the frustration in love. Frustration of human relationship is not limited to sexual love. Under the imperial system, any attempt at human communion is doomed. Edwina Crane, who has grown old working in the mission field, finds herself psychologically isolated by the death or retirement of her friends. During the riots of 1942, she drives in the hostile countryside with an Indian teacher, Chaudhuri, as her only companion. Scott says, "And for Miss Crane, there was something else besides a feeling to go over the hump...the hump however high or low it was, which however hard you tried, still lay in the path of thoughts you sent flowing to a man or a woman, whose skin was a different colour from your own."
The friendship between Edwina Crane and the Indian teacher never materialises. Rioters stop the car, beat Miss Crane and kill Chaudhuri. Image and scene are beautifully employed to convey the inner reality. In the image of the garden, Scott describes a tropical sanctuary. Climate and feeling complement each other in the novel to delineate with dazzling brilliance the turbulence of India in nineteen fortytwo.

The principal characters in the novel are Daphne Manners, a war-time nurse, and Hari Kumar, a youngman who has had education in England. The atmosphere of violence and suspicion that exists in 1942 is very inauspicious for the love affair of Daphne and Hari, which has tragic implications. Rationally convinced of an innocent man's guilt, the authorities want to imprison and torture him. These insularities are responsible, in Scott's view, for the general tragic failure of the British in India, 'the thwarted,
abortive human intention' to bring order, unity and peace to a country whose people suffered from poverty, humiliation and ill-treatment by the autocratic despots.

Scott is not concerned with events, statistics and factions, but deals with the dynamics of imperial relationship that bound Britain and India by using love as a metaphor. Love represents the positive forces that could have made imperialism successful. In The Raj Quartet, imperialism's failure is expressed by the motif of thwarted love. Corrupted and frustrated love is represented in the beginning by rape and later by a series of thwarted relationships between men and women. The relationship between the British and Indians is one of intense and ineradicable ambivalence within the imperial structures of government and commerce. The Indian lawyer Srinivasan remembers "a fear and dislike.... that was rooted in the question of the colour of the skin." For the British, the ambivalence consists of sympathy, heavily shaded with distrust, and in Indians it results from anglicization. During the Raj period, Indian identity was defined by British
standards. Even as Indians asserted their cultural and political independence, they found themselves becoming "brown-skinned Englishmen," as Macaulay hoped. The British try every sphere of life of Indians to anglicize. The missionaries moulded the educational institutions on their own model. The Railways were nothing but the replica of the Government.

Thus Scott uses the narrative method to allow the reader to compare corresponding or conflicting views of the same character. There is the tragic failure of communication. Unlike the works of contemporary literature that portray the relationships of a few people in an empty universe, Scott's work has nineteenth century broadness of scope and solidity of value. Scott's chief claim to major stature in The Raj Quartet is the extra-ordinarily sustained unity of theme and form.
The Day of the Scorpion is the second in The Raj Quartet. It elaborates the themes that are announced in the first, The Jewel in the Crown. In this novel, Scott describes the Second War period, which witnessed a change in the attitude of people, especially people who had served the British for many generations in different capacities. But the novel clearly describes the crumbling of the British Empire in India and the growing political awareness of the natives of the need for freedom.

Scott presents two native Indian leaders, Pandit Baba and Mohammed Ali Kasim. Pandit Baba is described as slippery, bland, and unscrupulous whereas Kasim is patriotic, idealistic, humane, strong and serious. He is mindful of the benefits that are bestowed by the British on India. On the British side is Ronald Merrick, who figures as the District Superintendent of the Police in The Jewel in the Crown. In this novel he is an officer in the army. The Layton family is also described. Opposite to them is the Nawab of Meerut and
his homosexual Russian count, Bronowsky. The love affair is presented in the generic terms of a high comedy through these characters.

In the novel appears in the most uncomfortable no man's land. He undergoes interrogation and faces severe physical violence, because he is the chief suspect in the rape of Daphne Manners, who ultimately dies giving birth to the half-caste child, Parvati. Hari Kumar is brought up in England as an Englishman by his father. He has his education in a public school. But his father's sudden bankruptcy and death put an end to his anglicization. He suffers a lot in the hands of Ronald Merrick, an incarnation of cruelty and sadism. Actually, Merrick wants to marry Daphne. When he sees Daphne close with Hari Kumar, he wants to take revenge. Hari Kumar has no place anywhere except in the heart of Daphne.

The different characters in The Day of the Scorpion represent conflicts and aspirations that are bigger than themselves but also continue to be individuals. The novelist has presented every minute
detail in a fascinating manner. The novel takes the
cue from The Jewel in the Crown and presents almost the
same situation, the same cast and the same impact. As
mentioned earlier, the novel is about the Second World
War and the rising demand for home rule.

The Raj Quartet is classical and complex in
structure. It is full of mystery and interest. The
entire Raj Quartet is based on what actually occurred in
the Bibighar Gardens of Mayapore on 9 August 1942.
Miss Daphne Manners, the daughter of the Province
Governor, Sir Henry Manners is raped by some Indian
youth, who are imprisoned. But they are not tried in
the court of law. If they are guilty, why are they not
tried in the court for the crime? The above incident
is viewed from the point of view of Mir kasim, a
veteran Congressman, who is imprisoned by the British.
He is closely connected with the family of the victims.
He is concerned with the rights of the Indian youth who
are not presented in the court of law.
The rape of Daphne Manners is also viewed through the behaviour and conversations of the British officers and the wives of the British officers stationed in the Province. Three generations of the Layton family are described. Col. Layton, commander of the Pankot Rifles is the latter-day representative of all those soldiers who showed the flag in dusty cantonments. His two daughters, Susan and Sarah, represent the end of the line of the British in India. Susan is charming and attractive and is always surrounded by young officers. But, when called upon by the death of her husband to attempt a completely unexpected role, she goes mad. And her sister, Sarah, is reflective and introverted and puts young men off with her question, why must the game go on?

Scott describes sexual relationship as the most obvious casualty. The love affair and the crushed sexual relationship of Daphne Manners and Hari Kumar is the first casualty. Mabel Layton, after the Jallianwallah Bagh incident says, "I hate the damned country now any way. It has taken two husbands from me."
Susan's brief married life with Teddie Bingham comes to an end with his death in a Combat. The seduction of Sarah by Major Clerk may not even merit the title of a love affair, for, Clerk disappears from her life quickly and selfishly. The only love—platonic love—between Sarah and Ahmed Kasim is snuffed out when Kasim is killed in communal riots. Mildred's affair with Captain Coley is a coupling of bitter hopelessness expression and of the will of the woman. Even Susan's second marriage to Merrick is a grotesque parody of the marriage bond. It is nothing but the union of a mentally disturbed woman and a disfigured, crippled, and emotionally troubled man. Even the bestman at Susan's wedding is no one but the police officer, who interrogated the young Indians picked up for the alleged rape of Daphne Manners. Merrick is described as a ruthless person. According to Albert Duhamel, "Merrick's character as revealed through reports of his treatment of the chief suspect in the crime, a British schooled Indian, Hari Kumar, repudiated by both the British and the Indians,
suggests some of the complex conflicts that were for ever surfacing in unexpected situations." The Raj Quartet is also filled with homosexual characters like Dimitri Bronowsky, the Wazir of the Princely state of Meerut. Corporal Dixon, the unnamed lieutenant who bears the first - hand account of Mayapore riots to the British, and above all, Meerick, who struggles with homosexual impulses in The Raj Quartet. But these characters understand India and the reality that is exists in India under the imperial rule.

About individual characters - Merrick, in spite of his homosexual impulses, is a model of an efficient and able administrator. Had he come to India some sixty years earlier, his name might have appeared in children's history-books. As the Wazir of Meerut, Bronowsky has turned Meerut, a backward kingdom into a model kingdom. Dixon is respected and his comrades listen to him because his observations have a caricaturist's accuracy.
Having established thwarted love as a metaphor for the failure of the good intentions of imperialism, and having associated homosexuality with political insight, Scott deals with British rule through the device of personification. Scott creates a character who represents the British rule and who struggles with sexual mal-adjustment that explains how and why imperialism fails. Ronald Merrick is the personification of this British Raj. In fact, Merrick is the only character who plays a major role in all the four volumes of *The Raj Quartet*. He is the only character with whom the narrative never deals directly. His thoughts are not at all revealed and his point of view is not taken into account. He always appears through others' eyes. It can be said that *The Raj Quartet* is as much about British rule in India as it is about Ronald Merrick. He is the right player in the British game. He speaks fluent Urdu and is shrewd in his dealings with the natives. He is the master-mind in the network of the spies. He finally gets promotion and becomes a colonel.
The judicial system of the British is called "a white robot," by Daphne Manners because of its blind reflexive determination to punish any Indian who dares to cross the colour-barrier. As Bronowsky describes Merrick, "He is one of your hollowmen. The outer casing is almost perfect and he carried it off almost to perfection". Merrick's determination, his racial prejudice, his highly developed talents and his belief in the guilt of the men he arrested in the rape case of Daphne Manners make him fit for the title "white robot." Paul Scott has taken every care to identify Merrick with the British Raj. His earlier life sees the light through the characters of colonel Layton and Sarah. Though the orphaned son of ex-servants who ran a shop in North London, he studied hard and shaped his way into the Indian Police. Col.Layton tells Sarah, "India has always been an opportunity for quite ordinary people. It has given us the chance to live and work like, well, a ruling class that few of its could really claim to belong to." Guy Perron says, "Ronald means the same as Rex or Reginald. It means some one with power, who rules." By saying so, Scott
indirectly makes the point that the Raj in India is heavy handed, which is evident from the incidents of Bibighar and Chillianwallah Bagh. It also explains the failure of the British, just like the failure of Ronald Merrick. Without preparing the country for self-government after two hundred years of slavery, in 1947 Britain hastily stepped out of the imperial embrace. As a result of that, India stumbled, confused and bloodied, into independence. The same is told by Chaman Nahal in Azadi. He says, through the character Lala Kanshi Ram, that had the British waited for sometime India would not have been divided and it might have escaped bloodshed.

In his interview to The London Times" Paul Scott condemns this last-minute abdication of power and responsibility. He says, "How did we walk out with such high sense of duty performed. I do not object to the sense that Britain came away with .... that it had performed its task to the utmost. I do not see how you can rule for 200 years until midnight August 14, 1947 and then stop?"\(^{14}\)
The British tried to educate and "civilize" the Indians, for, the aim of their education was to produce a ruling class that would be Indian in blood and colour, but English in taste and opinion, in morals and intellect. But contrary to their aim, education helped Indians question the necessity of saluting the British rule.

After his father's death, when he is in the last year of his school, Hari Kumar appeals for help to the father of his friend, Colin Lindsay. But Lindsay doesn't help any Indian, especially one whose ambition is to qualify for the Indian Civil Service. He had heard that the real Indian, the man most to be trusted, was likely to be your servant.15 Merrick takes revenge on Hari Kumar while interrogating him about his relationship with Daphne Manners. But Merrick reaps the consequences and is punished for his sinful acts. One morning, the servants find Merrick murdered.

IV

The Towers of Silence is the third of the The Raj Quartet. It describes the closing years of the British
Raj in India. Taken together, the four volumes should amount to veritable Taj Mahal, massive and yet spacious, a monument eloquently expressive of affection and grief.

Barbara Batchelor is a retired mission school teacher. Mabel Layton selects Barbara to be her companion in her disillusioned old age at the Rose Cottage. Their relationship continues for five years, till Mabel dies. Mildred Layton, Maybel's niece and heiress, asks Barbie to leave the house. Mildred is an arrogant and hard-drinking woman, whose husband is taken as a prisoner of war. In the novel, Barbie's leaving of the Rose Cottage is symbolic of the British leaving India. In this connection Paul Scott writes, "You are now native race of the 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." Paul Scott sees no divine blessings for the British in India. He shuts out even people like Daphne and Barbara who sacrifice their lives for the sake of Indians as visitors. As Indian nationalism spreads
through armed forces, even Mildred's daughters get badly scarred. They can neither cross the barriers nor confirm to the old ways. Paul Scott is quite sympathetic towards his characters but without losing his clear-sightedness.

Though many people came from England as the instruments of imperialism, their settling in India helped them to form some noble aspirations and traditions for India. Scott analyses these traditions and also traces their gradual perversion into tools for the maintenance of the British Empire. He also condemns the economic policies of the British, for, they are placed above noble ideals. The noble tradition has been one of love, care, and affection as is seen in the character of Colonel Layton and his attitude towards his troops. The break down of the tradition is seen in the development of the Indian National Army. But only Loyal Indian soldiers helped the British right from the time of the East India Company. They helped and protected British interests in India and thus helped them establish themselves. Under such circumstances the rise of the Indian
National Army gives a rude shock to the British. Scott through his characters personalizes all aspects of the aforesaid Army and develops each strand of his theme through the use of an individual as a literary representation of some particular historical aspect. He introduces two officers, one an Indian and the other an Englishman, to depict the reaction of the upper rank to the Indian National Army. Syed Kasim, the Indian officer, is exposed to the actions of the I.N.A when he is captured, and he immediately defects, whereas Teddie Bingham, the English officer, becomes a martyr.

Ronald Merrick through his lecture to the British officers exposes the details of the I.N.A in The Towers of Silence. It is the racial superiority the British feel, that encloses them in their own world. It is the racial prejudice that makes them develop an aloofness from Indians. This racial prejudice gradually infects all the sections of the British. Sarah Layton says that she wants to leave India before it rusts. Robin White sees the effects of racial superiority and calls it, 'Pre - arranged emotions'. Edwina Crane also sees
this kind of barrier that disturbs the spontaneity of communication and tries to break through it to communicate with the teacher Mr. Chaudhuri at Dibrapur. Daphne says that the British people in India work for a "white robot." At the club where Indian officers are admitted to become members, out of respect for the King's uniform, it is an unwritten rule that they should not use the swimming pool, enter the bar or dine in the club. Mr. Srinivas, an astute lawyer and uncle of Hari Kumar's, explains that the Indian officers cannot afford to use the club as their pay is lower than that of their British counterparts. With the advent of the War, the club passes unpleasant rules to keep Indians out. But actually, these very steps the British take to maintain their superiority lead them to their fall and the solidarity of the British begins to crumble. Paul Scott tries to explain that the failure of the British is not due to the failure of their policies, but due to their selfish ends. He traces a political failure, through which he shows the ethical failure of the British.
Paul Scott hints that the racial prejudice of the British is due to their divide and rule policy. Lady Manners, an English lady is sympathetic towards Indians. She dissociates herself from the selfish British colonial rule in India and writes to her Indian friend, Lili Chatterjee, "I suppose everything gets stripped down to that in the end because that is last division of all the colour of the skin." In fact, the Indians were separated in official work and social life and ultimately this contributed to the failure of the British.

Paul Scott very intelligently weaves various incidents into these novels by drawing similarities between the characters he creates and the persons actually involved in these incidents. Scott's fictional character Reid, who mercilessly quells the rioting, takes the same stand as General Dyer of history. In the novel Edwina Crane is attacked by rioters and it reminds us of Marcella Sherwood, who was also beaten by rioters. Barbie says, "I am reminded of Miss. Sherwood, Amritsar of nineteen
nineteen. She was a school Superintendent too ... she 
had such a pretty Christian name, Marcella. Perhaps we 
missionaries are singled out because they see us as 
agents of the dark, although actually of light." In 
fact, this incident in which Miss Sherwood was 
beaten by the rioters sparked off atrocious 
retaliation by the British, as it happens in the case 
of Edwina in the novel.

Scott criticizes the attitude of the British in 
dealing with Indians. The British in India raised a 
fund and collected twentysix thousand pounds for 
General Dyer on the eve of his return to England after 
the Jallianwallah Bagh massacre. Mabel Layton says, 
"Twenty six thousand? well, now, how many unarmed 
Indians died in the Jallianwalla Bagh? ....Let us say 
two hundred and sixty. That's one hundred pounds a 
piece. So we know the current price for a dead 
brown." She mutters "Gillian-Waller" in her sleep. 
"She (Barbie) watched Mabel's face but could not tell 
anything from it. There was, no more
muttering....Beyond 'Gillian Waller' she had found the
dark of dreamless sleep."\textsuperscript{20} It is the Jallianwallah
Bagh incident that started the process of ultimately
uprooting the Raj.

Paul Scott shows the racial superiority in the
portrayal of the servants. The servant class in India
was like a banner announcing the importance of the
British. The association of Edwina Crane and Joseph
and the relationship of Aziz with Barbara Batchelor,
the companion of Mabel Layton, contain the same aura
of mutual respect. But Mildred unjustly accuses Aziz
of stealing some articles: "The other servants know
nothing about it. Well, if and when he ever shows his
face again, Kevin, here's promise personally to boot
him in the rear."\textsuperscript{21} Mildred Layton harasses him
because he is an Indian befriended by Barbie, the paid
companion of Mabel Layton.
Paul Scott introduces another category of characters called Eurasians in the novel with no sympathy. An English lady, Miss Haig, says, "Both the Indians and the British treat them so abominably that they are made to feel like social pariahs."

The treatment the novelist metes out to Parvati, the child Daphne Manners has from her union with an Indian, is a matter of interest and anxiety. Lady Manners knows pretty well that the British will not accept the girl. So, she requests Lili Chatterjee to look after the child in the event of her death. It is quite strange that the English totally reject the Anglo-Indians, and thus show their refusal to share the responsibility. In Staying On also, Scott introduces Eurasians, the sad fruit of the union of two races opposed to each other in all respects.
Paul Scott's dramatization of the colonial situation concludes with the novel *A Division of the Spoils*. The British fade out of India in a slow and melancholic way and the British Empire declines and disintegrates. As Paul Scott is a man of both reason and emotion, the novel stops but does not reach a conclusion. His novels are a spectacular explosion of history. Placed within the lives of about a dozen Britons and Indians on the edge of a vast change, with colonialism falling apart.

In the last period the Raj faced many problems from different angles. The confusion in suppressing the Indian agitation for independence, the imprisonment of the Indian leaders and the consequent agitation, the refusal of the Indian leaders to support the war effort of the British, the defeat of the British by the Japanese in Burma, and the re-organisation of the Indian National Army were some of the problems faced by the British. The struggle between Hindus and Muslims for power and the activities of vassal princes were the
root causes of the British collapse. Moreover, these circumstances made partition of India inevitable. A Division of the Spoils deals with incidents between 1945 and 1947, but the background is supplied from the previous novels. The incident at Bibighar, the rape of an English woman, Daphne Manners, by some Indians is remembered and retold by many characters in The Raj Quartet in different colours and in different ways. The imprisonment of Hari Kumar, the story of the Layton women's emotional lives, especially the lives of Mabel, Mildred, Sarah, and Susan, and of Colonel Layton, who is away from home fighting the war against Japan, poised to invade India with its forces, the story of Barbara Batchelor, a retired mission school teacher whose attachment to the Laytons and a dying rose garden, lose meaning and coherance as gradually and as fatally as Britain's hold on India. Each novel serves as a metaphor for the decline and fall of British rule in India. Through the characters of the novel, Paul Scott wants to show and convince the reader that if the Raj ends, it is the personal loss to both Indians and the British.
In the fourth novel of The Raj Quartet, the narrator is Guy Perron, a British expert on Indian history, who is assigned field security. He is sent to investigate and find out about Indian movement for Independence and also why the captured Indian Officers led troops against British India. But Germany surrenders and Japan falls under the bomb. Britain's fate in India becomes quite clear and Perron's work proves pointless. "Paul Scott makes nothing simple. Thus his work bears a distinguished resemblance to life. He mixes up lover, friends, enemies, families, servants, soldiers, etc in five or six inter-related stories in A Division of the Spoils."  

A Division of the Spoils is related to the other novels in The Quartet. All of them put forth only the corrupt British morality in India and the unsuccessful transfer of one semi-civilization to another. The theme of noble aspirations and the activities of the Indian National Army are melodramatically fused in the last novel. It shows effectively the perversion of the ethos in the hands of the British. They fail to bring
out anything from the minds of the prisoners of War of the defeated Indian National Army: "The only thing the ex.P.O.W's would be able to tell us is that they had already told colonel Layton and their other officers. Brief statements are already on the file. Eventually these might have to be elaborated but the cases against the Fred Hind Officers were a long way down on the list of priorities."  

The most important incident is the scene that is focused on the questioning of the Indian Sepoy Havildar Karim Muzzafar Khan, who had been taken as a prisoner of war by the Germans and had defected to join the Fred Hind, the western branch of I.N.A. Paul Scott himself interviewed four such sepoys, on his second visit to India in 1964, in order to gain background material for his work. Merrick tries to extract information from such a man through emotional calls upon his loyalty. The appeals made by Merrick on the loyalties of the Havildar are based on the refusal of the man's commanding officer to return to India until he has confirmed the whereabouts of his troops. Merrick quotes colonel Layton, the commanding officer: "Let us
wait in Germany until every man, who was still alive after the battle, is accounted for, and then let us sail back to our families in India as a regiment.”

When people lose noble aspirations, traditions do not seem to be important. Therefore the psychological intimidation of Kumar by Merrick in the tradition of imperial authority fails to serve the purpose. The episode of interrogation does not contribute to the story, but serves as a device for the fusion of themes and also for the introduction of Colonel Layton, who takes upon himself the blame for the Havildar's defection, seeing in it his own inadequacy in the historical parental role. The episode ends in an imperialistic vindication of Col. Layton's belief, with the suicide of the Havildar. The focus and the main aspect of the theme move towards an Indian officer's reaction to the Indian National Army. It is represented through an Indian officer, Syed Kasim, who defects to Indian National Army in Burma. Kasim's father, a Congressman, asks his son to pretend that he has escaped from prison-camp to join the British, so that
his son may save himself from court martial on his return to India in custody. But Syed holds on to his words and says that the Indians who condemn him are cowards as they are afraid of the British officers.

The Indian National Army's theme is viewed from the emotional aspect of the novel. Bingham still believes in the sanctity of high ideals which leads him to the ultimate sacrifice of his life. Mohammed Baksh, a defector to the Indian National Army, gives himself up in Burma in 1944. Originally he belongs to the Muzzaffarabad Guides, Bingham's regiment, and it is also called Muzzy Guides. When questioned, he explains that there are two more Muzzy Guides hiding in the jungle and offers to guide Bingham to the place. Believing his words, Bingham accompanies him into the jungle and it proves to be a trap, for, he is killed there. This clearly shows that the tradition, which had upheld the Raj earlier, is converted into a weapon to destroy all established values of life. The same weapon is followed by both the British and Indians.
Mohammed Baksh and Merrick are the examples and these characters provide a clear direction to the Movement that is already present in history. Thus the British Raj fails in the military aspect of its rule.

The British in India enjoyed material comforts they could afford as the ruling class. Therefore Partition of India was nothing to them, except an inconvenience to, their enjoyment at a hill station. The English women knew pretty well that they could not afford the luxury of having servants in England. But in India they used to have tens of servants and enjoyed material comforts. This is very clearly explained by Colonel Layton, who echoes Cynthia's words, in *A Division of the Spoils*: "India has given us a chance to live well like a ruling class that few of us could really claim to belong to."  

In spite of all these comforts and the luxury that India betowed on them, the English were very indifferent and towards India. *A Division of the Spoils* explains the boredom of the British troops
while attending Perron's lecture. Their reaction is a sad commentary on how little they cared about a country which, Perron reflects, has belonged to 'them for centuries and has been responsible for their wealth and well-being. The withdrawal of the British from India was advanced by a full year because after the World War, India had become an economic and administrative burden to the British. That's why all ideals of unity were forgotten and partition became a must.

The British never bothered about the fate of India. Unity and responsibility were hastily abandoned. They were indifferent to religious conflicts. The majority of the English did not bother about the existence of India. They treated India's millions as one of their post-war problems. They displayed no sense of responsibility in voting for the liquidation of the Raj without making proper arrangements for the functioning of the government in India. They were indifferent to and careless about the consequences of the Partition or its immediate effects. That's why almost all Indian novelists in English mention the fact that had the British waited with patience, partition might not have taken place.
The British policy of divide-and-rule is the root cause of the Partition. At the time of Lord Minto the British decided to provide a separate electorate to Muslims. The same thing is specifically referred to by Scott in *A Division of the Spoils*. Lady Minto observed that this move would block Indian national subversion and she lauded such a provision. Kasim says, "Lady Minto was dividing and ruling quite consciously. You never should have allowed your mem Sahibs into the Country. It was she, who greeted the arrangement for separate electorates with cries of amazon joy."\(^{26}\)

The above words are cited by Kasim, as a concrete example of the divide-and-rule policy of the British. In fact, this type of separate electorate for Muslims has created communal differences between Hindus and Muslim. And this communal disharmony gave birth to the Muslim League and ultimately led to the partition of the country into India and Pakistan. In this context Kasim says, "It is to the people like the Mintos we owe Jinnah."\(^{27}\)
Paul Scott, in the novel, shows the crushing of an individual by historic pressures in a magnificently underplayed scene, where Ahmed Kasim falls a victim to the communal violence that followed the partition of the country. Here the literary drama is blended with historical reality and describes the death of Ahmed in the hands of the rioteers. The tragic drama of the turbulent times is not dissipated in descriptions of large-scale disturbances, but is, instead, depicted in a single incident in which all the horror of those times is concentrated. Paul Scott very cleverly gathers all the scattered threads of the princely states and weaves them into a cloth of an editorial of the Rampur Gazette in A Division of the Spoils. He traces Britain's policy in India since 1857, when it declared its policy of no further territorial expansion, necessitating treaties with about six hundred states, but maintaining overall supremacy. Though the British Government advanced full democratic government to India, it did not decide the fate of the princely states. Till everything was settled, some kind of vacuum was created. The novelist also explores the theme of Princely states and racial discrimination in the novel. Racial discrimination is clearly shown when the Nawab of Meerut is denied entry
into the club when a reception is held to celebrate the marriage of Colonel Layton's daughter. The Laytons do not go to the entrance personally to receive the Nawab, which would have made him ignore the ill-treatment and insult. They wait where they are and they forget the fact that the Nawab deserves respect as the sovereign ruler of a state. Having clearly drawn our attention to the racial prejudice, Scott now turns to explore the position of the princely states in the divide-and-rule policy of the British. The situation is examined from angles in the discussion between Count Bronowsky, the adviser to the Nawab of Meerut, and Rowan, a British political officer in India. The Nawab has great belief and faith in the British pledge to protect the rights, privileges, and authority of the princes. Bronowsky points out pragmatically that they are pledged to hand over these to Gandhi and Nehru. He says, "They are pledged in two directions but can only go in one."

Though the theme, subject and the material are very complicated, complex and many sided, Paul Scott never commits an error. His characterization of the
motifs is such that there is a fusion of character and motive in his novels. Hari Kumar tries hard to assert himself just like India, which wants to assert itself as a free country. Hari's struggle symbolizes the struggle of Indians for independence. The disturbance of the cosmic order results in the disturbance and destruction of the good tradition and results in the death of the Raj.

Scott introduces a portrait which has allegorical significance. 'India is a jewel in the Crown of the British Empire'. The picture symbolizing this originally belongs to Edwina Crane. She hangs it on the wall in her room. It is the symbol of the good relationship between Indians and the British. At the time of the Quit India Movement, the servant takes it down and puts it in a trunk. It is an indication of hide-and-seek between the two races. When Edwina dies, the picture comes into the hands of Barbara Batchelor, who gives it to Merrick. Barbie dies and Merrick gives it to Susan Bingham's son Edward. Merrick also dies. Edward looks into the picture and
thinks that all people in it are dead. It is a fact that all people who owned the picture are dead now.

Another symbol is also used by Scott in *The Raj Quartet*. It is the symbol of a rose garden which represents India. Mabel Layton, the dedicated and noble minded wife of the colonel, tends the garden, which blooms in her time as India progresses under the Raj. But after the death of Mabel Layton, the old values die and the rose garden is converted into a tennis court by Mildred Layton. The tennis court represents sterile India under the British rule. The relaid rose garden in *Staying On* represents independent India. Scott follows the technique of having different people relate the same incident from their point of view. He uses this technique to provide supplementary information regarding the rape of Daphne Manners and its consequences. The entire incident is told by Lili Chatterjee with whom Daphne stayed. Sister Ludmila gives her version of it. Mr Srinivasan, the lawyer, compensates possible lack of legal perception on the part of the reader through his commentary on the event.
Brigadier Reid gives the official version of it. Daphne's journal gives the real account, which is an emotionally moving one. The final version of the incident is obtained from Kumar during the interrogation. Thus the sum of information is considered more useful and authentic than what would have been possible through a single narrative. It is with a sense of disenchantment that the reader comes to the end of the analysis of Scott's work, which is a great monument of grief.

A comparison between Paul Scott and E.M. Forster, and Paul Scott and Sir Walter Scott brings out the real worth of Paul Scott's work. There is a gap of more than forty years between The Raj Quartet's first novel, The Jewel in the Crown, and A Passage to India. But there is no great difference between the post-independence novelist and the pre-independence novelist.

A Passage to India ends with the meeting of Aziz and Fielding, an attempt by the novelist to bring the East and the West-together. Aziz and Fielding seems to
ask each other 'Why can't we be friends now?' They hold each other affectionately and both of them accept and say that it is what they want. But the animals, their horses do not agree, they swerve apart. A hundred vioces cry 'No...Not yet.' Thus Forster's image is gloomy and sad. It is further disfigured in Scott's Raj Quartet, which describes the unaltered and unalterable Indo-British relations. The Quartet describes the imperial ill-temper of the British and the nationalistic movement of the people of India. Both works give us an idea that personal friendship is more important than any other thing like political reforms.

When the historical point of view is taken, Sir Walter Scott holds the topmost place, for, he has the genius of visualizing the past and his work has a spontaneous flow. He is a gifted artist with creative imagination. With his imaginative genius coupled with history, Sir Walter Scott keeps everything in The Surgeon's Daughter- the situation and the scenery before the eyes of the reader. He presents real living
human beings welding together the past and the present into a homogeneous whole with the spiritual continuity of history. But Paul Scott is to deal with the contemporary world, in both the subject and the reader. So instead of romanticism, there is realism, political, social and psychological realism which the reader shares with the novelist. Paul Scott cannot romanticize British because he is not dealing with the British history alone but with Indo-British history. It is almost like the task of a tightrope-walker. So he has to take much care in the plot construction and consequently the end-product turns out to be at once authentic and possible. Paul Scott adopts the thriller mode in narrating the rape of Daphne Manners. The incident becomes the most important focal point in The Raj Quartet, for, it deals with the circumstances of the period, the Indo-British relationship, and the racial prejudice of the period. It is the Bibighar rape that gives new life and interest to The Quartet. It is the novelist's sense for the dramatic that manipulates contexts which are thrilling.
Another important aspect of The Raj Quartet is its characterization, a significant achievement by Paul Scott. Two characters, an Indian, Hari Kumar, and a British officer, Ronald Merrick, stand out prominently throughout The Raj Quartet. Hari, a mere character in The Jewel in the Crown, becomes a symbol in the fourth novel, A Division of the Spoils. His love towards Daphne Manners is symbolic of the Indo-British relationship, rather than the desire for good relationship. He defies the British and wants to assert himself just like Indians who wish to assert themselves and fight for independence. Hari's love of Daphne is beyond the barriers of colour, caste, creed, and race and he is destined to face suffering and disappointment. Merrick is quite opposite to Hari Kumar. He too loves Daphne and wants to marry her. He is jealous of the relationship between Hari Kumar and Daphne. So he wants to take revenge on Indians Daphne's rape is only an excuse for his acts against the coloured people. He is the personification of Satan. He is a villain. The study of Merrick's character is nothing but the study of the evil. Thus The Raj Quartet brings into life the
Indo-British relationship before the independence.

The insight that the Partition novels give is not associated with any higher ethic of life than a coherent representation of human weakness and violence. Taken together Paul Scott and Partition novels make us see the human factor in any mass movement in spite of the fact that the Movement is inspired by great men and great ideals.
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