Chapter-II

**THE JEWEL IN THE CROWN**

(Racism, Dreadful Violence, Anglo-Indian Relations, Brutality and Hatred)

**Introduction**

Paul Scott’s life and literary work were shaped by his experience of British India. Scott set out ten years to write four novels on the British in India and chose to confine reference to the Second World War. Scott has gone on employing skill as a creative writer of great talent.


J.G. Farrell in critical appraisal *Indian Identities* spelt out appropriately Paul Scott’s supremacy, “It has two great and time-resisting virtues-first, the extraordinary range of characters so skillfully portrayed and secondly, its powerful evocation of the last days of British rule, now quietly slipping away into history” (p. 555). In the glorious era of British writings on India the fictional art of Scott in the twentieth century is extraordinary. A fascination with the decline of Empire as a subject for fiction J.G. Farrell like Paul Scott chooses the contemporary events in British India. Inspired by the events the story *The Siege of Krishnapur* is set in the fictional town of Krishnapur which concerns the British Empire and its decline. Scott imaginatively interprets the *Raj* in the accurately framed historical period 1942-47. The first novel of *The Raj Quartet, The*
*Jewel in the Crown* is set in the fictional town, Mayapore.

George Woodcock in *The Sometime Sahibs* illustrates about *The Quartet* that:

Taking as its starting point two heavily symbolic incidents, the rape of a young English-woman, Daphne Manners, in the Bibighar Gardens of Mayapore, and the attack on an English missionary and her Indian companion elsewhere in the district. *The Quartet* charts the irreversible decline in Indo-British relations and the accompanying sense of fragmentation and loss experienced by the British community, steeped in the military and patriarchal traditions and outlook of the Raj. Scott’s own professed position retains a residual admiration for the work ethic and sense of dedication behind the empire. He recognises them as the fabric of an assiduously embroidered myth, but wishes to illustrate Anglo-Indians in the defining context of their work; since it is by their sense of vocation they may best be understood (p. 39).

The main point of interest for a contemporary reader lays in the way the relativising technical innovations. Paul Scott brings to British fictions of India and offers a potential reading.

The English constantly repeated their mistakes over centuries. This was the case in colonial India. Scott uses the visual techniques of the cinema in an attempt to unravel the complexities of the novels. *The Quartet* presents a beautiful picture of rural India. Scott also narrated a picturesque view of socio-political and economic condition of India prevailing during the British Raj especially at the time of partition. Essays by Divers Hands New Series reveal that “Here is a blend of fact and fiction. The riots are real. The historical and political scene is factual. The dramatic situation of the criminal assault, the arrests and the treatment of the prisoners, is imaginary” (p.118).

The novel welcomes the reader to India and presents the beautiful country where everything can be bought in its markets.

*These lines from the text hereafter shall be mentioned with the page numbers.*
The author states on the cover page of the novel of *The Jewel in the Crown* that India, 1942, everything is in flux. World War-II has shown that the British are not invincible and the self-rule lobby is gaining many supporters. Against this background, Daphne Manners, a young English girl is brutally raped in the Bibighar Gardens. The racism, brutality and hatred launched upon the head of her young Indian lover echo the dreadful violence perpetrated on Daphne and reveal the desperate state of Anglo-Indian relations. The rift that will eventually prise India—the Jewel in the Imperial Crown—from colonial rule is beginning to gape wide (cover page of the novel).

**Racism**

Racism consists of ideologies and practices that seek unequal distribution of privileges and rights. It refers to the separation of people through a process of social division.

Spurling, Hilary in *Paul Scott: A Life of the Author of The Raj Quartet* opines that:

Scott, himself an imperial servant of the Raj in India, devoted his entire writing career to tales about India under British rule, from his first novel *Johnnie Sahib*, to his magnum opus, *The Raj Quartet*. Scott’s novels consistently provide candid glimpses into Anglo-Indian life under the Raj that other authors fail to capture in their prose. Of course this could be the result of having devoted his writing career solely to India, which enabled him to chronicle the evolution and dissolution of the British Empire there, whereas other writers only intermittently dwelled on the subject. Nevertheless, *Raj Quartet* provides with insight into the dynamic lives of both Indians and Englishmen in the waning years of imperial India (p. 378).

Scott’s racial discrimination is seen in throughout his writings. British supremacy asserts upon a profound mixture of dichotomous beliefs held by both natives and Englishmen alike in India as well as Britain. Empowering their oppressors the natives
were complicit in their own subjugation. Believing in equal measure in civilising the natives they exploited them. Accepting their own inferiority the natives in turn embraced the civilising ethos of the British. The ebb and flow of British supremacy and native subordination waxed and waned in equal measure for over a century of the Raj’s rule.

*The Jewel in the Crown* is about an English girl, Daphne Manners who falls in love with an Anglicised Indian called Hari Kumar. In the opening stages of the Indian rebellion of 1942, a gang of hooligans criminally assaults Miss Manners. The district superintendent of police, Ronald Merrick, promptly arrests Hari Kumar and five other boys of a similar type whom he finds drinking illicit liquor in a hut not far from the scene of the crime.

Scott’s prose style concentrates on people’s thoughts and stays there until the author is ready to move on. The prose does not cut away abruptly but hobble on the characters. Throughout *The Raj Quartet*, the narrator suddenly orders the reader to “imagine then”, “Picture then” and a picture be framed:

> 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: a different landscape but also in the alluvial plain between the mountains of the north and the plateau of the south. . . . This is the story of the 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 in their totality incommunicable in isolation from the moral continuum of human affairs (p. 9).

These lines from the first page of the first novel, *The Jewel in the Crown*, frame a picture of an Indian landscape, which has survived and will survive all invasions and rapes. Here the tragedy of Daphne Manners is linked to all connotations derived from the word ‘Bibighar’, the place of women. The place witnessed atrocities by English and
Indians at Cawnpore in 1857. Scottish trader Macgregor, who was jealous of the Indian lover, burned it down. Scott’s towns and characters are imaginary, but the land and many of the events are not, for they all connect. Even the names of places are connected. The names like the images are not static but are like “the moving water of the river” and are like the old houses of the old town “which are stained too with their bloody past and uneasy present” (p. 9). As Patrick Swinden says about the narration of Paul Scott that:

As the technique of multiple focalisations and redeployment of the locus of narration might indicate, these are books about ways of seeing. They are also about ways of memorialising and the operation of memory, since the historian-narrator is carrying out his research in the late 1960s and early 1970s. Accordingly, the assumptions of linear narrative—the basic design of British fictions of India—are challenged as the story shuttles between its twin contexts, and orbits the Bibighar incident which the historian senses is the key to understanding wider events (p. 98).

There is a pronounced cyclical quality in the narrative structure which Patrick Swinden has described as a “curve around from the future into the past and back into the present again, which is always Bibighar, the assault, the arrest, the arrival of Daphne Manners . . . and the search for Hari Kumar by Ronald Merrick” (p. 98).

In *The Historical Novel*, Lukács defines an authentic historical novel as one which would rouse the present and which contemporaries would recognise as their own prehistory. Edward Said states that

*The Raj Quartet* makes this connection explicitly at various points by referring to its grounding—the ultimate perspective, the temporal setting of the historical narrative as it emerges. Grounding *The Quartet* in the moment of writing 1964–75 aligns it with the period of Indo-Pakistani conflict and those post-colonial incidents conjured simply by the names Bangladesh, Rhodesia, Angola. Most pertinently for Scott his novels become associated with the time of immigration to Britain from the former colonies and of the white backlash personified by Enoch Powell (p. 163).
This along with the ‘written of’ era 1942–47 provides a double frame with which any critic must contend. The narrative reflects this duality in both thematic and forms. Hence, in the section of Jewel entitled ‘An Evening at the Club’, the historian witnesses at first-hand lingering racism in Mr. Srinivasan’s treatment at the hands of a new generation of British in the Mayapore Club seventeen years after independence. The full impact of this can be gauged from a close analysis of the opening page of the novel.

Many characters among the British and Indian communities play important roles in the novel, set in the closing years of the British rule in India. As the author claims:

> This is a story of a rape, of 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 in their totality incommunicable in isolation from the moral continuum of the human affairs (p. 1).

In the first chapter of the novel, the reader meets Miss Crane, a mission teacher. Later he gets acquainted with Miss Daphne Manners, an English girl who falls in love with Hari Kumar, a young Indian who has lived in England before he is forced by circumstances to return to his birthplace, India. As an antagonist can serve Mr. Merrick, Superintendent of the Police, who wants to get engaged with Miss Manners and finds a rival in Kumar. The reader gets also familiarised with many other characters – Russian Sister Ludmila, German Dr. Anna Klaus, Rajput princess Lilly Chatterjee, the Deputy Commissioner, Mr. White and his wife, who has been in Mayapore only four years. Since 1938, the Assistant Commissioner Mr. Poulson, who has come to Mayapore shortly afterwards and who is a friend of the Whites and Brigadier Reid, commander of the British troops, who wants to avoid the civil unrest by moving the Berkshires into Mayapore. The basic plot is formed by the interracial love affair between Daphne and Hari, which is ended by the rape of Daphne Manners in the Bibighar Gardens during the
raids of August 1942 in Mayapore. The revolt is provoked by Gandhi’s imprisonment and it is a part of the “Quit India” campaign. The young Indian Hari Kumar is accused of the rape and arrested by the District Superintendent of Police – Ronald Merrick who intended to marry Daphne before she started to date an Indian.

The two female protagonists Daphne Manners and Edwina Crane have charitable jobs. Daphne Manners works in a hospital and Edwina Crane teaches Indian children in a missionary school. They are idealistic in the relationships and almost in their relationship to India. The main difference between them is their social status and upbringing. Daphne was born in India in a rich and reputable British family. She used to live in luxury of the top society unlike Edwina, who comes from the poor family. They dislike the problems that emerge in colonial India, but they love the image of the country that they have created in their minds. As a child Edwina lived with her father, who was a drunkard and whom she had to take care. Later she engages as a child-care worker does in India experiences a bad treatment by the family she works in. Yet she stands above their Indian servants. The narrator offers a creative process in the form of the novel.

Alena Michálková in *British and Indian Identities and Clashes in Paul Scott’s The Jewel in the Crown* analyses that

Nevertheless, both Daphne and Edwina have the plentiful social lives. Daphne’s aunt Lili arranges parties in Mac Gregor house where the British meet the Indians and Daphne herself visits the British club in Mayapore where the British young people meet. Edwina gives parties for British soldiers and tea parties in her house for Indian women. That proves that they meet Indians regularly, but both of them feel inner pride for being British. It is they’re feeling of their own authority and superiority that destroy them both in the end. They are basically good but they are trapped within the ideology of the period of the British Empire. They perceive the Indians as a subordinate race feeling that they need some help from their backwardness (p. 37).
Miss Crane and Miss Manners die because of Indian men. They consider themselves right which expresses their subconscious superiority and arrogance. Their last words are: “There is nothing I could do, nothing can be done” (p. 409), but in fact they know that if they were more humble, modest and less arrogant, everything might have ended differently. Both women commit suicide. Miss Manners dies during the childbirth. She could undergo a surgery, but she refuses. Her death may be classified as suicide. Her daughter with mixed blood represents a New Hope - the hope that the Indian and the British can coexist as two equal elements.

The functioning of the various white Chambers of Commerce, Trade Associations and organisations of jute, tea and mining interests reveal that “European traders and businessmen were great believers in reasonable compromise and mutual accommodation among themselves, however much they might believe in the virtues of competition for others” (Bagchi, *Private Investment in India*, p. 170). Despite a few conflicts and a certain aristocratic disdain for trade affected by some bureaucrats, there always existed innumerable personal and ‘club-life’ ties between the white businessman and the white official in India. Lord Curzon in a speech to British mine-owners at Barakar in 1903 neatly summed up the essence of the relationship between government and business: “My work lies in administration, yours in exploitation: but both are aspects of the same question and of the same duty” (p. 37). As late as 1944, an Indian manufacturers’ body was complaining about “the silent sympathy from the mystic bond of racial affinity with the rulers of the land, which procures them [European businessmen] invisible, but not the less effective, advantages in their competition with their indigenous rivals” (Bagchi, p.166).
Sumit Sarkar, one of the most influential and widely admired historians of modern India. From the historical perspectives the British in India were quite conscious of being a master-race. As Sumit Sarkar in *Modern India, 1885-1947* points out that the more humane or far-sighted of British Indian statesmen certainly tried to restrain at times the grosser crudity of racism, and not only Ripon, but Curzon, too, acquired some popularity among their fellow-whites on this score. Curzon took disciplinary action against British soldiers in two notorious cases—one of collective rape of a Burmese woman, the other of the murder of an Indian cook for refusing to act as a procurer (p. 22).

Lord Rippon and Lord Curzon were appointed as the viceroys of India. White racism played a functional and necessary role in the political and economic structure of colonial India. Contemporary Indian journals or private papers used to reveal such issues immediately. These were the important issues for the rise of nationalism.

A sense of differences of India from the British characters is observed. Miss Manners confides:

> Behind all the chatter and violence of India - what a deep lingering silence. Siva dances in it. Vishnu sleeps in it. Even their music is silence. It’s the only music I know that sounds conscious of ‘breaking’ silence, of going back into it when it’s finished, as if to prove every man-made sound is an illusion (p. 476).

From these thoughts of pressure of war and revolt Paul Scott introduces complicit in the failed enterprise that was colonial India.

Edwina’s and Daphne’s characters represent British women who volunteer to live in India. Seeking for adventure and oriental beauty, with their heads full of ideals, they experienced disillusion, dirt, poverty, ordinariness, social disorder and conflict. The women gradually get used to live in the white part of society unconsciously adopting the idea of the white superiority. They like India and its people but not really care to the real situation.
In her journal to Lady Manners, Daphne Manners explains:

I felt as if they saw my affair with Hari as the logical but terrifying end of the attempt they had all made to break out of their separate little groups and learn how to live together. . . . Terrifying because even they couldn’t face with equanimity the breaking of the most fundamental law of all . . . that although a white man could make love to a black girl, the black man and white girl association was still taboo (p. 355).

Daphne Manners is seen to be having the moral courage of transcending the racial barrier and falling in love with an Indian, Hari Kumar. She carries within her probably Hari Kumar’s child and dies in giving birth to it. At the climatic point she is criminally assaulted by a group of men, who were Indian ruffians. Daphne suffers physical assault and moral humiliation. When Daphne dies in giving birth to Parvati, she attains the stature of a heroin of Anglo-Indian relationship. Parvati is the chance for the new order, new rules and relations between the British and the Indians. The contrast can be found in the fact that she is being brought up by Lili Chatterjee who represents the old culture and traditions. Such opinions illuminate Paul Scott’s attitude to British imperialism in India.

The British women do not see the complexity of the problem. They really try to moderate the conflict between the two nations, though their endeavour does not always come to any good. Men, on the other hand, involve themselves in politics and military and they are responsible for provoking the conflicts. The primary object of British rule was to protect and enhance the interests of Britain in India. India was the great testing ground for colonial rule. Racial superiority does not allow Merrick to have rational attitude towards Hari Kumar. Hari Kumar can speak better English than Merrick and behave as an English boy when he was taken to police station. Merrick looks at Hari Kumar with a jealous eye because Hari Kumar belongs to an inferior race. Paul Scott
imperialised in his writing that,

to be asked after by people in authority could unto all the good Kumar might have done for himself by answering questions properly once he got to the police station, would count against him in Merrick’s book where Kumar had already gone down, as a boy who spoke better English than he, and would now go down as a boy who had friends who were able to speak to Judge Menon or the Deputy Commissioner, just as if he were a white boy, and not a black boy (p. 142).

This attitude may well be expressed through a remark of John Atkins regarding the changing attitude of the British towards the people they ruled: “The great days of the Empire had been when they were leading the natives towards the light of civilisation. It became distinctly unbearable when the light actually came within the range of vision” (p.72). Merrick is unbearable that Hari Kumar has reached the ideal of civilisation. He tortures Hari Kumar as his way of imposing his racial superiority. The sequence of events, which delineate the relation between Daphne Manners and Hari Kumar, is an effective means adopted by Paul Scott to portray the race relationship between Indiana and the British. The characters and incidents in Paul Scott’s *The Raj Quartet* are imaginary yet the framework is as historically accurate as he could make it.

Paul Scott severely exacerbated the breakdown of the trust between the two races by the conduct of memsahibs.

Perhaps at one time there was a moral as well as a physical force at work. But the moral thing had gone sour. Our faces reflect the sourness. The women look worse than the men do because consciousness of physical superiority is unnatural to us. A white man in India can feel physically superior without unsexing himself. But what happens to a woman if she tells herself that ninety-nine per cent of the men she sees are not men at all, but creatures of an inferior species whose colour is their main distinguishing mark? What happens when you unsex a nation, treat it like a nation of eunuchs? Because that’s what we have done isn’t it? (p. 7).
Men are the wrong-doers while women are the victims. It is possible to discover the author’s slightly pro-feminist tendencies. The author deviated from history and exposed the relationship with India based on violation. The idea of different races seized Scott’s imagination. The author’s imperialistic tradition in literature in keeping with the preoccupation with the British Empire is emphasised.

Dreadful Violence

Narrative sympathy in *The Raj Quartet* runs in favour of the outsider. The judgement is swayed by personal experience and, ironically, they are seen to be as much the products of their social and political history. Paul Scott narrates the tensions and conflicts resulting from the enforced recognition like the relationship between Daphne and the young Indian Hari Kumar and public reaction to it. Daphne is attracted to an outsider, Hari Kumar. His anglicised background has alienated him unacceptable to the British community. In fact, Hari Kumar is an extreme example, which dominates a great deal of post-colonial fiction. By refusing to keep within the designated boundaries of the group, Hari and Daphne undermine the inherent power of social taboos to keep communities apart and distinct. Therefore, the outsider is seen as a threat to the cohesiveness of the group who wishes to present a united front.

A gang of Indian ruffians rapes Daphne Manners after they have watched Hari and Daphne making love in the Bibighar Gardens. The threat to the British community materialises when Hari Kumar promises Daphne that he would be silent about the whole affair. Later he is arrested as one of the suspects in the case of rape and imprisoned by Ronald Merrick and Daphne dies, giving birth to a female child, Parvati.
As Udayon Misra opines in *The Raj in Fiction* that:

As the image of rape or what appears to be rape, its recurrence underlines the importance of its connotations in relation to Britain’s idea of itself in India. The horror of this incident is intensified by the fact that, as *The Raj Quartet* points out, the British government likes to present itself in the personification of a caring, material figure. The horror of rape operates on several psychological levels. The British point-of-view is seen an Indian violation of the British community’s benign image of itself. White condemnation of what becomes known as the Bibighar incident is essentially racist in nature and seen as a justification of British prejudice (p. 15).

At times Paul Scott’s attitude to British rule in India is finding difficult to maintain the glitter of the star of India. Daphne Manners exposes the British mode of imparting justice is seen to be rooted in the illusion of the moral superiority of the Englishmen. She compares the whole judicial system in India to a robot and refers to the British administrators as the servants of the robot: “They were predictable people, predictable because they worked for the robot” (p. 432). Scott’s concern in *The Raj Quartet* was to find a form of imperial dissolution. The texts are formally fragmented in a number of ways. Especially in the division of the first novel, *The Jewel in the Crown*, corresponding to the sources and stages of an investigation carried out by the historian figure who is looking into events surrounding the rape. Each ‘Part’ of the novel, ‘Miss Crane’, ‘The MacGregor House’, and ‘Sister Ludmila’ and so on, introduces a different perspective on events and characters given by witnesses with varying degrees of involvement or knowledge. The narrative structure calls on newspaper articles, depositions, reminiscences and memoirs, letters, verbal and written transcripts of interviews, and lengthy reconstruction in which the historian imagines characters. Indeed, it is here, one finds an example of Scott’s dehistorisation, the beginning of his unravelling of the imperial narrative. As Udayon Misra states that:
The narrating voice remains at the midpoint between historiographical disengagement and omniscient novelise, occasionally forsaking its lofty perch to plunge into the ‘minds’ of characters like Miss Crane who, anticipating trouble after Gandhi’s arrest, asks her Indian colleague, Mr Chaudhuri whether he thinks the situation dangerous: ‘They always know, she thought, and then: This is how it happens too, to call them “they” as though they are different’ (*Jewel*, p. 66). What is instituted is a tension between a putative master-narrative – the history book, the novel – and other modes of discourse, which mirrors the eruption of a determined naysaying Indian narrative in the political sphere (p. 39).

Scott incorporates many historical events in the novel. He describes the revolt in Amritsar in great detail. On 10th April 1919 the British officers ordered two popular leaders out from Amritsar, which provoked the protest strikes. “British General Dyer decided to deal with no mercy with the participants of the riots. In the square Jallianwallah Bagh in Amritsar, which was the very centre of the revolt, died about two thousands of innocent civilians including women and children” (p. 278). “The Mayapore riots are compared to the Amritsar massacre” (p. 59). While the Indians describe the events that happened in Amritsar as an act of an insane maniac who started to fire into the defenseless crowd, the British, the servicemen of the army, in particular, admire the General and understand the action as a necessity.

Rumours of their torture and defilement add fuel to the fire of the riots that bring the Indian population and the British Raj into a violent confrontation. These riots are widespread throughout the country. Their cause is political. Thus the author illustrates “Here is a blend of fact and fiction. The riots are real. The historical and political scene are factual. The dramatic situation of the criminal assault, the arrests, the treatment of the prisoners, is imaginary. But it is based very broadly on fact” (pp. 55-56).

The British took repressive measures where Indians saw crude ruse and prohibited free speech alienated Gandhi, the Congress Party. At the time, the British in India hailed
General Reginald Dyer as a saviour, a man who had nipped the revolution in the bud with a military version of gun-boat diplomacy. Edward Grierson in work The Imperial Dream: The British Commonwealth and Empire 1775-1969 quoted that “Gandhi said: Experience has made me wiser, I consider the existing system of government to the wholly bad and requiring special national effort to end it or mend it” (p. 204).

The story illustrates the fact that human action is subject to the pressures exerted by the collective conscience. It is this collective conscience that gives history its forward impetus. All these things formulate the fictional images of the writer’s experience, imagination, knowledge and creative impulse.

After Britain entered the War that started in Europe, the Indian viceroy lord Linlithgow proclaimed India belligerent state. This act of the colonial officers gave cause for protests of the public. In 1940, the Muslim League meeting was held in Lahaur. The Muslim League struggle was the separation of the Pakistan and creation of the independent sovereign state “of the pures” - Islam devotees. The Congress leader Gandhi stood up against this decision of the League. Leaders of the National Congress took advantage of the British military problems and put a new pressure on the government. In October 1940 Gandhi acclaimed the new campaign of disobedience. Deputy Commissioner White talks about the political activities of Gandhi in the years 1939 to 1942: “The phases he went through were inconstant enough for history to have labelled him as politically confused. . . . But I think what he was actually doing was trying to bring into the open the element of doubt about ideas and attitudes which we all undergo but prefer to keep quiet about” (pp. 320–321).

The historian tries to tell the reader that Gandhi started a discussion on the legitimacy of the British presence in India and played the significant role in the entire struggle for independence.

At the end of the year 1941, the entry of Japan in the Second World War created an imminent danger of the invasion to the British colonies in Asia. This made the British Government take new political measures. In March 1942, Minister Stafford Cripps came
to India with a special mission. The leaders of the Congress were given new British proposals like preserving status quo in India during the war. In *Apology for Heroism*, Mulk Raj Anand describes the “regimental padres” he saw in his childhood from a child’s perspective as “strange”:

As I naively associated religion with the simple, unostentatious, even ascetic life, I could not think of these well-fed priests as religious men at all. And because they, like other English officers, seldom talked to Indians, but lived the superior expensive life of Sahibs, I didn’t regard Christianity as a religion at all, but as some mysterious convention of the Sahibs which was observed on Sundays and at which these priests officiated (p. 13).

The imperial rule, government policies and representations of Anglo-Indian society is the human face of the colonial encounter. Anand mirrors the class distinctions of English society.

After the invasion of the Japanese to Burma, the war proceeded to the Indian frontiers. The defeat of the British army in Burma degraded the colonial administration to protect the country. Political tensions strengthened and Gandhi formulated the slogan: ‘Quit India,’ which expressed the demand of the independence for India. Brigadier Reid comments on the campaign as follows: “In April 1942 Mr. Gandhi launched his famous ‘Quit India’ campaign, which of course looked to us like an invitation to the Emperor of Japan to walk in and take over the reins of government!” (p. 267). “Deputy Commissioner White interprets the campaign as an appeal like a cry in the dark” (p. 325). On 7th August 1942 the Congress decided to begin a new campaign of the non-co-operation. On 9th August Gandhi and the leaders of the Congress were arrested. That provoked mass riots against the British.
These rumors became the central theme of Scott’s novel. “The key persons standing behind the riots are supposed to be young fellows, who are even unknown to the Congress” (p. 271). Scott dehistorised matching the description perfectly to protagonist Hari Kumar. In *The Jewel in the Crown* many times the revolt is analysed from the military point of view (e.g. pp. 265, 279, 305). The divisions of the young Indians attacked police stations, post offices and railway stations and bridges were blown up. However, the riots were not conducted from one centre and such disorganised actions could not succeed. According to Scott “two civilians were killed and five wounded” (p. 281). The British officers punished all the participants severely. The mass struggle spread through the country while the economic situation worsened because of the poor crop of 1943 and 1944. The author rewrote the history and thus illustrated:

The Communist Party of India was legalised by the British colonial officers in July 1942. The mass basis of the Communist Party grew more influential. British officers were forced to react by new political manoeuvres. On 6th May 1942, Gandhi and a few members of the Congress were released. The treaty was made between the representative of the Congress. Desai and of the League, Ali Ghan. Problematic question was the division of India separating Pakistan. The British perceived the creation of Pakistan as a crowning failure, because the unification was their justification for two hundred years of power (p. 444).

The positions of the colonial powers became weak by the end of World War-II. Britain started the process of decolonisation. Sainsbury in his critical survey states that:

On 20th February 1947 Atlee, a Labourist Prime Minister of Great Britain, declared that British would quit India until July 1948. Thus the struggle of liberation was successfully completed on 15th August by passing the Bill of the Independence of India. After the gain of the independence, the question remained of how to interpret the common part of the history of India and Britain. There is the view, for example, that imperialism permanently scarred and distorted Indian life, so that even after decades of independence, the Indian economy continues to suffer (p. 70).
The end of the British Empire is one of the most important socio-politic incidents searching for new national and individual identities. The imperial novel has a long tradition in British literature. Fall of the Empire is the significant theme of the British literature. Paul Scott considerably devotes himself to individual historical events in connection with the Indian struggle for independence. He focuses mainly on the events of the World War-II. The facts are presented subjectively. As dehistorisation occurred by the writer, the reader can deduce the historical truth.

Attia Hossain’s novel *Sunlight on a Broken Column* (1961) has a distinctive place in the partition fiction for being written by a woman novelist who is incidentally a Muslim. The novelist has used many of the characteristics of Scott’s novels, which are intimately linked with the attempt to portray historical reality. Creating the split among Hindus and Muslims according to the novelist Laila taunts Zahra with saying that when she was “sleeping in comfortable house” getting her pictures in the papers while “distributing sweets to orphans whose fathers had been murdered and mothers raped” (p.304). A. Hossain, following traditional historical novels, projects her vision of history in the resolution of the plot.

**Anglo-Indian Relations**

In the first section of *The Jewel in the Crown*, the reader is shown what is wrong with the relationship between the English and the Indians and between the English themselves. At the beginning itself the reader’s sympathy is deliberately directed towards Miss Crane, the lonely, alienated missionary standing on the periphery of English India because of her class and uncommunicative personality. To the conservative English, she is too fond of the Indians: to the liberal English, her views are
too simplistic, for her idea of political action is to remove Gandhi’s portrait from her wall when he tells the English to ‘Quit India’. Although Miss Crane claims to love India and Indians and has Indian ladies for tea, she knows “she had never been wholly accepted by the Indians” (p. 11). One can empathise Miss Crane for her own ability to be Superintendent of the Mission Schools, but one cannot sympathise with her is the direct cause for the murder of her Indian subordinate, Chaudhari by her stubborn arrogance and condescending paternalism.

Miss Crane trusts Mr. Chaudhuri, an Indian, for the first time. When Miss Crane and Mr. Chaudhuri were on their way to Tanpur in a Ford the rioters were spread out across the road. The leader asked Mr. Chaudhuri that he was riding in a car with an English woman. Mr. Chaudhuri tried to tell him that Miss. Crane was an old friend of India and it is only that morning Miss Crane had saved the lives of many Indian children from a drunken policeman. Chaudhuri also tried to convince the leader saying that “she was on her way to a secret meeting of the Congress Committee in Mayapore whose confidence she enjoyed and whose efforts to overthrow the English she whole-heartedly endorsed” (p. 64). But the leader did not believe Mr. Chaudhuri. The mob surrounded Mr. Chaudhuri and beat him. They pushed Miss Crane aside that lost conscious. When she collected her senses and strength found the Ford burning and the rioters in the distance. It is too late and Mr. Chaudhuri is murdered. Miss Crane realises at last that now there is nothing she can do, nothing, for she now knows “that she never dirtied her hands” (p. 117). Sister Ludmila who is not English lives on the wrong side of the bridge selflessly attempts to help by looking after the dying people of the Mayapore poor. Only Miss Crane nods her head supporting sister Ludmila.
When Miss Crane is hospitalised with pneumonia, it is the Indian Lady Chatterjee who visits her and who offers a hand of friendship, which is refused again, but for a different reason, despair. This is why she dresses in the white mourning saree of the Hindu widow, sets fire to the garden shed and commits sati in a ring of fire, achieving in death what she could not achieve in life, oneness with India. Only Barbie and Joseph mourn her death; the sharp lady Chatterjee only sees a courage that was ineffectual. “She sits, then, an old Rajput lady wound in a dark silk saree . . . just as years before she sat erect on the edge of a sofa and frightened Edwina Crane into the realisation to work, and put her trust in, the formula of a few simple charitable ideas was not enough” (p.79). The cordial relationship is an essential pre-requisite for reaping the best fruits of a rule. The novelist draws imperialism by the fictional characters which lead to dehistorisation.

All the aspects of British imperialism, which are presented in A Passage to India by E.M. Forster, make the absence of the essential pre-requisite. In every aspect of the raj as is reflected in A Passage to India, the confrontation is with the same all-pervading doubt. Dr. Aziz, who is as qualified and efficient as any British doctor, cannot be a friend of the British. The British cannot tolerate the presence of Anglicised Indian Dr. Aziz among themselves.

The strict class system of the English has often been likened to the strict caste system of the Hindus, but the middle-class English in India are adhering to, and exaggerating, a system which is being relaxed in England because of the Second World War. Francine Weinbaum says in Theme of Alienation that in a personal interview with the author, Paul Scott said that:

He believed the class structure is at the heart of insularity: You can’t be English and alive without being sensitive to the class problem. . . . I don’t
think an English writer can write a novel without class in the background, even if it’s not consciously written in: class cannot be detached from English novel. Scott also believed that the nuances of the English class system became stronger when they were transferred to India (p. 23).

The ebb and flow of British supremacy and native subordination waxed and waned in equal measure for over a century of the Raj’s rule. Rudyard Kipling’s *Kim* establishes the height of the British Empire, when the natives were most subservient and supportive of the Raj. Thereafter, its decline is incisively chronicled by British novelists who were as equally intrigued by colonialism as Kipling. E.M. Forster illustrates the impact of the introduction of British women into India in *A Passage to India*. George Orwell demonstrates the significance of burgeoning native dissent and the empowerment of the comprador class in Burma in *Burmese Days*. Anthony Burgess offers an exhaustive fictional meditation of the zenith of native resistance in Malaysia in *The Long Day Wanes*. Finally, Paul Scott provides insight into the death of the Empire where the inversion of British and native authority in liberated India.

Kipling’s *Kim* is practically devoid of women characters, *A Passage to India* is complicated by the introduction of British women into the already established and tumultuous class system that is largely based on the inherent delineations of space necessitated by the imbalance of power created by the Raj. The complication of the introduction of British women into Indian society flows naturally from the colonisers assigning them a niche between the native Indians and British male rulers, further muddling an already immensely tenuous set-up. Previous relations between British men and Indian women had created a class of half-castes, or children of mixed race that further complicated the class system. British men accompanying their women on
assignment had to contend with their warning control over the indigenous people.

Jenny Sharpe rightly points out that:

Such a set-up is ripe for misunderstanding and violence. In America, following the end of the Civil War in the Reconstruction South, the press fanned the flames of racial fear and hatred in whites with headlines of black males raping white women, which were largely fabricated for nothing more than inciting fear and discord. But this was a not a fear unique to the American South, because it was also present in India: “A Passage to India holds up for public scrutiny the racialisation of colonial relations by generating its narrative desire through the indeterminate status of a rape”. Certainly, racially inspired thinking was part and parcel of the overwhelming majority of British colonialists long before the introduction of British women, but this persistent fear of sexual advancement by Indians exacerbated the consequences of this thinking. And the conflict of the novel stems from the supposed rape of Adela Quested by Dr. Aziz in the Marabar Caves, establishing “an opposition between the English woman and Indian man,” placing British men in the middle (p. 118).

Coupling this with cultural misrecognition and innate racism, the British system of rule chronicled in the novel creates an inflexible colonial government that will not suffer any indications of subversion or sexual impropriety. Sharpe continues:

If one decides, in keeping with its anti-imperialist theme, that the crime lies in a system capable of reducing an Indian man to his pathological lust for white women, then even the slightest hint of an actual rape cannot be entertained. Conversely, a defense of Adela’s accusation involves condemning the Indian patriarchy and Aziz’s objectification of women as sex objects. The ambiguity surrounding the alleged rape thus forces the critic to defend either the native man or the white woman against his/her opponent (p. 119).

Sainsbury Alison in Not Yet . . . Not There: Breaking the Bonds of Marriage in E.M. Forster’s a Passage to India critically analyses that:

Thus we have a group of individuals, both English and Indian, who are at the mercy of the ingrained prejudices of the system that governs their societal roles and behaviours, a system that “distorts human relations” and determines “possibilities for friendship” by focusing on the “individual members of British institutions – and more particularly wives” (Sainsbury, 60).
This creates a situation in which ‘Friendship between Indian and English men is impossible mostly because Englishwomen prevent it’.

In the very beginning of A Passage to India, the role of British women in Indian society is at question. The novel begins with a group of Indian men smoking a hookah at a dinner party. The discussion at the party is of the relationships between Indian and British men, where the central question of the novel is posed: “whether or not it is possible to be friends with an Englishman” (p. 6). Dr. Aziz arrives. The responses at the party conflict and the men around the water pipe agree that they could be friends with an Englishman in England, but not in India. They justified their response saying that sensibilities of British men change after arriving in the country and making friendship impossibility. They switched from discussing Englishmen to Englishwomen. Aziz eventually agrees with the other members of the party that “all Englishwomen are haughty and venal” (p. 9), but this conclusion is quickly undercut when he meets Mrs. Moore in the mosque following the dinner. In this fateful scene, there occurs the only instance of pure reciprocated human understanding in the entire novel that is not plagued by racism or adherence to social mores. Shortly into their encounter, Aziz judges that Mrs. Moore must be ‘newly arrived in India’s basing on how she addresses him. This fateful encounter between Aziz and Mrs. Moore establishes the high point of relations between Indian men and British women in the novel.

Scott, himself an imperial servant of the Raj in India, devoted his entire writing career to tales about India under British rule, from his first novel Johnnie Sahib, to his magnum opus, The Raj Quartet. Indeed, Staying On is a fitting conclusion to a distinguished career, as it earned Scott the Booker Prize in 1977, garnering him the
recognition from the literary establishment that he sought his entire career. As Spurling, Hilary in *Paul Scott: A Life of the Author of Raj* states that:

Scott’s novels consistently provide candid glimpses into Anglo-Indian life under the Raj that other authors fail to capture in their prose. Of course this could be the result of his having devoted his writing career solely to India, which enabled him to chronicle the evolution and dissolution of the British Empire there, whereas other writers only intermittently dwelled on the subject. Nevertheless, his *Raj Quartet* and its “postscript or pendant,” *Staying On*, provide us with insight into the dynamic lives of both Indians and Englishmen in the waning years of imperial India (p. 378).

Daphne Manners is a young British girl who, after she became an orphan, comes to India to live with her aunt Ethel Manners and later she moves to one of the family’s friends Rajput princess Lili Chaterjee who lives in MacGregor House in Mayapore. Lady Chatterjee refers to the girl “When I first saw Daphne she struck me as, well, good natured but inept. She was big and rather clumsy. She was always dropping things” (p.71). Daphne Manners is Henry Manners’s niece. Miss Crane regards Daphne as rather plain, big-boned and yet unmarried. Daphne works in the hospital at Mayapore for the war effort and stays in the MacGregor House as Lady Chatterjee’s guest.

On the contrary to Miss Crane, Miss Manners comes to India on purpose. It is the country she has heard so much about from her father. Daphne Manners was born in Punjab, but did not remember any of it, because her mother could not stand the climate and her father resigned from the service and went home into private practice when Daphne was still a baby.

Punjab is one of the northern provinces of India, where most of the India’s Muslims live. Her mother was a frightful snob, while Daphne’s father worked himself to death. Daphne comments on this herself: “Poor daddy always regretted leaving India, didn’t he? I wish he were here with me now to see it all again.” Which Lady Chatterjee
comments: “I thought she worked doubly hard at knowing India simply to make up to her father for what he had missed” (p. 87). This was one of the reasons for Daphne to come back to India where she was born, mother died of cancer and the place that her father loved. As Daphne remembers:

Daddy used to show me photographs and tell me wonderful tales of the ‘land where I was born’, so that when I first came back out here, I was always looking for the India I thought I knew because I had seen it in my imagination, like a kind of mirage, shimmering on the horizon, with hot, scented breezes blowing in from far-away hills (p. 366).

Paul Scott gives another reason for Daphne coming to India. That was she became an orphan and her only relative, Auntie Ethel, lived in Pindi in India. She awaits the oriental tale but coming to India is a cultural shock for Daphne. She finds poverty and dirt of ordinary Indian people. Daphne Manners describes her first months in India as follows:

My second month in India last year if someone had offered me a passage home, I’d have accepted like a shot. I had what I can only describe now as a permanent sinking heart. I hated everything, hated it, because I was afraid of it. It was all so alien. I could hardly bear to leave the bungalow. I was obsessed by the idea of being surrounded by strangers. I suppose it’s only natural wherever we go we should need the presence of someone known and dependable and proven” (p. 101).

Gradually Daphne reveals the arrogance of the British. By these words, Scott tries to explain well the existence of British clubs where the British people met and where they felt secure in the known and safe environment. To get all white people together English women and children used to move to places like clubs. They would feel safe in their own community. Miss Manners interestingly talks about the British in the club. In her view they have nothing really in common except the circumstances forcing them to join together. The companionship seems to her pretentious and enforced. She thinks
they all are imprisoned in it and that they all probably hate it, but dare not let go of it. She even compares the club with the Titanic, “heading into the dark, with no-one on the bridge . . . If there is no someone there has to be something” (p. 103).

She continues:

In Pindi I became ridiculously attached to my luggage, my clothes, as if they were the only things I could trust. You took the dirt and poverty and squalor in your stride, as if it didn’t exist, although I knew that’s not what you actually felt about it. But this is why I snatched the blouse from Hussein. I couldn’t bear to see him holding it up, examining it, touching it with his black fingers. I hated myself for feeling that, but I couldn’t stop feeling it, so I shouted at him (p. 103).

She adds:

When I went to my room I sat down and wanted to burst into tears and be rescued and taken home. I asked myself what on earth had I done, coming to this awful place? I even suspected Aunt Lily of having me here only because I was English and it was a feather in her cap to have a white person staying in her house. I think that is why I failed to keep my resolution never to go to the club (p. 103 – letter to Aunt Ethel).

Scott’s subject is the portrayal of Anglo-India rather than telling a story of real living men and women. Manohar Malgonkar, an Indian prolific author of novels employs the technique of a novelist and a historian. As a result, A Bend in the Ganges becomes a fine combination of history, novel and romance. Malgonkar gives a comprehensive account of the thoughts and feelings of the people associated with the historical events. Like Paul Scott’s English Clubs formed by white people Malgonkar through ‘Ram Rahim Club’ shows that all Indians, whether Hindus, Muslims or Sikhs, were unanimous in their goal. ‘Ram Rahim Club’ was a vibrant youth organisation where the discussions went on the political situation of the country, as well as other activities to be undertaken and target to be fixed for attack. Fictional leaders like Debi
Dayal and Shafi Usman who undertake their missions rather seriously and report their success or failure at the weekly meetings on Saturday represent these organisations.

Scott depicts the hard life of the British in India by Daphne’s words which is one of the reasons why his work is sometimes seen as pro-British. From Lili Chatterjee’s narration the reader gets most acquainted with the Daphne’s character. She compares features of Edwina and Daphne as follows:

Daphne was different. She had to make her own marvellous mistakes. She didn’t ever shrink from getting grubby. She flunks herself into everything with zest. The more afraid she was of something, the more determined she was not to shrink from experience it. She had us all by the ears finally. We were all afraid for her, even of her, but more of what she seemed to have unlocked, like Pandora who bashed off to the attic and praised the lit of the box open (p. 120).

After some time spent in India Daphne begins to despise society: “I liked the fun of the English before it became self-conscious, vulgar, violent and I liked the simple almost childish fun of the Indians, and their seriousness, before it became prissy and prickly and imitative of European sulks” (p.386). The tragedies affect both Miss Manners and Miss Crane. The group of the Indians, because of her pig-headedness rapes Daphne Manners. Her ignorance and feeling that she could effort doing anything led to cause a disaster not only for her but also for the Indian man, whom she states she loves.

Paul Scott’s Daphne Manners’s sense of the superiority does not allow her to take an advice and refuses to obey her lover, the Indian Kumar. She is convinced that she knows herself what is the best for both of them. It is the adventure. “I thought that everything I did was an adventure of some sort. I was breaking every rule there was. I made the horrible mess of everything” (p.387), Miss Manners admits. In Mulk Raj Anand’s Coolie (1936) the portrait of Mrs. Mainwaring seems to be introduced especially
to round off the picture of the English in India, a typical mixed blood memsahib. The half-caste or Erasian who was a persistent character in English and Anglo-Indian accounts of British India is represented by Indian writers as a part of the social milieu of British India. Describing the haughty and offensive behaviour of Anglo-Indians, Nehru writes that the Eurasians, “perhaps to show off their oneness with the ruling race, were even more offensive than the English official or merchant” (Autobiography 6).

Meenakshi Sharma in her Post-colonial Indian Writing analyses Mrs. Mainwaring character in Mulk Raj Anand’s Coolie that:

Mrs. Mainwaring is presented as a typical mixed-blood “memsahib” who hankers after everything English and whose life’s ambition is to find acceptance in England and in the mainstream of Anglo-Indian society. Anand provides an account of her family from her grandfather’s time. As a young woman her obsession with proving her Englishness and her ambition to go to England to “whitewash her colour” (p. 242).

Meenakshi Sharma continues:

She marries Guy Mainwaring by deception and, reaching England, “the heaven she had gained after all these years of waiting” for a honeymoon, she refuses to give it up when her husband’s leave finishes” (Coolie, p.244). While he returns to guard “the frontiers of the Empire of England”, she “worked assiduously to regain the spiritual heritage of her race . . . by going to cinemas, theatres, cocktail bars and night-clubs” (Coolie, p.245). Back in Simla she immediately begins an affair with Major Merchant who represents yet another class of Indians represented as desperately hankering after Englishness at any cost - the converts to Christianity, one of the lowest, untouchables classes (p. 237).

Mulk Raj Anand animates the world that existed during the twilight of the British Raj. Miss Edwina Crane, who is also convinced about her own infallibility, leads the Indian teacher Mr. Chaudhuri towards tragedy.

During ‘Quit India’ movement Mr. Chaudhuri advises not to travel until the ‘Quit India’ riots end. During the riots, the crowd of furious Indians surrounds the car in which
Miss Crane and Mr. Chaudhuri drive: “Keep going! Mr. Chaudhuri shouted. She tightened her mouth preparing to obey, but she failed. “I am sorry,” she cried, and began to press on the brake pedal” (p. 55). From her White Superior point of view, she thinks that she is the important person for the crowd. She does not even realise that the person who is going to suffer is the Indian teacher Chaudhuri. Mr. Chaudhuri sits in a car driven by the white woman. The mob attacks Miss Crane and Mr. Chaudhuri considering being a traitor.

As the result of such an arrogant behaviour of both the women it is then the Indian men who suffer. Hari Kumar is arrested and tortured by the policemen and the crowd beats Mr. Chaudhuri to death. Daphne and Edwina must go through such horrific experience to realise that their feeling of the superiority is just an illusion created by the white society “There is nothing I can do, nothing, nothing!” (p. 409). Daphne cries after being raped and wonders where she has heard those words before. She actually heard in the hospital where she was working. Miss Crane pronounced them when she was recovering there after the riots.

The only redemption for both of them is the death. Miss Crane becomes the suttee and commits the suicide by burning her house and experiencing a ceremonial suicide of Hindu widows, who are burnt alive on their husbands’ funeral pyres to express their mourning. Mr. Chaudhuri was not Edwina’s husband, but she wanted to acknowledge the loss of her friend and thus buried her illusions. Miss Manners decides to give birth to Kumar’s mulatto child by the natural way though even if she is aware of her poor health condition. She dies during the delivery. Both women act as if they felt a need to be punished. They were naturally condemned by the British society. “Europeans
hated Daphne for keeping silence. Just as they criticised the woman from the mission – Miss Crane, criticised her for being unable to describe the men who murdered the teacher” (p. 150). The British were annoyed because the public revenge was denied to them, because there was nobody identified.

The affairs of the tragedy begin to unwind in the sanctuary that was founded by Mrs. Ludmila Smith, a charitable sister of the Russian origin. In the sanctuary, she feeds the hungry, ministers to the sick and comforts those who would have otherwise died in the street. She also distributes money to the beggars and lepers and at night she prowls the streets looking for the death and dying. In the process, she comes across Hari Kumar drunken and fallen and brings him to the sanctuary where he meets Ronald Merrick for the first time. Neither another woman with neither British nor Indian identity appearing in the novel is Doctor Anna Klaus, a German refugee, who becomes an eyewitness of the very end of the tragedies, as she works in the hospital. After the riots in Mayapore Doctor Klaus takes care of psychically commuted Edwina Crane and sometime later of pregnant Daphne Manners, who is her good friend. In the novel, Anna Klaus is not mentioned as much as Sister Ludmila, to whom the whole chapter is dedicated. Most of the women in India address themselves to the charity. The charity pursued by the non-British white women is somehow more genuine, practised with the true sympathy. The deduction is then, that the British behave the worst; they are arrogant and flatulent, as the imperial colonialists, deriving the power from their political and economical superiority and from the vast number of them living in India. Technique of narrating different events that happen simultaneously is skillfully handled in *The Quartet.*
Majority of the Indian women has the lowest social status. They are on the bottom rung of the social ladder, under their Indian husbands, fathers and brothers. When the husband of an Indian woman dies, it is quite a common practice, that the wife burns herself alive with his body called sati. There is a strict hierarchy in the Indian families, even in the Indian caste society. Some women though being “dark” have a rather high social position. Especially it is the Indian aristocracy that enjoys a good social reputation amongst both the Indians and the British. Indian aristocrats perform the work of the diplomats, they provide the contacts between the British and the Indians and between different interest groups within the India and they are the pillars of the functional empire.

The representative of the former group of the low-society Indian is Shalini Gupta-Sen, the aunt of Hari Kumar, who, after the death of Hari’s father, houses him at hers and substitutes the whole family to him. Such people on the lowest rank of the society do not have money or status, so they rely upon the only thing they have – their heart and mind. They are generally very kind and sensitive to the problems of other people. For example, Shalini invites Daphne Manners as a friend of her nephew’s to her poor house in the indigent quarter of Chillianwallah. Shalini does not have any prejudices or racist thoughts. Such people judge others rightly according to their deeds.

Shalini Gupta-Sen has been touched by the British education of her older brother. He taught her when she was a child and learnt English language. Her brother used to write for her from Britain explaining the Western values. When her husband died, she opposed the family and did not become a sati. This later made possible for her to care for Hari when he returns to Mayapore.
Lili Chatterjee is the representative of the latter group – the aristocrats. She uses her intelligence, education from Geneva and Paris schools and social power for moderating the conflicts between the imperialists and her oppressed nation. In her residence, the MacGregor house, she provides the basis for discussion between them. In her house even stays the British girl Daphne Manners. Lili Chatterjee also involves herself in policy. She amplifies the reflections on the current political situation in India and analyses activities of Mahatma Gandhi, whom she admires for his tremendous mental and physical stamina and for: “his shrewdness, his perfect timing in putting the cat among the pigeons” (p.66). Her opinion on the British Empire in India is as follows:

I have a feeling that when it was written into our constitution that we should be a secular state we finally put the lid on our Indian-ness, and admitted the legality of our long years of living in the sin with the English. . . . The only Indians that don’t realise that we are now really westerners are our peasants. . . . One day, they’ll want to be westerners too, like practically everyone else in the East and Far East (p. 68).

Both the female Indian figures esteem highly their history and cultural traditions.

The three apexes of the imaginary triangle of the tragedy is formed by Miss Manners and two young men, Indian Hari Kumar and British superintendent of the police Ronald Merrick. These Two male representatives with mental features are completely opposite they become deep-rooted enemies in the course of the actions that take place in Mayapore. Mr. Kumar, though good in nature, is powerless as a black man in the British society. On the contrary, Mr. Merrick as being a white policeman represents evil and power. The relationship between them is the relationship between the oppressive British and the downtrodden Indian. Though Hari Kumar is an Indian he is a better British than Merrick. Hari was born in India, but he was brought up in luxury in England, as Harry
Coomer. He was well educated as his father Duleep Kumar believed that power lay in a combination of knowledge, manner and race. He was convinced of the Englishness as being the best gift he can give to his only son. Paul Scott describes about Hari Kumar as follows:

When his father died and bankrupt, poor Hari was sent home here to Mayapore. Only of course it wasn’t home to him. He was two years old when his father took him to England and eighteen when he came back. He spoke like an English boy. Acted like one. Thought like one (p.106).

Thus Hari Kumar has better personality and better educated than Ronald Merrick. Sister Ludmila points out that Hari is also handsome compared with Ronald Merrick. It seems that Hari Kumar is better in everything. The only thing that works for Ronald Merrick is the power he has as a British Police Superintendent. The crucial point in their relationship comes when Miss Daphne Manners, who has refused Ronald’s proposal before, falls in love with Hari. This arouses the burning hatred in Ronald and makes him use the only thing he has to destroy his rival, his white-man’s police power. The situation brings him a good opportunity to do it when a gang of the Indians rapes Miss Manners in the Bibighar Gardens.

Hari Kumar is an unmistakable offender for Ronald Merrick and becomes the main suspected person. Merrick intends on convicting him on the crime at any cost. He even makes up some evidence that proves Kumar guilty: “That so-called educated Indian was so arrogant and stupid that he stole her bicycle and hadn’t the common sense to leave it even a short distance from his own house” (p. 151). Sister Ludmila reveals the first encounter of Hari and Ronald in her sanctuary as follows:

I had had warning of that dangerous geometrical position, with Merrick and Kumar as two points of triangle with the third point later made by Miss Manners . . . Long ago the criminal assault happened to Daphne,
Merrick had chosen Kumar as a victim . . . The darkness of Hari’s skin attracted the darkness in Ronald himself. On Kumar’s part a darkness of the soul. On Merrick’s a darkness of the mind and heard and flesh (p.144).

While Kumar is a very complex person, Merrick is rather simple man with the ordinary middle-class background. In the memoirs of Brigadier Reid he is depicted as an admirable young policeman with the lack of pretence and mixture of probity and keenness. Brigadier especially appreciates his patriotic scale of values. Daphne Manners acknowledges that Ronald takes his job very seriously and that he is proud of having got where he is, but, when she writes about him to her aunt Ethel, it seems that she ridicules him.

For instance she writes: “He asked me to dinner. I said yes before I knew what I was doing . . . I thought Oh Lord! What have I let myself in for?” (p. 97). The relationship of Ronald and Daphne began in the club after a military parade where they familiarise with each other by talking about the military bands. Daphne was attracted to Ronald because of their Englishness. They used to talk about the English art and music. The fellow feeling of the young British people in India was connecting them. Daphne considers Ronald a friend until the end of the novel. She never realises how bad Ronald Merrick is and what a suffering Merrick causes to Hari and five other suspected Indians. Even Daphne suffered finally.

Merrick considered Kumar to be a pretty unsavoury character. Aware of his attraction for women Merrick tries to protect white women. Merrick wants revenge for Daphne and ensuring to shine at the job of the policeman. But with regard to the questioning of the suspected men in Daphne’s case, it is clear that the matter is personal. It is because of Kumar who does everything to take revenge. Merrick wants to punish
Kumar not for the rape that he did not even commit but for the girl he wanted to marry. To protect the pure Englishness and imperial values Merrick identified himself to play the role.

The novelist’s historical fiction carries a deeper meaning. Kumar, a member of the Indian race used to the existence among British people in high society when he was in England. He feels one among them. That is the reason Kumar dares to approach the relationship with a white woman, Daphne. But in India white society excludes him and black society is alien to him. In India, Hari does not know where he belongs. This and the fact that she reminds him England ties Mr. Kumar to Daphne.

As being forced by certain events to live in India, Hari slowly adopts his Indian nationality and he equalise the radical change of his social status. On the ship sailing to India Hari puzzles out that his new life in India is going to be completely different from his precedent life in England. Gradually he apprehends the rules that white people established in India for Indians. When driving in the cycle rickshaw, the Indian driver does not want to take him any far. According to rickshaw driver an Indian would not pay much more than the minimum fares tax. Another incident is at a shop. The salesman ignores Hari though he comes first. He has to wait until all the white women there are served. Scott’s imperialistic view is seen through his characters.

The author narrated the characters that appeared in restaurants. Indians are allowed to use some of the special seats with less comfort in separated areas. Hari faces the hardest with one of his best friends from England, Colin Lindsay, who is sent to India as an officer of the British army during the war against the Axis powers. Hari wishes to meet him, but Colin keeps tergiversating. Colin is sent to Mayapore but does not convey
Hari that he is going to come. They both meet incidentally in Mayapore. Colin pretends that he does not see Hari. The factors for Colin’s behaviour are the pressure from the British society and his pride alone. The novelist tries to project that people get used to their privileges fast and they easily adopt the social conditions that are so advantageous for them. Mr. Hari Kumar himself comments on this situation as follows:

I am invisible not only to white people because I am black but invisible to my white friend because he can no longer distinguish me in a crowd... yes, Lindsay thinks: ‘They all look alike.’ He makes me disappear. I am nothing... and would not be welcome if I were recognised (p. 262).

From the comments of Hari Kumar it is understood that the British perception of the Indians is highly hypocritical. In the text Hari Kumar also expresses his regret and despair. Kumar must accept that he has become invisible to the British people in India, even to his best friend, which is much harder. To flatten out the physical living conditions:

To Hari, England was sweet cold and crisp clean pungent scent... and England was the park... Waking in the narrow-string bed in his room at Chillianwallah Bagh he beat at the mosquitoes fisted his ears against the sawing of the frogs and squaw of the lizards... He entered the mornings from tossing dreams of home and slipped at once into the waking nightmare (p. 220).

According to Mr. Hari Kumar India is an alien and backward country. The terrible heat furnishes the city walls everyday, where cockroaches are in the bedrooms and where the bucket is used instead of the bathroom. With the loss of the social status, Hari loses everything. His freedom has taken and at the end he is prisoner. For Merrick on the other hand there are no borders. Being a white man Merrick thinks that anything can be done with his power. Merrick does not realise that by the arresting and torturing of the possibly innocent people he crosses the borders of the humanity.
The inhuman arrests provoked the riots in the town. Though the riots were planned before, the arrests have worsened it. It was also the reason why the Deputy Commissioner Mr. White called in the military before it was actually necessary. Mr. White is responsible for the state of his district, but in view of the increasing unrest in India Brigadier Reid, who commanded the Brigade’s British battalion – the Berkshires, was sent to Mayapore. Reasons for bringing the battalion into Mayapore are described by Brigadier Reid as follows: “The reasons were twofold. The British troops were newly out from home and far from happy in the rather primitive quarters. . . . I determined to use British soldiers in first instance in the event of military aid being requested by the civil power” (p. 266).

Reid considered India to be the country which had benefited in many ways from British rule. Mr. White as a representative of the civil authority provides different point of view on the riots. The relationship between Reid and White was typical of the conflict between civil and military. Civil is seen as progressive while Military as reactionary. White comments on the conflict:

It was the conflict between Englishmen who liked and admired Indians and believed them capable of self-government, and Englishmen who disliked or fared or despised them, or, just as bad, were indifferent to then as individuals . . . except in their capability as servants or soldiers (p. 311).

Mr. White, The Deputy Commissioner tries to explain the British-Indian affair by two main aspects. According to White the first is the moral issue evolving the unequal status of the human beings and the second was the fact that most of the British consider India the Victorian acquisition. It was originally an Elizabethan one, which causes changes in British attitude.
The general British approach to Indians is well explained by Edward Said who claims: “Between Orient and Occident only the vast anonymous collectively mattered, or existed.” He further interprets:

The concept of Orient as an idea that has a history, tradition of thought, imaginary, and vocabulary that have given it reality for the West. He explains the idea of Orientalism as the Western approach to the Orient: The discipline by which the Orient has been approached systematically with certain assumptions – collection of dreams and images. It is a habit of dealing with questions and objects deemed Oriental that can become misleading in a direct contact with the reality (p. 73).

**Brutality and Hatred**

In Indian sub-continent, the partition of India has historical importance which played a very significant role. It was the darkest event in the history of India, which shook whole nation into disgust and hatred. The Indian unity, brotherhood and political ideology, through which India achieved freedom, remain failure from the very time of partition.

In interviews and writings, Bapsi Sidhwa asserts that she was deeply hurt to the portrayal of Jinnah in novels written by Indian and western writers. She saw the film of M.K. Gandhi in which Gandhi has been presented as a saint, a Mahatma and a great leader whereas Jinnah’s portrayal has been negative. Redressed of this mistake by presenting Jinnah as an intelligent leader of his community in an interview, she tells David Montenegro:

In *Ice-Candy-Man*, I was just redressing, in a small way, a very grievous wrong that has been done to Jinnah and Pakistan by many Indian and British writers. They’ve dehumanised him, made him a symbol of the sort of person who brought about the Partition of India . . . whereas in reality he was the only constitutional man who didn’t sway crowds by rhetoric (Point of Departure, p. 50).
Sidhwa tries to redefine the role of Jinnah and undercut the sublime image of Gandhi constructed by British and Indian historian. I.D. Sharma in *Bapsi Sidhwa’s Ice-Candyman: A Study* illustrates that Sidhwa’s stresses the role of Jinnah and takes side of him. But didn’t Jinnah, too, die of a broken heart? And today, forty years later, in films of Gandhi’s and Mountbatten’s lives, in books by British and Indian scholars, Jinnah, who for a decade was known as ‘Ambassador of Hindu-Muslim Unity’, is caricatured, and portrayed as a monster (*Ice-Candy Man*, p.160).

To support her image of Jinnah, Sidhwa quotes the Indian poetess Sarojini Naidu in *Ice-Candy-Man*,

> ... the calm hauteur of his accustomed reserve masks, for those who know him, a naïve and eager humanity, an intuition quick and tender as a woman’s a humour gay and winning as a child’s – pre-eminently rational and practical, discreet and dispassionate in his estimate and acceptance of life, the obvious sanity and serenity of his worldly wisdom effectually disguise a shy and splendid idealism which is of the very essence of the man (p. 161).

Like Paul Scott, an Anglo-Indian novelist, Sidhwa has presented image of Nehru in different way to distort Gandhi’s image. She prefers Nehru than Gandhi. She is not too hard with Nehru like Gandhi. She implies that Nehru was successful with the British and has always received praise as a statesman because he was charming and urbane. For Paul Scott, Nehru is a more sensible man than Gandhi is because he had a rational point of view. In *The Jewel in the Crown*, Miss Edwina Crane removes the picture of Gandhi from the walls of her study as she holds him responsible for the civil violence in the country, and she transfers her faith to Nehru. She thinks: “Obviously understood the different degrees of tyranny man could exercise and, if there had to be a preference, probably preferred to live a while longer with imperial degree in order not only to avoid submitting to but also to resist the totalitarian” (p. 23).
Nehru is shown to be more sophisticated than Gandhiji. Scott prefers Nehru to Gandhi whenever he compares Gandhi with Nehru. He does not believe in the abilities of the Congress and Gandhi. This is reflected in Mr. Perron’s talk with Mr. Purvis, a member of an economic advisory mission to the government of India that can be seen in the *The Towers of Silence*, the third novel of *The Raj Quartet*.

The place is still feudal, Perron, and so far as I can see the only man of influence who’s worried about that is whatever the chap’s name is Nehru, but he is a Brahmin aristocrat and can hardly speak any language but English, and against him you have to set the Mahatma and his bloody spinning wheel. Spinning wheel! In 1945, For God’s sake, what’s the man at? In the past twenty-five years he’s done as much to keep the country stuck in the mud with his village industry fixation as the whole bloody Raj put together (p. 32).

Bapsi Sidhwa was possessed by the British Indian History. Through his novels in *The Raj Quartet*, Scott’s presentation of the Indian national leaders can be coloured by his personal experiences in India during the days of Indian freedom movement.

R.K. Dhawan, in his writing *The Novels of Bapsi Sidhwa* states that Sidhwa opines:

In the eyes of the British, Gandhi’s image is a scheming and sinister politician. The image of M.A. Jinnah is also presented in the novels of *The Raj Quartet*. Jinnah’s Muslim League ministers do not resign their offices in 1939, at the dictate of Jinnah. As a result, Jinnah is able to consolidate Muslim opinion for a separate state in the Muslim majority province (p. 28).

Paul Scott logically sets the image of Miss Crane’s affair. Anglo-Indian writer, E.M. Forster’s *A Passage to India* is a picture of society in India under the British Raj. Adela Quested and Mrs. Moore, the two British women come to the Indian town of Chandrapore like Miss Edwina Crane and Daphne Manners in the novel *The Jewel in the Crown*. Froster seeks to explore the possibility of friendship between the English and
Indians in the context of colonialism. In the very beginning of the novel Mahmoud Ali and Hamidullah ask each other “whether or not it is possible to be friends with an Englishman” (p. 10). Forster himself answers on the last page of the novel “No, not yet... No, not there” (p. 322). One fine example is that at the hysterical club meeting following Dr. Aziz’s arrest for allegedly assaulting Adela Quested. Forster carefully shows the unequal power relationship between the English and Indians from the imperialistic relationship itself. Miss Crane-Chaudhuri affair recalls Adela-Aziz affair of E.M. Forster’s *A Passage to India*. The first image is that of her first look at Mr. Chaudhuri:

Tall, wiry, and square shouldered, Mr. Chaudhari has the fine-bonded face of a Bengali, was handsome in a way Miss Crane recognised but did not personally consider handsome. With every feature and plane of his face sharp and prominent and in itself indicative of strength, the whole face, for her, still suggested weakness-and yet not weakness, because even weakness required to be conveyed as a special expression, and Mr. Chaudhuri’s face was capable of conveying only two: blank indifference or petulant annoyance (p. 40).

In a sense of racial superiority though Mr. Chaudhuri appears handsome to Miss Crane, she does not think him handsome enough. Miss. Crane and Chaudhuri’s friendship is symbolic of the love -- hate relationship subsisting between the British and Indians, each suspecting “the other of hypocrisy, of unrevealed motives, of hiding under their thinnest liberal skins deeply conservative natures” (p. 40).

*Wuthering Heights* by Emily Bronte is a classic novel. From the beginning of the novel Heathcliff suffered pain rejection. He is viewed as a thing rather than a child. Both *The Jewel in the Crown* and *Wuthering Heights* represent a lower class of dark-skinned people that are disadvantaged by the times and societies that they live in. Following the death of Mr. Earnshaw, Heathcliff suffers cruel mistreatment by Hindely.
Heathcliff and Hari find themselves in love with white-skinned women who represent the superior class in their societies. The relationships lead to tragic ends that testify to the destructive power of colour constraints placed on love. The characteristic similarities found in Heathcliff and Hari lead to the comparison of the women, Catherine and Daphne whom they loved. Both women spent essentially orphaned lives, although to a lesser degree than that of the men that they loved. Each of the four characters had experienced the loss of Father and Mother and their characters were profoundly shaped by these losses. Catherine and Daphne each exhibit the qualities of self-centered and rebellious. They rebelled against social, religious customs and the constraints of society. To their own detriment both die as a result of giving birth to daughters. The opportunity for full lives carried them with hope and of greater wisdom. “Men display the characteristics of anger and resentment. The complex and frustrating relationships fuelled through them. Both Heathcliff and Hari experience injustices. The flames of their hatreds put them each on a collision course with a tragic destiny”(www.azete.com).

The similarities extend beyond the main characters Nellie Dean and Sister Ludmila of the novels to the trustworthy and matronly narrators of the inquisitive outsiders that are Lockwood and the Unnamed Narrator. The locations that the dramas was played in are worthy to compare. Bibighar Gardens and Wuthering Heights are symbolic of raw passion and power. MacGregor House and Thrushcroft Grange represent what is civilised and respectable within the society. The fictionalised geography of Mayapore, India and the Yorkshire Moors provide the element of nature and symbolise all that is base and wild - the soil out of which the tragic love stories grew.
The characteristics of passionate intensity and violent emotions are found in *The Jewel in the Crown* as well as *Wuthering Heights*. The narrative styles of the two books are similar and each concludes with the blow of the tragic conclusion muted by the open-ended hope for the future. Mayapore, a fictionalised Indian city, its layout described in much detail particularly the details of the British cantonment, the Indian “native” town, Bibighar gardens and MacGregor House.

Morgon about Paul Scott’s writing says, “The method of the narrator of the *Raj Quartet* is that of historical inquiry. . . . The concern is with what happened to those involved in the Manners case, its ripple effect on their subsequent lives, and its utility as a mirror of the long British-Indian affair” (p. 172). Panoramic historical events and historical forces are humanised, particularised, telescoped. Characters were fictionalised but historically plausible. The narrative voice of *The Jewel in the Crown* speaks from the imagined viewpoints of characters long dead. The narrative voice, however, much it can recede into the background, mediates and colours our access to the story—and is therefore positioned to interpret it, even if such interpretation is subtle.

**Conclusion**

Paul Scott explores powerful themes of colonialism, racism, dreadful violence, Anglo-Indian relations, brutality and hatred in a complex environment through the story comprises seven parts, *The Jewel in the Crown*, the first in his masterpiece series *The Raj Quartet*. The details come through interviews with some of the characters, letters of the characters to each other, from the memories of Brig. Reid, a brief account of the events by Mr. Robin White, and a journal addressed by Daphne Manners to her aunt, Lady Manners.
The main plot of the novel, *The Jewel in the Crown*, is set in two locations in the fictional town of Mayapore—the MacGregor House and the Bibighar covering the events that happen during the riots in Mayapore of 1942, of which the most touching is the rape of the British girl Daphne Manners and the attack on the missionary teacher, Miss Edwina Crane. The rumors of their torture add fuel to the fire of the riots that spread throughout the whole country and bring the Indian population and the British Raj into a violent confrontation. The author connects the fact with the fiction by describing and analysing the riots, the historical and political scene that is factual. Miss Crane uses the painting to explain to students that depicts the presentation of a diamond to Queen Victoria by several Indian princes attended by soldiers, statesmen and clergy, surrounded by the representative figures of the Indian colony – landowners, merchants, farmers and servants. An Indian prince is approaching the throne, bearing a large sparkling gem on the velvet cushion. That always confuses the children at school who think that it is the jewel referred to in the title. Miss Crane keeps explaining to them that the jewel of the title is India herself, which has been transferred from the rule of the British East India Company to the rule of the British Crown in 1858.

One of the statesmen behind Queen Victoria is Mr. Disraeli. Benjamin Disraeli (1804–1881), was England’s first and only Jewish Prime Minister best remembered for bringing India under the control of the Crown. It was him who once called India “the brightest jewel in her crown.” Hence it follows that the whole title of the novel is a symbolical image of India.

The jewel represents India and the scene as depicted never actually happened. By dehistorisising literature Paul Scott created the imaginary dramatic situations of the
criminal assault, the arrests and the treatment of the prisoners at the same time. Paul
Scott tries to identify the moral value of colonisation and use the image of the violent
rape as the parallel to the British conquest of India. After the horrific events happen
during the civil disturbance, the missionary teacher, Miss Crane takes the picture called
“Jewel in Her Crown” down the wall of her room.

The events in *The Jewel in the Crown* on which so much of the activity of the rest
of *The Quartet* depends -- the rape of Daphne Manners and the attack on Miss Edwina
Crane occurs in and near places that have a symbolic relation to each other. This
symbolic ambiance is brought out by the author in a vivid description followed by the
second novel of *The Raj Quartet, The Day of the Scorpion*. 