This chapter concludes the study of interpersonal relationships of the Raj by providing the Indian response to the same. A quick glance at the representative texts gives an insight into the many points of view on the issue.

We have read numerous Western texts that deal with miscegenation. The readings of Meadows Taylor, Maud Diver, Rudyard Kipling, Forster and Paul Scott traced the line of British thinking on the subject. To balance this reading and to provide an alternate perspective, a few Indian texts are looked at in this chapter. This alternate reading is required to attain a complete view of such an important subject as the encounter. Perceiving miscegenation solely through Western eyes (texts) results in a one-sided, hence Imperialist, vision again. This reading therefore completes our study of the encounter. It will be seen how some Indian authors subscribe to Western attitudes to miscegenation, others reject it, and yet others remain ambivalent. To this end the chapter provides a quick analysis of R.K. Narayan's The Vendor of Sweets, Raja Rao's The Serpent and the Rope, Kamala Markandaya's The Nowhere Man and Ruth Prawer Jhabvala's Heat and Dust.
R.K. Narayan's highly popular *The Vendor of Sweets* treats the theme of *miscegenation* rather superficially. Jagan, a prosperous vendor of sweets in Malgudi, has a wastrel son, Mali. The boy after *discontinuing his* studies goes to the United States of America in search of money and success. Jagan accumulates wealth and continues his austere style of living. Mali returns with an American girl, Grace, and the idea for a business venture. Jagan and Mali, never close to begin with, drift further apart. Jagan realises that the two are not married when Grace returns to the USA. He is disgusted with Mali's no-good schemes and turns to asceticism.

The Grace-Mali relationship is not sketched in any detail in Narayan's novel. The *characterisation* is itself one-dimensional. However there is a crucial reversal of events. The early phase of the father-son relationship has Jagan in a superior role. Mali constantly hides away. After Grace's arrival it is Jagan who isolates himself. Grace and Jagan do get along reasonably well, though a formal note is constantly present. Narayan's protagonist appears to be taking refuge from Western influence. Jagan retreats further into his Gandhism and nature-cure obsessions. We are not provided enough details of an encounter here. However, Narayan's significant debunking of Eastern spirituality is to
be noted. Jagan wants to take up asceticism. However he retains his cheque book which is his connection with the material world. Narayan paints both Grace and Jagan, and thus the West and East, as equally materialistic, as Nagendra Sharan has pointed out (262). Narayan's novel thus seems to suggest a meeting point of East and West in crass commercialism.

Kamala Markandaya's The Nowhere Man is the story of Srinivas, an expatriate in London. Srinivas, a nationalist revolutionary in the freedom struggle, had escaped to London to escape arrest for his activities. In England his spice business flourishes. His son Seshu, is completely Anglicised. Seshu joins the British army and eventually dies in the war. Srinivas faces a lot of racial hatred in his neighbourhood. His social acceptance is achieved when he participates in the Christmas celebrations.

Markandaya's novel rearticulates in the post-1947 era the doctrines of the Raj. The novel depicts clearly the anti-Asian sentiments of post-war Britain. Fred Fletcher's continued ill-treatment of Srinivas is a good example of this discrimination. Seshu's death, fighting for England, is a reworked version of the Raj ideal. One recalls how Seeta (in Taylor's novel) or the old soldier (in Kipling's Kim) defend the Western master to the end. The native has yet again laid
down his life in the service of the master. The acceptance of Seshu's death in battle is an acceptance of the native's loyalty. A more vivid portrayal of the continuing Raj syndrome is Srinivas's attempt to be accepted by his Christian neighbours. In the face of racist discrimination he remains stoic. As Rekha Jha has correctly pointed out, Srinivas is accepted by his Christian neighbourhood only when he helps Mrs. Pickering decorate her Christmas tree (Jha: 56-7). Thus the native is accepted only when he acknowledges a subservience to Christianity and Western rituals. Like Lilamani's conversion in Diver's novel, or Seeta's reading of the Bible in Taylor's Seeta, Markandaya's hero adapts himself to Western culture for acceptance as "one of them". Markandaya thus voices a traditional Raj opinion in The Nowhere Man. Or rather, the Raj has evoked its desired response from the Indian author.

The Serpent and the Rope is the story of an orthodox Brahmin's quest for truth in an European setting. Ramaswamy is a consumptive research scholar in France. He is married to Madeleine, a history teacher. At Cambridge, Ramaswamy meets Savithri Rathor, a princess. With this Platonic relationship the Ramaswamy - Madeleine marriage begins to crack. Savithn and Ramaswamy have a ritual wedding in London. Later, he also has an affair with his friend's wife,
Lakshmi. Madeleine turns Buddhist after the death of their second child (the first had died earlier). They divorce and Ramaswamy goes over to England to locate a Guru for spiritual Enlightenment.

Raja Rao's novel beautifully portrays the dilemmas of a man who wants to combine his orthodox Indian upbringing with a new found European thinking. Ramaswamy's problem lies in his inability to stay attached to a traditional Brahminical outlook. He reveres London, and covets the European concept of freedom in love. He remains very conscious of his Indianness. The incompatibility with Madeleine and the West is due to this consciousness. As P. Dayal points out, Ramaswamy does not really understand Madeleine precisely because she is not an Indian (Dayal: 27–8). Rao suggests that as long as one remains Indian at heart, s/he cannot assimilate Western culture fully.

This argument is emphasised when Ramaswamy has brief but satisfying affairs with Indian ladies - Savithri and Lakshmi. With his unfaithfulness, he has combined the desire for a satisfying relationship with the European freedom of love.

Rao brilliantly portrays a torn, Westernised Indian. Ramaswamy's physical frailities such as sexual morbidity,
sense of possessiveness and self-pity combine with an obsessive craze for material success. Like Narayan's Jagan he advocates Vedanta and the Indian sense of a timeless ethos. Simultaneously, however, he is steeped in a materialist drive and penchant for self-praise.

Esha Dey in her analysis of Rao's novel locates a fundamental clash in Ramaswamy. This clash is between his effort to "define [the] Western ethos as moralistic and personal, against the Indian one as metaphysical and impersonal" (Dey: 64). Rao has hence continued the tradition of Derozio, Toru Dutt and Kipling while ante-dating Paul Scott in his portrayal of the trauma of Westernised Indians.

However, certain features of The Serpent and the Rope must be noted. Ramaswamy indulges in a reverse Orientalism in his speeches. For example, he agrees with Prof. Robin Bessaignac's belief that Europe is feminine. This is a very important move in Rao. Where the Raj had incessantly painted the Orient as feminine or child-like, Rao's protagonist reverses this (mis)representation. However, the logical consequence of such a reversal - seeing the native as the masculine - does not occur. Rao does not provide any other privileged hierarchy. This probably suggests an inner dilemma for Rao.
Ramaswamy's sexual frustration in his relationships with Madeleine is a distinctive feature. The miscegenated relationship does not flourish. One notes three important aspects of this relationship. One, sexual frustration and repression which leads Ramaswamy into extra-marital affairs with Indian women and Madeleine into Buddhist asceticism. Two, no progeny of this interracial marriage survives. It seems as if Rao's novel is a throw back to the novels of Taylor where the consequences of interracial liaisons are conveniently ignored. Three, Ramaswamy's ritual wedding with Savithri symbolises an Eastern victory over the West (Dey: 64). Considering all these features it may be suggested that Rao's novel argues for an incompatibility between East and West.

Ruth Prawer Jhabvala's Heat and Dust has established itself as a major work of fiction. The novel deals with a young lady's retracing the journey of an Englishwoman, Olivia, in India. Olivia, the wife of an official, Douglas, is a bored housewife. She is seduced by a local Nawab and leaves Douglas. Years later the lady-narrator (who remains unnamed) seeks to unravel Olivia's story. This lady narrator stays with a certain Inderlal's family in India. Eventually Inderlal and the narrator have an affair. Later she goes away, just as Olivia did years before.
Heat and Dust reworks many Raj myths. The most prominent one is of the hypersexed native. Both Olivia and the lady narrator have an affair with married native males. The unfaithfulness of the native males to their wives is a recall of the Raj stereotype. The West viewed the native males with suspicion. The general idea prevalent was that the native male desired white women. In the previous chapters we have looked at the theme of rape and the English fear of seduction by native males. Jhabvala's novel conforms to the pattern in its portrayal of the Nawab and Inderlal.

However, I propose that Jhabvala's work undoes this stereotype. In the lady narrator's case, set significantly in post-1947 India, it is not the native male who makes a first move towards seduction. It is the English lady herself who does so. However, for Olivia the circumstances were very different. Her seduction by the Nawab can be interpreted differently. I believe that the native Nawab revenges himself, and India, upon the British by seducing the English lady (who is also the wife of a high official). It seems to be a token of resistance, of subversion by a subjugated native (nation?). This point is reinforced when we look at the Nawab - Harry relationship. Definitely homoerotic, this relationship has touches of the Hari Kumar - Merrick one in Scott's Raj Quartet.² Harry is not a dominating or strong
on personality. On the contrary he is vulnerable and child-like. The Nawab's rather pitying and occasionally callous treatment of this Westerner suggests a native's attempt to collapse the West/East hierarchy.

Another important point in Jhabvala's novel is the portrayal of English family life. As Yasmine Gooneratne in Silence, Exile and Cunning (1983) has pointed out, Jhabvala shows the English way of life as restrictive (Gooneratne: 213-15). Their morality is also suspect, as seen in the case of Dr. Saunders and his wife. Like Forster's McBryde and Ms. Derek in A Passage to India, this couple in Jhabvala also possess "musty and dark" morals.

Jhabvala thus interrogates established Raj views of native morality and sexuality. Though the other stereotypes such as the native-as-villain (the Nawab), or caste ridden Indians remain, the points mentioned above suffice to suggest that Jhabvala's work places certain query marks on the Raj enterprise.

We have therefore seen how certain Indian writers have responded to the Raj. Narayan's (mis)handling of the miscegenation theme and debunking of Eastern spirituality; Markandaya's acquiescence to Raj ideals; Raja Rao's ambivalence and suggestion of basic incompatibility;
Jhabvala's demythification of certain stereotypes: these are all crucial responses to the theme of interpersonal relationships in the Raj.

The study has therefore ranged across numerous relationships in the Indo-British encounter. The contexts of these relationships were first analysed in the early chapters. The development of British attitudes towards India and the context of European thought was traced. Chapter Three read the genre of Anglo-Indian writing as a whole. It located in the genre those attitudes discussed and detailed in the preceding chapter. Hence the intellectual and socio-political contexts of production of this Anglo-Indian discourse were covered by the two early chapters. The subsequent chapters analysed representative texts.

Philip Meadows Taylor's *Seeta* was held up as a classic Imperialist text. The context of the 1857 Mutiny added a political dimension to its Romantic themes. The chapter studied the Orientalist features of the novel. It also demonstrated how Taylor shies away from considering possibilities of miscegenation.

It was argued that Maud Diver's *Lilamanı* extended at least partial possibilities of miscegenation. Traditional
notions and prejudices about India are seen to persist in Diver's text. However, a temporary acceptance of interracial liaisons occurs in Lilamani.

Kim, the classic Kipling tale, is viewed as a transition text. The chapter looked at the Imperialist overtones of Kipling's work. The study also brought to the surface the subtext of Kim. The reading showed how this subtext expresses serious doubts about the Raj's moral and ethical foundation. Kim therefore marks a passage from the pro-Raj novels of Taylor and Diver to the severely critical writings of Forster and Scott.

E.M. Forster's A Passage to India marks a humanist critique of the Raj. The chapter on Forster analysed the novel as enmeshing the personal with the political. Forster's suggestion of a more human level of contact between people of different races is seen as a probable answer to the bestiality of the Raj.

The study was rounded off by analysing Paul Scott's The Raj Quartet. The chapter demonstrated that Scott's work was the most trenchant attack on the Raj. The chapter explored how Scott's text revealed the cruelty and inhuman reality of the Raj. Scott's view of the Raj as based on illusion and ignorance was also studied.
The study has then wedded text with context. It located the numerous interpersonal relationships of the Raj within their socio-political context. The study also explored the development of the various types of relationships of the Raj. To this purpose, miscegenation and sexual liaisons were taken as a starting point to study other relationships between the Indians and the British.

While reading the texts to understand the personal element and impact of the Indo-British encounter, constant attention was paid to the development of British attitudes towards India. In yet another contextualisation (after the political and social), the personal and familial was firmly foregrounded within the overall ideological and intellectual structures of the Raj.

The study therefore extend the dimensions of the Raj by including the personal sphere. Where previous writings on the encounter generally focussed on the politico-cultural, rarely was attention paid to the microcosmic level: the individual and the family. This study of the miscegenation theme thus attempts to extend the boundaries of Raj-studies into the domestic domain.

To sum up, the study is an exploration of the psycho-history of the Raj. It brings together in a kind of
matrimony, (to play on the *miscegenation* and "liaison" metaphor) the social, *psychological*, political, cultural and individual aspects of the *Indo- British* encounter.
NOTES

1. Though Jhabvala is not in the strict sense an Indian novelist, her affiliations justify inclusion in our readings, also, the thematic unity of her text with those of other Indian novelists allow us to read Heat and Dust alongside those of Narayan or Markandaya.

2. Sujit Mukherjee in Forster and Further has pointed out another similarity between Paul Scott's and Jhabvala's works. In both cases, the lady protagonist desires to give birth to the child of an Indian (Mukherjee: 165). Thus the English woman's sexuality is again emphasised (as in Forster) as a counter point to the English concept of the hypersexed native male.