PREFACE

Paul Scott has been one of the half a dozen best English novelists of our time. He was one of those very few contemporary British writers who could tackle a big theme in a big way. He will be remembered for a long time. Paul Scott has been able to set up for us to admire a superb gallery of portraits who, by some alchemy of art grow into characters who could fit in the way even a Forster should be pleased. The critical acclaim was unanimous for The Raj Quartet depicting the dying British Empire against the resurgent Indian nationalism. Paul Scott is essentially an artist with a profound sense of history.

Most of his novels, though moulded as fiction, communicate an extraordinary historical view. The blending of history and fiction is so perfect that although the historical raw material is cast in the mould of fiction with almost all "the people" imaginary. We never for a while feel that we are reckoning with fiction and not facts. The imaginary characters, at once acquire the status of historical figures. He has written about India in transition -
from the days of the British Raj to the shattering impact of partition and independence while the Empire collapsed.

An attempt here is made how the world of fiction is related to the world of facts; how the events, their causes and effects, have been documented through the medium of art by the writer and how far he is successful. The study is an attempt to explain what Paul Scott says, "One has to consider the affair in the context of the time and circumstances". (1) I have endeavoured to apprise, evaluate, and analyse Paul Scott as a novelist with particular emphasis on his depiction of India in a definite "context of the time" in the history of the subcontinent. Paul Scott has not only depicted one of the most critical phases in the history of India, but in that context he has visualized the predicament of man. The relevance of Paul Scott's observation of human behaviour is not limited to the particular place and people, but it has a universal application.