CHAPTER VIII

PEOPLE
Human beings call for explanations of things that happen to them and in such a way scenes and characters are set for exploration, like toys set out by kneeling children intent on pursuing their grim but necessary games.

-Paul Scott.

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The historical events like Quit India, Indian Independence and the partition of the subcontinent impinge on the individual destinies of the main characters, and hence they form an integral part of the action in the novels of Paul Scott. There the individuals and the historical events tend to be interrelated in regard to both characterization and action.

India is not merely the land but also the people. Since Paul Scott's vision is as much human as historical, the characters assume, extraordinary importance - they are as important as events, even more. While juxtaposing the rulers and the ruled, Paul Scott has presented a pageant of humanity in the moments of crisis. With his predominant human interest he has created characters who seem to be real. The "people" in the novels of
Paul Scott can be divided into two broad groups - the English and the Indians. These two "people" have some general traits.

He shows the British people in India in the twilight of the Raj. They are pensive and disturbed at the prospect of the gloomy night. They are hesitant, circumpect and suspicious. They are anxious, shaky and offensive. As the political horizon darkens, imperial people are shown making adjustment with nationalist India.

Paul Scott endeavours to portray the struggles and antagonisms of history by means of characters, who, in their psycholology and destiny, always represent social trends and historical forces. So the "people" of Paul Scott are both socially and historically authentic.

The important characters like Merrick, M.A.Kasim, Perron, Sarah, Miss Manners, Robin White, Miss Crane and Hari Kumar have a combination of individual passion and social consciousness which characterize "the specific qualities of their age historically." (1) But it does not mean that they are from the pages of history. Like a traditional historical novelist he

describes the "contemporary world with unusual plasticity and truth-to-life".\(^{(2)}\) For the "people" in Paul Scott history becomes a "mass experience".\(^{(3)}\)

There is a definite probability of such characters in the given time. The personal destiny of M.A. Kasim, Miss Manners and Merrick evokes the impression of the great historical change that swept India in the 'forties. This change in Paul Scott's novels is related to the British people on the one side and Indians on the other. Paul Scott brings Emerson on his side by quoting him, "society is a wave."\(^{(4)}\) He tries to depict the components of the "wave". Paul Scott's "people" are greatly affected by World War II, the Quit India Movement, the rise of the INA and Indian Independence. Not only Merrick and Kumar but others also are caught in the "intra-historical" process. Through these "people" Paul Scott exposes the political and institutional tensions that prevailed in India at that time.

Paul Scott's "people" represent a wide social panorama. The British "people" range from Sir Malcolm

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\(^{3}\) \textit{Ibid.}, p. 23.

\(^{4}\) \textit{A Division of the Spoils}, p. 207.
the Governor of the state to the common soldiers. Among the Indians the range is from the native princes and M.A.Kasim, the ex-Chief Minister of the state to the personal servants like Mehamood and Ibrahim. Between we have Robin White ICS, Merrick the DSP of Mayapore, Seargent Perron, Miss Manners, Barbie Batchelor and the Laytons on the one hand and Kasims, Kumar, Pandit Baba, Srinivasan, Lady Chatterjee and Vidyasagar on the other.

In the novels of Paul Scott the two people - Indians and Englishmen - stand apart. They are Two continuums, perhaps, in this case? Ours, and the Indians? An illusion that they ever co-incided, coincide? A powerful illusion but still an illusion? If so, then the raj was, is, itself an illusion so far as the English are concerned. (5)

The "two continuums" are shown reacting to the great events. A time of crisis works as a touchstone to the sensibilities of the people. The massacre of Indians at Jallianwallah bagh in 1919 is one of the great incidents. Paul Scott shows that almost everyone among the British people contributed to the fund meant for General Dyer. But there is the silver lining in the person of

5 A Division of the Spoils, p.105.
Mabel Layton. She is in the tradition of Mrs. Moore of *A Passage to India*. She contributes for the amelioration of the victims of Dyer's shooting.

She tells her step-son:

'To me it's not a question of choosing between poor old Dyer and the bloody browns. The choice was made for me when we took the country over and got the idea we did so for its own sake instead of ours. Dyer can look after himself, but according to the rules the browns can't because looking after them is what we get paid for.'(6)

In the reaction of Mabel Layton to the Jallanwallah bagh tragedy, Paul Scott observes, what Lukacs in his *The Historical Novel* describes:

The authenticity of the historical psychology of his characters, the genuine *hic et nunc* (here and now) of their inner motives and behaviour .(7)

Paul Scott preserves the historical faithfulness in the human and moral conception of his people. The incident related to Jallanwallah bagh is in retrospect, but the events after 1939 are dealt in the present.

The unilateral decision of the war is frowned upon by the Indian people. The Congress governments resign and leave the administration in the hands of the Governors. In the meantime Cripps Mission visits


the country. In reaction to its failure to solve the problem, Mahatma Gandhi asks Englishmen "to quit and leave the Indians to God." The English "people" in the novels of Paul Scott react to it as a bull reacts to a red rag. Sir Malcolm, the Governor, calls it "silly". Miss Crane, a mission school superintendent, removes the portrait of Mahatma Gandhi from her drawing room. They think it, as a matter of right, to rule over Indian people.

Then comes the historic Quit India Resolution on August 8, 1942. The British "people" are infuriated. Sir Malcolm describes it "the crowning folly". Early in the morning of August 9, he gets M.A. Kasim arrested, and instead of sending him to jail, invites him for a tete-a-tete.

In the tradition of Clive and Hastings Sir Malcolm uses every trick to win M.A.Kasim to his side. He offers him a seat on the Executive Council. He tries to convince Kasim that the Congress is a Hindu dominated party, that Mahatma Gandhi has lost his mental balance. His persuasive power and baits

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8 The Day of the Scorpion, p. 20.
9 Ibid., p. 24.
leave M.A. Kasim unruffled. He, as a true nationalist and a loyal Congressman, spurns the offer. In his reply there is a mark of a patriot:

You only offer me a job, I am looking for a country and I am not looking for it alone.(10)

Paul Scott's Kasim is the representative of the enlightened Indian leadership. He thinks that the struggle for independence isn't simply to get rid of the British. It is to create a nation capable of getting rid of them and capable simultaneously of taking its place in the world as a nation ... we try to do ... the job of unifying India, of making all Indians feel that they are, above all else, Indians. ... This is why I am looking for a country. I can look for it better in prison. I'm afraid, than from a seat on your Excellency's executive council.(11)

M.A. Kasim is the embodiment of the national aspirations of the Indian people. He evokes respect for his forthrightness, principles, honesty, culture and polish. He is neither feeble nor shallow like Dr. Aziz or Hamidullah, nor wayward and irresponsible like the Nawab in Heat and Dust. In his face Paul Scott reads history. He goes to prison as an upright Indian would have done in

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10 The Day of the Scorpion, p.25.
1942. The whole spirit of Quit India Resolution is depicted in the behaviour of M.A. Kasim.

Sir Malcolm, Robin White and Ronald Merrick are the representatives of the Raj in The Raj Quartet. On August 9, 1942 disturbances breakout and Robin White, as the collector of Mayapore, has to cope with the problem. He is the spokesman of the liberal and enlightened group of people among the British in India. He is against the arrest of the local Congress leaders, but has to, as there are orders from above. But he proves right, as the masses without leaders fall under the sway of the people who have no faith in non-violence. He is against calling the army to quell the disturbances, but again he is over-ruled. He does not beat drums, prohibit assembly, because he remembers Jallianwallah bagh. He is far superior to Burton of E.M. Forster's A Passage to India. In contrast to other white people in India, White deals with the Quit India Movement disturbances in a cool way, without emotion and illwill towards Indians. The personality of the cool, calculating, considerate administrator - who does not suffer from Kiplingesque traits - is truly remarkable. He is the redeeming feature of the Raj. On him lies the onus of "moral responsibility".
Paul Scott has presented Robin White as a foil to Merrick the dark souled whiteman.

In portraying the characters of Merrick and Daphne Manners, Paul Scott creates a fundamental metaphor of the Raj. Merrick, who gives a basic unity to The Raj Quartet, is a great achievement of Paul Scott. He is surely one of the most fully realized characters in modern fiction. He does not "smell right". The "mechanical" blue-eyed policeman is determined to "miss nothing". He is "obsessed by self awareness". He leads a lonely life. His attitude is totally negative and antagonistic towards natives in general and Kumar in particular. He found it necessary to be close to someone whose antagonism he knew he could depend on and that without this antagonism he had nothing really satisfactory by which to measure the effect of his behaviour. (13)

His antagonism with Kumar exposes his racial pride. His antagonism with Rowan exposes his latent human weakness vis-a-vis Laura. This shows that he has a perverse attitude towards other human beings. He believes that he has brains and can see through "the pretence of English upperclass". He

13 A Division of the Spoils, p.230.
recognises no other virtue than intelligence. But his real antagonism against Kumar makes him blind to reason. "When Miss Manners is raped by six hooligans in Bibighar Garden on 9th August 1942, he swoops on Kumar. According to Sister Ludmila Smith, due to his latent homosexual inclinations "it was Kumar whom Merrick wanted". While searching for Miss Manners "he was not just a policeman making inquiries about a missing girl", (14) but a man deeply involved racially and personally in the affair. He selects his victims. Kumar is one of them and then punishes him. In *The Raj Quartet* one does not come across a single instance of his kindness and affection towards anyone as he "was a man unable to love. Only he was able to punish". (15) So on August 9, 1942, Kumar's life and dreams are shattered by this evil man. Not only Kumar but "all the people whom he chose as victims lay scattered on his threshold". (16) Kumar, Manners, Pinky, Laura and Kasim Muzzafir Khan are all his victims.

He is a psychological case for Sister Ludmila Smith. According to her the darkness (Hari's dark skin) attracted darkness in himself (Merrick) - the darkness of the mind, heart and flesh. The result

16 *The Day of the Scorpion*, p.409.
is that poor Kumar pays for Merrick's fault. When everyone believes that Merrick has arrested the wrong boys, Merrick declares, "I shall believe they were (guilty) until my dying day." Paul Scott shows his involvement in the Bibighar affair "as an individual. As a person. As a fallible human being", (17) as well as a cog in the machine of the Raj. He is the embodiment of the "moral collapse" of the Raj.

Evil in Merrick has attracted much attention and it may be worthwhile to evaluate and see how for Paul Scott has successfully portrayed evil in Merrick. Some English people around Merrick think that people attribute to "him the grossest motives and the darkest intentions without a scrap of real evidence". (18) But the real evidence is there against him. His treatment of Kumar while interrogating him can only be explained as a case of "repressed homosexuality". (19) He

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\text{even had perhaps never } \text{leapt into the depths of his own private compulsion, let alone into those of life or of the world at large, but had stood high and dry on the sterile banks, thicketed around with his own secrecy and also with the prejudice he had learned, because he was one of the white men in control of black men's country.} \quad (20)
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17 The Day of the Scorpion, p.222.
18 A Division of the Spoils, p.230.
19 Ibid., p.302.
20 The Jewel in the Crown, p.159.
These private compulsions turn him into a "devil".

At the parting, Perron notices the double face of Merrick - the Mephistopheles:

There was a look on the looking side of his face that I can only describe as one of triumph and no-triumph, of contempt and no-contempt. And the scarred side was immobile and expressionless as if it had long since grown tired of living with its enigmatic counterpart.(21)

At another place another character describes him "the devil was Merrick". (22) The guiding principles for Merrick are "envy" and "contempt" and not love. He declares the rationale of his conduct that relationships between people were based on "contempt", not love, and that contempt was the prime human emotion because no human being was ever going to believe all human beings were born equal:

That there were only two basic human emotions, contempt and envy, and that a man's personality existed at his point of equilibrium between the two. (23)

This relationship of envy and contempt is apparent in his dealings with Kumar and Daphne Manners love affair. Further the situation of Merrick and Kumar also confirms that "in India an Indian and an Englishman could never meet on equal terms". The actions of

21 A Division of the Spoils, p.239.
22 Ibid., p.375.
23 Ibid., p.313.
this "hollow-man" show Raj's "areas of dangerous fallibility between a policy and its pursuit".

Among the English "people" in India Daphne Manners is a character that cannot be easily forgotten:

Apparently her other name was Daphne which for those who still remembered snippets of classical mythology produced the image of a girl running from the embrace of the sun god Appolo, her limbs and streaming hair already delineating the arboreal form which her chastity would be preserved, enshrined forever; for ever-green. From her, then, the god could pluck no more than leaves. But this image could not be sustained and other unknown Daphne stumbled on from antinque laurel-dappled sunlight into a plain domestic darkness, dressed in her anonymity and something simple, white, to suit her imagined frailty, her beauty and vulnerability.(24)

She is one of the idealized characters of Paul Scott. She is one of the first rate people from England. "He breaks all the barriers of colour, race and religion. She likes to be in the company of Hari Kumar "even though she was scared of the consequences". Her strategy saves Hari Kumar from a judicial punishment. As the white robot (judiciary) "cannot distinguish between love and rape". To the horror of her community, Adela, in A Passage to India, withdrew all charges against Dr. Aziz. In doing so, she displayed integrity and courage but Manners' courage is greater and her wit sharper, that she

at the cost of everything, to save Hari Kumar, puts
the machinery of the Raj in the reverse gear that
is bent upon taking revenge upon Hari Kumar.

She is portrayed better than Adela Quested.
She is unlike Adela not hysterical, nor is she
imquisitive about India; nor like Olivia of Heat
and Dust is she attracted towards a romantic
pleasure seeking Nawab; nor like the niece of Olivia,
sulks into sexual pleasure with a dull Inderlal.
She stands apart from the sahib orthodoxy. Daphne
Manners shines above the meanness of white people
in India. For the same reason she is finished in
the eyes of the British in India. Paul Scott has
followed the tradition of Anglo-Indian novelists in
bringing an end to the love affair of Daphne and
Hari Kumar by the death of Daphne Manners. Likewise
in The Corrida at San Feliu, the affair between
Craddock and Leela ends with the suicide of Leela.
This is the common destiny of inter-racial love
affair in the Anglo-Indian fiction.

The case of Daphne Manners successfully points
out the problem of imperial relationship. The
Raj Quartet ends on the dampening of relationship
between the ruler and the ruled. In spite of this
discouragement a reader cares for both the lovers.
It is not difficult to make star-crossed lovers appealing, but generally the chroniclers of romantic passion are not so frank about their heroines as Paul Scott is. The *Journal* of Daphne Manners records the movement of impulse and the play of motive. It is a penetrating study of the character. Through her *Journal* Paul Scott takes his countrymen to task. It amounts to "a self-criticism in the widest sense ... in a conscious fashion". (25)

Manners' lover Hari Kumar is a brown Englishman. Rarely writers have depicted brown sahibs. Hari Kumar is a unique achievement of Paul Scott. The English public school educated boy has fallen on evil days. He is described as "remarkably good looking ... English boy with a dark skin". His awkward situation is that he is "too English for the Indians and too Indian for the English". (26) The result is that he is a "permanent loose end in life". In India he feels "a burden of exile". His experience with white people in India is very bitter as he becomes "invisible to white people". Politically he is innocent. To him *satyagraha* sounds "childish and inept". He is a victim of white people's racialism. In his portrayal we see

26 A *Division of the Spoils*, p.499.
the predicament of Indian people under the yoke of the Raj. Kumar's two interrogations - one in the police cell by Merrick, and the other in Kandipet Jail by Rowan - expose the hollowness of British people's claim to fairplay, justice and humanism. Racialism has been a characteristic trait of British people. The two interrogations show racialism mixed with skill and brazeness, subtlety and candour, delicacy, and violence. Though decent Englishmen (like Robin White, Lady Manners, Sarah and Perron) may disown the conduct of the indecent, the squalid fact remains that they officially condone and even silently sanction and clandestinely cover the acts of people like Merrick. According to Paul Scott the arrogant behaviour and debasement was the ultimate fruit of colonial experience. In words of Anita Perry, Paul Scott portrays the psychological satisfaction of having power over subjugated peoples, which enslaved the masters and paralysed their capacity for choice and the exercise of free will. (27)

These "specific qualities" (28) of the people portray the "spatio-temporal (i.e. historical) character of people and circumstances". (29)

27 Anita Perry, Review of The Raj Quartet, South East Asian Review.


29 Ibid., p. 21.
Paul Scott arranges the incidents related to the lives of his characters as a series of consecutive time units. So we move ahead to new historical developments like the rise of the INA in the Eastern theatre of the War. It involves a number of "people". M.A.Kasim's elder son Sayed Kasim deserts his commission and joins the ranks of the INA. Merrick joins the army as a brigade intelligence officer. For a time the scene shifts totally to Assam where the Indian Army is involved with the INA and the Japanese.

The Indian Army was dominated by British officers. Some of them had been serving for generations. Col. Layton and Teddy Bingham belong to this category of the people. Sarah, the daughter of Col. Layton, visualizes the relationship between the officers and native soldiers. The officers loved their men with a feeling of paternal relationship:

Man-bap. She had not heard that expression for a long time. It meant Mother-Father, the relationship of the raj to India, of a man like Colonel Layton to the men in his regiment, of a district officer to the people of his district, of Barbie herself to the children she had taught. Man-bap. I am your father and your mother.(30)

30 The Towers of Silence, p.275.
Mahatma Gandhi and his followers had no faith in violent methods. M.A. Kasim is a true follower of the Mahatma. He refutes his son's arguments, as he does not justify means to an end, and decries the breaking of the vow by King Emperor's commissioned officers. He is even not ready to defend his son at the trial of the INA officers. M.A. Kasim is not ready to compromise his ideals for the sake of his son. In this way M.A. Kasim and his son Sayed represent the two groups of Indian people.

On the eve of independence the conflict between the father and the son takes a new turn. The son does not see a future in a "Hindu dominated India" and along with his sister migrates to Pakistan. This is the result of the great divide. Many families were divided in this way in 1947. M.A. Kasim is firm and stays with the Mahatma and the Congress, even though he loses his bohemian son, Ahmed, in the communal killings and he himself is not given any important post in free India. Jinnah offers
him baits, but M.A. Kasim upholds his ideals. The story of M.A. Kasim may be the history of many Muslim and Hindu families of India who lost their near and dear ones in the holocaust.

With freedom comes anarchy and communal killings. Paul Scott shows English people aloof and disinterested. He shows Englishmen down in spirit with a sense of the loss of the power of initiative. They helplessly look aghast at the communal killings. Sarah, Perron, and others are simply onlookers. Merrick as the senior police officer of the state of Mirat, is shown controlling the riots with a firm hand. But in his private life he courts disaster. Militant Hindu nationalists never forgave him for his sins. They come to know of his homosexual tendencies. They send young educated boys as baits. For some time he resists. Then one day the Pathan comes with a boy and it is the beginning of Merrick's end. As a human being he is shown tempted towards dangerous things. He even beats the boys to please his sadist inclinations. One night after his sexual gratification he is murdered, in "the thugge way"—in strange and unsavoury circumstances. At the hands of "young men of random destiny and private passions"

he sought the occasion of his death and
that he grew impatient for it. ... He wanted, what happened to happen. (32)

The element of poetic justice is apparent in the death of Merrick. The man is perfectly done. For him nemesis has a face corresponding to his moral quality. The very qualities - his diabolical nature, his sins,

the homosexuality, the sado-masochism, the sense of social inferiority and the grinding defensive belief in his racial superiority, (33)

his hatred for the natives - become the very emblem of his ruin. Through the personality of Merrick Paul Scott shows us the concealed or half concealed sides of human nature. The complicated nature of the man is fully and brilliantly exposed. There is no such character in the whole range of Anglo-Indian fiction. No English writer, not even an Indian writer has dared to drag such a character in his novel. MacBryde of A Passage to India falls into pale insignificance if compared with Merrick. Merrick is a brilliant achievement of Paul Scott.

Most of these Englishmen remind F.L. Lucas' statement:

A first rate Englishman never leaves his country; the second rate go out, explore for a double of years and return: it is only the third rate

32 A Division of the Spoils, p. 571.
33 Ibid.
who try to stay out as long as possible. (34)

So just immediately after independence even the second rate leave India. Gower in the novel *The Alien Sky*, likes to stay but the alien sky does not permit. Only the third rate Smalleys stay in India for ever.

Various techniques have been used by Paul Scott to portray these people - the *Journal* of Miss Manners, table talk of Mr. White, Mr. Srinivasan, Sister Ludmila Smith, Vidyasagar and diaries of Perron, Sarah and Reid, the conversation and comments of the author himself. Many of these people are indentified with the institutional functions. They are mostly professional middle class people who have gone through a process of adaptation to their duties, which are to carry the white man's burden in case of the English, and to react against them in case of the Indians. The liberal collector, the hot headed Brigadier Reid, the calculating and devilish Merrick, the frank Miss Manners, the talkative Barbie Batchelor, the silent Mabel Layton, the socialist womaniser Major Clarke, the agnostic Miss Crane, the nationalist M.A. Kasim, the revolutionary terrorist Vidyasagar, the scheming Pandit Baba, the

aristocratic Lady Chatterjee and the meek and faithful servants, are alive. Not all the English people in India adopt the prejudices of the official class; mission school teachers like Miss Crane and Miss Barbie Batchelor are more sensitive, more humane than the mass of their countrymen. The leading characters except Merrick and Reid are calm in midst of tumult and riot and show a dignified behaviour.

Like Adela of E.M. Forster, Manners and Sarah possess enough intellectual honesty and sincerity to make them interesting and fairly sympathetic characters. They lack the attributes of the conventional heroines. They are no 'pukka' yet. They are fair-minded. They have not fallen in line with the memsahibs. Among the British characters Mabel Layton, Barbie Batchelor and Robin White are large enough for the cosmic stage. They along with Manners have all the virtues of the liberal humanist. Like Fielding of E.M. Forster, Perron has the breadth of experience, but lacks Fielding's sympathy and rapport with the Indians. Gower is free from racialism, he remains detached, observant, sceptical and tolerant amid an intolerant passionate environment. So is the case with Sister Ludmila Smith. They have what E.M. Forster called good will plus culture and intelligence. In
E.M. Forster's *A Passage to India* the British people's reason fails once the complaint against Dr. Aziz is filed by Adela. So is the case in *The Jewel in the Crown* after the rape of Miss Manners. The English people lose their rationalism in both the cases.

Turton of E.M. Forster and Robin White of Paul Scott are quite dissimilar. Robin White is more humane, serene and unbiassed than Turton, who is quite sentimental and prejudicial against the natives. Merrick of Paul Scott and MacBryde of E.M. Forster (the DSPs) stand on the same footing and have similar tendencies, but Merrick is more subtle, clever and refined. Their racial prejudice is based on stock responses. Both of them collect indirect circumstantial evidence to implicate and conclude that Aziz and Kumar are culprits - photographs and private letters. Merrick like MacBryde believes that all unfortunate natives are criminals. MacBryde examines the private letters of Aziz, Merrick goes ahead and examines and twists the private parts of Kumar - both the things shock Fielding and Rowan respectively. The revelations of Paul Scott in relation to the policeman are stunning.

When Daphne Manners refuses to toe the line put forward by white people, they have the feelings
similar to that of the white people in Forster:

If she was not one of them, they ought to have made her one, and they could never do that now, she had passed beyond their invitation.

This not only applies to Adela but also to Miss Manners.

The depiction of herd instinct with the help of clubs by Paul Scott is similar to that of E.M. Forster. Paul Scott is explicit about his characters. Like E.M. Forester he does not leave things oblique and mysterious about them. There is also similarity between Mabel Layton and Mrs. Moore, but Mabel Layton with her clarity and concrete sympathy with the natives outshines Mrs. Moore. The depiction of 'pukka' sahibs in The Raj Quartet and other novels is not only better than E.M. Forester's but it appears more natural and realistic than E.M. Forster's. Paul Scott's repudiation of the arrogant sanibs is genuine, sincere and pretty thorough. The people are put in the historical context. Unlike E.M. Forster the picture of Englishmen in India is not highly coloured, as Paul Scott does not bear any grudge or personal complaint against British people. His countrymen as shown by him are not flat. His portrayal has been so balanced that there is no complaint about it. No controversy has been raised in the British press on this count. On the other hand no Nirad Chaudhuri has pulled down Hari Kumar.
In the delineation of these people, Paul Scott has "introduced nothing" what Sir Walter Scott called "inconsistent with the manners of the age". (35) In the portrayal of manners, costumes and language Paul Scott has followed the method of a historical novelist. In his historical vision of the people he fulfills the conditions laid down by G. Lukacs:

In matters of outward costume... of language and manners... it is necessary for exciting interest of any kind that the subject assumed should be, as it were, translated into the manners, as well as language, of the age we live in. (36)

Paul Scott is a determinist and believes in the inevitability of history. Baker's observations on Sir Walter Scott apply to Paul Scott also:

His personages are not free. They are almost exclusively products of their heredity, their environment and their profession; they are dominated by these influences. (37)

They stand for common men, nameless in history. They are recognizably products of the time. He interprets them like a historical novelist "in the light of his fine ideals of character and conduct, his own generous nature". (38)

35 Quoted by G. Lukacs, The Historical Novel, p. 62.
36 Ibid.
38 Ibid., p. 208.
Even the minor characters of Paul Scott contribute to vast mise scène: Lady Chatterjee, a Rajput princess and the widow of a British knighted industrialist, the Nawab of Mirat who has been modelled on the Nizam of Hyderabad, his Prime Minister the one-eyed homosexual Russian émigré colonel, Susan the former hill station belle, Ahmed a play boy who dies to save others, Sister Ludmila Smith, a European (has some similarities with Mother Teresa) of unknown antecedents, who although not a nun dresses like one when she goes out with a hired stretcher-bearer to bring home all the hopelessly dying she can pick up any night on the streets of the town where the segregated British still live in the midst of their dissolving Kiplingesque dream.

The delineation of these characters shows that Paul Scott has an understanding of human character. Even ordinary people like De Souza have been brought to life. Paul Scott's characterization is profound and cumulative. Even in the ficelles (the Nawab of Mirat, his Russian Vizier Brownsky, the governor's widow Lady Manners, and the cardplaying ladies of the British clubs of various places) Paul Scott creates figures of lasting vividness. By a feat of abstinence on the author's part there is no caricature or derision; even the more 'pukka' of sahibs like Tusker Smalley exist with some integrity in their
ridiculousness. In their enlargements in The Raj Quartet Paul Scott gives an impression as if the life of the characters goes on beyond the novels. We feel that Sarah, Perron, Susan might still be living in England with their memories of the Raj.

Most of the "people" in Paul Scott's novels are from the "middle of the road". This has been a tradition with historical novelists. In this regard Paul Scott has followed the tradition of Sir Walter Scott. The people in historical novels are mediocres but possess practical intelligence and moral fortitude. They are human embodiments of historical social types. Persons like Robin White can be described as significant people in significant situations. Like him others also bear the specific stamp of history and peculiarity of time. The portraits of Manners, Sarah, Hari Kumar are brilliantly executed, beautiful in their precision and contrasted in essences.

Paul Scott presents a richer tapestry of Indian and British characters than E.M. Forester, J.G. Farrell and A.P. Jhabvala. The cast of Paul Scott's characters is vast and it offers for every event of any significance a whole spectrum of differing and often violently

opposed points of view - both British and Indian. The Bibighar Gardens incident and the Quit India Movement are the best examples.

Through these people Paul Scott has shown his literary concern over the relationship of races. Since E.M. Forster's *A Passage to India* this topic has recurred often in Anglo-Indian fiction, but never to my knowledge, has it been treated as brilliantly as it is in Paul Scott's novels. These fictional characters are shown being affected by the real political events in India between 1942 and 1947.

The theme of separateness, of fences and barriers which runs through all the novels of Paul Scott, is expanded in *The Raj Quartet*. The separation of race from race, sex from sex, culture from culture, English from the Indian, is presented in a dramatic way.

Without these characters the vision of India of the 'forties would be incomplete. The sense of separation looms large on the minds of Indians as well as of the British. Persons like Robin White and Lady Chatterjee cannot fill the chasm. Some of the younger people try to break the barrier - Hari Kumar and Daphne Manners, Ahmed and Sarah, Craddock and Leela - but the result is always tragic. It is sheer power of fate - another name of historical circumstances or what Paul Scott calls "inevitability of history".
The "people" in the novels of Paul Scott not only function in the action of the novels but also recapitulate the history of the time. There are hundreds of pages of heavily interpreted history-text-book-documentation and this documentation and interpretation does not suffer from prejudices of country, colour or creed. Fiction in The Raj Quartet, The Birds of Paradise and The Alien Sky becomes history. At the same times Paul Scott's imagination reveals "illimitable vistas, the incredible diversity of human nature and of human experience".\(^{(40)}\) Like Hegel Paul Scott "sees the total life of humanity as a great historical process".\(^{(41)}\)

Paul Scott is scrupulously fair. He is unsparing. He neither spares Anglo-Indians nor the natives. He neither flatters the Englishmen nor pleases the Indians. Like other Anglo-Indian novelists he has no contempt for the natives. So accurate, so penetrating and so sympathetic is the account of these divergent characters that no critic has been able to accuse Paul Scott of partiality. In delineating these characters Paul Scott shows his panchant of what E.M. Forster calls good will plus culture and intelligence.

Through "people" like M.A. Kasim, Merrick, Daphne Manners, Craige, Perron and Pandit Baba,

\(^{41}\) G. Lukacs, The Historical Novel, p.29.
Paul Scott presents a vision of India at the twilight hour of the Raj. But there is restraint in his vision. He refuses to indulge in sensation mongering specially in dramatizing of the moments of crisis. Where a lesser artist should have let himself go sentimentally and even theatrically, Paul Scott faces even the moments of crisis with profound restraint. In fact his is an art of understatement rather than overstatement. It is this restraint, even economy that is the source of the strength of his art. Again it is on this account that Paul Scott's vision of India, though tragic, remains impeccably historical. He refuses to be swept of his feet, even while dramatising the moments of crisis and remains the master of his art. There is no loss of perspective. Without fear or favour, without malice or pity, Paul Scott through these "people" recapitulates the history of India.
The image of the country that emerges through the perception of the novelist can be taken as the total view of Paul Scott towards the people of India. There is a savour and flavour of India. It is a convincing fictional world and the reader carries the writer's mature knowledge and feeling. He has presented every thing in terms of situation and character. He clearly perceives all the facets of Indian life and some of the facets may be hard facts. He makes the reader see India dispassionately, understand it and think it over. He does it after noting that, "India was a place where nothing was self evident" and "rich in possibilities."

Paul Scott shows mastery in describing Indian colour and atmosphere. He is superbly straight-forward. He presents the social life with epic directness. Neither he throws any false gloss, nor does he distort Indian image. What distinguishes The Raj Quartet from the pattern of similarly public and political novels is the rigour of its objectivity. It is the outstanding example of an Englishman's honest effort to understand and interpret the subcontinent and its politics of the
thirties and the forties. To some extent it is relevant even up to today. With great insight and care Paul Scott records events, minute customs and conventions of Indian people.

Keen observation and tireless study along four prolonged visits to India have provided the writer a mastery over his material. In *The Raj Quartet* his mastery of the materials is like that of a juggler or an expert card player. He is at home in all the situations presented in his Indian novels.

**INDIAN ENIGMA**

India has always been an enigma. It has baffled conquerors, travellers religious preachers, writers and hippies. Paul Scott also echoes this impression. He finds: "everything is immense, but - lacking harmony, or contrast - is diminished by its association with infinity." (42) It "gives shocks to the outsider." The same characteristics bring disharmony and produce deadening effect and are too immense to be clearly comprehended as "human life is dominated by non human forces - by the earth and the sky and the rains etc."

To understand a country like India with a diversity of colour, caste, language and other in-built complexes, is a difficult task. The vastness and variety make it difficult on the part of a foreigner to form concrete opinions about the country. In the beginning this happened to Paul Scott also, but his commonsense,

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42 *A Division of the Spoils*, p.111.
keen observation and sympathy have helped him to overcome the difficulty. The image of India that comes out of his novels is based on the observations of his four visits to India.

The view of the writer about India, emerges out of situations and incidents. He rarely comments directly, but in an overt way he makes his characters speak and comment on the particular incidents or situation. The opinion thus expressed by the characters, one may say, cannot be taken as the opinion of the author, but the total view that emerges can be taken as Paul Scott's vision of India. To Paul Scott all Indians "look alike anyway in their murky dhoties and Gandhicaps and filthy turbans". This is a sweeping generalisation and can be questioned. And when he talked to some one from the mass,

everybody spoke metaphorically except the English who spoke bluntly and could make their most transparent lies look honest as a consequence; whereas any truth contained in these metaphorical rigmoreses was so deviously presented that it looked devious itself."(43)

In such a curious country one has to dig deep as nothing is self evident. Variety, vastness and multiple currents in the society make the writer lose his confidence.

43 The Day of the Scorpion, p.111.
Paul Scott makes Perron write:

India turns out to be curiously immune to the pressures of one's knowledge of its history. I have never been in a country where the sense of present is so strong, where the future seems so unimaginable (unlikely even) and where the past impinges so little. Even the famous monuments look as if they were built only yesterday and the ruined ones appear really to have been ruined from the start, and that but recently. (44)

POLITICS

In Indian politics especially in the state capitals power had been exercised by "uncommitted and irresponsible forces". After independence Indian people have bred a new race of "sahibs and memsahibs".

Indian politicians and holders of power have always moved with light luggage (with an apology to V.V. John) literally as they felt the supposed idignity of having to carry anything themselves. Even brief cases are carried by peons and assistants. Paul Scott depicts all this. He finds Indian politicians and their satelites possessive towards people with power. He finds that privileged Indians

have a sort of deep-rooted guilt that they bury under layers what looks like indifference, because there's so little they can individually do to lessen the horror and the poverty.

44 A Division of the Spoils, p. 11.
They subscribe to charities and do voluntary work but must feel it's like trying to dam up a river with a handful of twigs. (45)

Even the snow white folded dhoties of the politicians have not escaped the eye of the writer. He thinks that the adjustment of the folds of dhoti "is an act of vanity like a lady adjusting a long skirted dress".

To some extent Paul Scott like V.S. Naipaul considers that in India there is more darkness and less light. In India social service for the sake of social service is rare. The situation of a real social worker is summed up in the following words:

It was the darkness, surrounding the light, the space beyond it that no light could penetrate, no sound disturb. As you grew older the area of light diminished. You could watch it growing smaller, smaller. In the end there would be nothing. (46)

**REVOLUTION**

Paul Scott finds the prospects of a revolution in the country bleak. In a different way he echoes Albert Camus that Indians could never rebel. Paul Scott writes:

But rebel against what? In India only one kind of rebellion was possible, and that kind had

become an old man's game. They had played it a long time and it wasn't over yet. The game and the men had grown old together and India had grown old with them ... The game had gone wrong but (only some people) played it honourably. (47) 

According to Paul Scott there would not be a change "without sacrifice, honesty and honour". This is an indirect reference to the politics of AYA-RAH GAYA-RAH - that of the turn-coat and that of the opportunist and the demagogue. It is a known fact that the tall talk of total revolution is a gimmick. "Rome was not built in a day, quite so. In India the day has been a long one".

Further Indian people have a miraculous patience. They can put up with inefficiency, corruption, blackmarketing and poverty with stoic resignation. Paul Scott shows it symbolically through a scene on a wayside railway station where "people wait with bundles with a patience that has something exalted about it." (48)

HYPOCRISY

For some time with the help of the orientalists Indians paraded their spiritualism round the world. Now it appears that there is full circle. The myth of spiritualism did not need an atomic explosion to explode it. Still Paul Scott has presented Ashok, a young

47 The Day of the Scorpion, p.465.
48 A Division of the Spoils, p.111.
student of Physics, who

wishes to be the first Indian
to make an atomic bomb. He says only for power
and energy but I know what is in his mind.(49)

This casts an adverse reflection on the Indian atomic
explosion in May 1974. As for the standard, there are
no two opinions. We may glibly talk of spiritualism
but our meetings smell of money and not of morals.
In a sarcastic way Paul Scott scoffs at the Indian
spirituality. He talks of one of his characters who

was a fool too. He was thinking of India as a
spiritual place. From all over the world they
came, ringing their bells and smoking pot and
getting into Hinduism.(50)

**ANGLICISED UPPER CLASS INDIANS**

This has been the class dominating the scene in
India since independence. Paul Scott thinks that
this class in India is the most deceptive. He writes:

that the real Indian, the man most to be trusted,
was likely to be your servant, the man who earned
the salt he ate under your roof, and next to him
the simple peasant who hated the bloodsuckers of
his own race, cared nothing for politics, but
cared instead, like a sensible fellow, about the
weather, the state of crops, and fairplay;
respected impartiality and represented the
majority of this simple nation that was spoiled
by ideas of modern western society. The last man
you could trust, these people said was the westernised
Indian, because he was not really an Indian at all.(51)

49 *A Division of the Spoils*, p.191.
50 *Staying On*, p.193.
May be the westernised Indian is a schizophrenic in culture. He is a combination of the evils of both the systems. Eastern faith and western forthrightness are absent by their conspicuousness. It is like Kipling's view of Indian elite "wandering between two worlds".

He has caricatured the pseudo-anglicised society where all are ultra-modern in fashion and speak English with un-English accents. But in reality according to Paul Scott the westernised Indians were always far behind the west; they are

one hundred percent old-fashioned west. And it's all as dead as yesterday ... You ought to bury the body, or expose it to the vultures like the Parsees do.(52)

He detests the westernised Indian so much that he thinks he is a dead corpse as he is western only in outward appearance and does not possess the spirit of rationalism.

In these generalizations of Paul Scott there is an influence of Anglo Indian novelists in general who thought:

the educated, especially Western-educated, natives ... as hybrid, of no significance at all.(53)

52 The Day of the Scorpion, pp.437-38.
Paul Scott has noted Indian tastes also. He finds that people in India are specially fond of foreign goods even though they are costly and unserviceable. He remarks, "Indians always had a tendency towards the tawdry."

NON-VIOLENCE

Paul Scott notes that in spite of Mahatma Gandhi, people believe in violence. Lady Chaterjee remarks, "I don't like violence but I believe in its inevitability. It is so positive".\(^4\) Lynching of Harijans has been a marked phenomenon since independence. Reports of murders are not uncommon. The writers of Freedom at Midnight call India the "ancient country of hatred and violence". Paul Scott is not alone to note the tendency, there are even respectable Indians who confirm him.

ATTITUDE TO LIFE

Paul Scott notes that Indian people have taste for material gains. He finds "Indian males selfish". The pursuit of self-interest or the false sense of duty makes Indians "indifferent to one... another". According to Paul Scott

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\text{urban middle-class Hindu India} \\
\text{... hoarded its profits and kept itself to itself,} \\
\text{and served no interests but its own and existed,} \\
\text{quite unmoved, side by side with the India of} \\
\text{upspeakable poverty and squalor.} \tag{55}
\]

\(^4\) The Jewel in the Crown, p.78.

\(^5\) A Division of the Spoils, pp.295-96.
He also complains that foreigners are cheated by Indians at various levels, especially by the business community and the escorting staff on tours.

Paul Scott finds Indian people fatalistic. They generally attribute their ills and woes to evil influence of the stars. Too many people in India confuse mismanagement with destiny. They have no faith in Karma and generally do not know the difference between karma and dharma. According to Lady Chatterjee in theory the "the material world is illusory and Heaven a name for personal oblivion."(56) But in reality they seem to be drawn towards the illusion. Karma the concept of right action is confused with blind force or fate. The scientific concept of cause and effect suffers in the process. In an indirect way he sums up the goal of life through the concern of Duleep Kumar's father about his failure to fulfil a primary function:

his son to be married, to increase, to ensure at least one son who could officiate eventually in his funeral rites and see him on the way, with honour, to another world.(57)

This is the ritualistic goal of so called spiritualism. But it is not negative in effort.

56 The Jewel in the Crown, pp.77-78.
57 Ibid., p.216.
CASTE SYSTEM

It is so glaring that rarely a good observer has missed to notice it. Paul Scott says that there is caste system for every thing. There is a caste even for "clearing away elephant droppings". Even untouchability has not escaped the eye of the writer. He finds that high class people do not employ Harijans for household work. When the writer wished to be taken "inside of a temple, he could not be taken to the holy of the holies" implying that he was not considered pure. According to Paul Scott Hindu society is "tight, closed, pseudo-orthodox". Even now people take cow urine to "purify" themselves.

SUPERSTITION

All this is due to superstitions. Mr. Gopal who suffers from cold puts a straight question to a nephew of his, who happens to be a student of physics, "Will your physics cure my cold? ... what a state we are in. In one pocket the formula for splitting the atom and in the other an onion". Even after 1974 atomic explosion, superstitions have not vanished with the smoke of the explosion. For important things in their lives Indians consult an astrologer. Paul Scott finds the Indians going to the doubtful oracle "for fixing dates for auspicious beginnings, selection of a

58 The Towers of Silence, p.364.
59 A Division of the Spoils, p.192.
girl for marriage, date for marriage. According to Paul Scott no people in the world are subservient to their astrologers as the Indians. This is a clear case of the Lotus and the Robot.

MANNERS

The writer finds beauty in the Indian festival of Rakhi-bandhan. He has all praise for the festival during which brothers and sisters reaffirm the bond between them and exchange vows of duty and affection. It brings the sentiment of dharm-bhai and dhram-bahin between people who may not be blood relatives. About Indian manners and mores he comments that their way of life was an aping of the western manners in dress, speech and gestures.

On this count Paul Scott finds Indians wanting. He finds in this connection comparatively the western people better. Paul Scott might have come to this conclusion as the country is so vast and there may not be some uniform standard manners for the whole country.

CUSTOMS AND TRADITIONS

Paul Scott has studied the customs of the country. He describes in detail the marriage of an Indian character Duleep Kumar. The customs associated with marriage in India are characterised as "farce and full of nonsense". He makes one of the characters comment, "on your wedding
day, will you wear a sword and ride a horse just like a king, what a farce? It is all nonsense". In The Alien Sky the writer is very bitter and scathing in his attack on Indian traditions; and at one place he writes - "In India there is a tradition of insults. He does not find any healthy tradition in the Indian society. Just the opposite of it he finds traditions "of poverty and starvation. Traditions of wealth that can't exist without poverty and starvation."(60)

He thinks that in India the controversy between modernity and tradition has been a curious one and the traditionalists appear to be having the upper hand. He thinks that modernity is only on the surface.

WOMEN

Paul Scott has noted that among the middle and lower classes, ladies cover their faces before men especially in the rural India. People may say that ladies in India suffer much but Paul Scott is of the opinion that the Indian ladies try to control their husband as they did in the old matriarchal society:

Westernised Indian women ... tried hard to fit in with their husbands' more westernised style of life, but mostly they saw their true role as that of leaders—back to the old matriarchal society which began with doling out rice and flour to the cook from a locked store cupboard and ended

60 The Alien Sky, p.124.
Kirad Chaudhuri has also noted the same. There is no doubt that Indian ladies as mothers and wives wield a considerable power over their sons and husbands, as the households are still matrarchal. But they "have no social life" in the western sense. Paul Scott also notes that Indian ladies are "still happy to be in their homes". On the other side is the suffering woman, in that context Paul Scott thinks that an Indian lady is a symbol of India. He writes about one of them:

the pitifully thin hands, the bowed head, the kneeling, shrouded figure, the bare callosed feet - all the poverty and wretchedness that was India. (62)

**Hospitality**

Paul Scott is very much impressed by the hospitality of the Indian people. The writer found a "ready welcome even from strangers." As an artist he makes some of the characters, especially British, visit Indians and thereby shows the warmth of Indian people for their guests. Robin White visits villages and finds a warm welcome. He shows that Indian villagers are "simple but their hospitality is from the heart and it amounts to kindness."

PEASANTRY

Even in 1973 Paul Scott rightly finds the Indian peasantry static. He comments on the lopsided development of India:

Peasantry... remained as they had presumably been from time immemorial: tough, self-reliant, hard-working, astute, shrewd and long-suffering. This was how the British had found them and had the sense to leave them although with access to all the advantages of western technology which upper class Indians were certainly proving themselves keen to understand and adopt for the benefit of the country as a whole. (63)

PROBLEMS

For Paul Scott Indian "problems are very complicated". In spite of the presumption that "understanding of the Indian problems amounts to interference", Paul Scott does not hesitate to remind some of the Indian problems - "nonalignment policy, your confrontation with the Chinese, your application for foreign aid, your green revolution, your family planning", at one place he also brings in our provincial differences.

As an artist in the tradition of Fielding and other great novelists, Paul Scott depicts the greatest problem of the continent, poverty. He shows India:

where men died, still die, in the open, for want of succour, for want of shelter, for want of respect for the dignity of death. (64)

63 Staying On, p. 97.
64 The Jewel in the Crown, p. 136.
And Sister Ludmila Smith picks such people and takes them to her "sanctuary". "Beggars pestering ... scrubbling, naked pot bellied children" do not wait for a research scholar to be found out. The scale of poverty and squalor according to Paul Scott is "unspeakable".

The problem of unemployment has also been a headache for our leaders. Paul Scott notes, "It's (India) stiff with unemployed B.A.s and people who die in the streets of hunger." He further says, "it is a legacy from all these blue eyed Bible thumpers".

Indians may accuse the heavens for their poverty but Paul Scott says "It is not the poverty. It is the disease. The superstitions. The inertia". He implies that Indians can get out of rut if they want to do so, and change their attitude. He is sore to see "poverty and royal luxury living in harmony in India". He believes that if Indians shed their dead ideas they can prosper. Further there is "empty talk for work". Myrdal in his Asian Drama is also of the same opinion.

**HOARDING AND CORRUPTION**

Materialism and selfishness have generated some allied traits like hoarding and corruption. Paul Scott writes that on the slightest scare Indian people apply
their rat mentality and by hoarding bring price rise as well as scarcity. Late start of rains sets 

hoarding food stuffs in case of famine... It's the curse of India, the way the middle-class and well-to-do Indians swoop into the stores the moment a crisis even threatens. But that's apparently nothing to the corruption that goes on in higher circles where bulk food-stuffs are handled. (65)

Along poverty, India is plagued by inefficiency and corruption. Paul Scott found the mills of administration grinding "exceeding slow but not always exceeding fine." (66) The Indian inefficiency is symbolically shown to us in the closing of the level crossing gate in time even "they know that the train is late". The proverbial unpunctuality of the Indian people is shown through the joke about time that is always "half-an-hour in arrear" of the Indian Standard Time.

To show how corruption and greed work in hand and glove, Paul Scott presents Ramesh Chandra Gupta as a representative of acquisitive middle-class merchants who kept 

money under floor boards, and wheat and rice hoarded up until there is famine somewhere and you can off-load it at a handsome profit, even if most of it has gone bad. Then you sell it to the Government and bribe the government agent not to notice that it's full of weevils. Or you can sell it to the Government while it's still in good condition and there's no famine and the Government can let it go bad - unless of course it's stolen from their warehouses and bought up


cheap and stored until the government official
can be bribed to buy it all ever again.(67)

Modern Indian entrepreneurial class is represented is
Mr. and Mrs. Bhoolabhoys. They also represent

the
emerging Indian middle-class of wheelers and
dealers who with their chicanery, their corrupt
practices, their black money, their utter indifference
to the state of the nation, their use of
political power for personal gain were ruining
the country or if not ruining it making it safe
chiefly for themselves... people like the Desais,
who had been nothing, were now as rich as
Croesus.(68)

No keen observer can miss the working of the Indian
police. Paul Scott shows the Indian police working
in the colonial context but it has not changed basically.
"Rampant corruption and third grade methods" have been
the salient features of the police. They can take anyone
in "custody on no charge" and can"assault people in
custody. Such things happened everyday." Indian
police have power to arrest a man even "without a
warrant."

It appears that Paul Scott like Churchill has no
faith in the honesty of the common Congressmen (rulers
of the time) otherwise he would not have called them
"jackals".

It appears that Paul Scott felt the growing
corruption of a vulgarised society without responsibilities

67 The Jewel in the Crown, p.244.
68 Staying On, pp.97-98.
and moral sensibilities inherited from the Raj. In \textit{Staying On} he exposes the native tendency to bribery and corruption coupled with indolence.

\textbf{INDISCIPLINE}

Rowdyism and indiscipline have been a marked feature of Indian life. This was not there in the colonial days. Paul Scott remarks that indiscipline in the gymkhana events after independence is a common practice. He reports, "Players walked off in protest at the rowdyism going among the free-for-all spectators ... the spectators invaded the field"\(^{(69)}\) and then a battle started with the police. He has given a picture of a campus where rabble rousing is done. He finds that Indian youngmen are less restrained. He has not missed that Indian students in the colleges rarely ask questions to their teachers, "to ask questions was to admit ignorance". In \textit{The Alien Sky} he notes that Indian students demonstrate on the slightest provocation in sympathy with half-a-dozen of them who were suspended for cheating in the examination.

\textbf{CONCLUSION}

All this shows that the writer has a close intimacy with India as Kipling and Forster had. He is "horrified to see the conditions of Indians". On the whole the writer finds India as a hopeless country. He finds the

\(^{69} \text{The Jewel in the Crown, p.172.}\)
People disunited. There one could travel "great
distances, but the greatest distance was between people".
He thinks that Indian independence has not changed the
landscape "except banyan trees sinking a few more roots
here and there". Like the strangers from afar in
Koestler's *Twilight Bar*, Paul Scott finds India's

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Climate is rotten...
where pain out weighs pleasure,
which lives for toil not for leisure,
where hatred is stronger than love.
where wisdom yields to stupidity.
where value wanes before vanity
... its people stink to heaven.
but its hospitable country. (70)
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It sounds harsh notes. But if we read the novels we
find that "Paul Scott has the trick of being sympathetic
without losing his clear sightedness". (71)

Further the novels of the writer are not reference
books. He has put in what he knows about the land and
if there are any limitations they do not matter much.
The thing that matters is the openness of the writer's mind
and deep concern - that is all. There is no hatred,
it is only dislike for some of the things Indian. In
no case Paul Scott's novels should be considered as a
mode of social protest, but there definitely exists a
cry for a social change. The reflections of the writer

71 *Times Literary Supplement*. ...
are up to the year 1971 — the last visit of the writer.

In his own artistic way Paul Scott smashes our delusions, and tears them down. He drags us into reality from the cocoon of illusions that we have built. He pulls down society's front of infallibility. Further even a social scientist cannot be purely factual and objective. He cannot in any case escape valuations, as he needs explicit, or implicit, value premises even to ascertain the facts. As far as a novelist is concerned, it is beyond his power even to remain objective to the level of a social scientist. His subjectivity cannot be brushed aside. In case Paul Scott has brought his subjective likes and dislikes in depicting and portraying Indian people he should be allowed the benefit of doubt given to an artist. In his own way Paul Scott has done what Dr. Iqbal calls, "the highest art that awakens our dormant will-force and serves us to face the trials of life manfully." Some of us may brand him obsessive and morbid after reading his opinions about India. Through his novels he seems to convey a message of social change in the static and conservative Indian society. In no way can we say that he rejects the Indian society and culture, instead he presents some situations and ideas that provoke discussion on contemporary India. The idea and the image that he presents are not for
a lonely reader, but for the elite aristocracy of the world. He is humanitarian and he does not believe in sentimental out-pourings. To treat him as a partisan would amount to finding faults in the mirror. The average Indian reader may feel alienated from him. But a writer does not write to convince his readers. But in no case it makes the writer feel tense and insecure that an Indian reader may feel. Further a creative writer tries to hold up the mirror and in case of India, things are so varied and vast that the writer might have missed to hold up the mirror before them. The greatness of The Raj Quartet as Trilling would say, in another context,

lies in its unremitting work of involving the reader himself in the moral life, inviting him to put his own motives under examination, suggesting that reality is not as his conventional education has led him to see.(72)

The Raj Quartet is a bitter assault upon the Anglo-Indian bourgeois norms that had been launched by the white people in the name of culture. It is something relevant in the contemporary fiction, as it points out the prevailing chronic confusion of values in modern India.

In this way we see the novels of Paul Scott and

specially *The Raj Quartet* as a remarkable outcome of an Englishman's honest effort to understand and interpret the subcontinent of India and its people. Some people may disapprove and call it uncharitable. But it should not be forgotten that Hirad Choudhuri, Khushwant Singh, Naipaul, Ronald Saghal, R.P. Jhabvala, and a host of other writers have formulated the same conclusions about India.