CHAPTER III

THE RAJ
It was a survival of exiles. Their enemy was light, not dark, the light of their own kind, of their own people at home from whom they had been too long cut off so that, returning there briefly, a deep and holy silence wrapped them and caused them to observe what was real as miniature. In India they had been betrayed by an illusion of topographical vastness into sins of pride that were foreign to their insular, pygmy nature.

- Paul Scott

The imperial idea fascinated the imagination of the English for almost three centuries and inspired a vast body of literature, especially fiction written in the context of the Raj in India. With the turn of the century a change took place. By Edwardian era, however, the imperial idea was under serious attack and it finally collapsed around the Second World War. In the mid twentieth century it was no longer possible to believe in the myths which were used to justify an imperial mission. Then in the seventies the Raj became a nostalgia for the English people, and four novelists with the Raj theme were awarded the prestigious Booker Prize one after another - Paul Scott, R.P. Jhabvala, G.J. Farrell and Margaret Kaye West. Salman Rushdie is a recent addition to the list.

Paul Scott demolishes many a myth created by the protagonists of the Raj and projects the images of the Raj that reveal reality. Paul Scott exposes the colonial mentality, with its motives of plunder, lust and loot along with some finer
spirits of the Raj who were conscious of an imperial mission. In his novels Paul Scott perviews the whole history of the Raj culminating in the failure of the imperial idea and its dismantling.

The British first came to India as traders, with no intention of assuming political responsibility for any Indian territory. During the early seventeenth century, the British East India Company ousted from the lucrative Indonesian spice Islands by the more powerful Dutch East India Company, began to rehabilitate itself by setting up trading stations along the Indian coast.

Mogul power in India by this time was waning rapidly, and when emperor Aurengzeb died in 1707, the warring Indian princes began to vie with each other to fill the vacuum. Both the English and the French took advantage of this unstable situation to extend their influence. Gradually the English gained the upper hand over their French rivals because of superior naval power, and by the close of the eighteenth century, after the military exploits of Robert Clive and the political and administrative consolidation of Warren Hastings, virtually the whole subcontinent was dominated by the English Company.

Gradually therefore the Company was transformed from a trading venture into an administrative organisation increasing its profits with the taxes it collected. The British Government,
alarmed both at the corrupt tendencies of the Company and its immense wealth, decided to intervene directly in Indian affairs, and finally took over its control in 1858. Thereafter, although some parts of India were placed under direct rule, many of the interior princely states were ruled only indirectly; enjoying a certain amount of autonomy. British Governors in each province were responsible to the Viceroy, who was appointed by the Parliament in London. In 1877, at the instance of the Prime Minister Benjamin Disraeli, Queen Victoria was declared Empress of India - with a jewel in the crown (Khainoer - the symbol of India as Paul Scott takes and he gives the title to one of his novels The Jewel in the Crown).

All this has been visualised by Paul Scott in his novels. His vision ranges over the British period of Indian history. Through the medium of art he traces the flag of merchandise followed by the gun-boat and the priest. These historical facts are represented artistically in the novels of Paul Scott. In the novels of Paul Scott one finds revealed all the currents and trends of the history with a definite background. While giving the lineage of the Nawab of Mirat(1), Paul Scott writes about the establishment of a principality by the forefathers of the Nawab along the fragmentation of Mogul empire as well as the rise of the East India Company:

Internecine war, war against rebellious Hindu rulers

1. A character of The Raj Quartet.
and chieftains, war against the invaders from the west - the Maharratas - marked the final years of the dying Mogul Dynasty. The deputies of the great Mogul were carving out principalities and scrambling for power in the gathering darkness, unwittingly opening the gates that would let in the flood of ubiquitous restless foreign merchants whom they thought at first easy sources of income and personal riches, French, British, Portuguese merchants who came to trade by taking possession of the source of land, the very land itself. The merchants fought each other too, and there is no honour among the thieves. A self appointed prince leaning on one of the foreigners to help him subjugate a neighbouring pocket kingdom, too often found he was subjugated himself, imprisoned, then released by the forces of a different foreigner, set up as their puppet and in the end manipulated out of existence. (2)

So it was the way in which they raised the grand and the guilty edifice of the Raj. It corroborates with history. This is about the Nawab of Mirat and the East India Company and such Nawabs and Raja, Maharajas were allowed to retain their states as they "failed to arouse the acquisitive instincts of the British, and helped them at the right time rather than for the right reasons" and they were "no threat to their own peaceful mercantile and administrative pursuits" (3).

Paul Scott believes that this empire was established with the help of deceit and duplicity and was "based on violation. Perhaps at one time there was a moral as well as a physical force at work. But the moral thing has gone

3 Ibid.
Like Sir Walter Scott, Paul Scott also throws light upon the worst and the best elements among the English in the early days in India. Sir Walter Scott wrote *Surgeon's Daughter* depicting the struggle between the East India Company and Haider Ali and Tippu Sultan. The British resorted to fraud chicanery and trickery. Paul Scott tells the tale of such people through a house named MacGregor House in *The Jewel in the Crown*. The palatial house reminds us of its builder who was one of those scheming dishonest tradesmen who consolidated the colony and virtually plundered the riches of the land. This house is a museum for Paul Scott as he says:

Take MacGregor. (where some of the characters of the novels reside). It was said of him that he feared God, favoured mosques and Muslims and was afraid of temples, and burnt the Bibighar because it was an abomination ... It was also said that he did this following the poisoning of an Englishman at the Prince's Court, an event which was used as an excuse for the annexation of the state by the British Government, ... MacGregor was not an official. He was a private merchant, of the kind who began to flourish after the old East India Company ceased to trade but continued to govern. He made his money out of spices, grain, cloth and bribes ... I think of MacGregor as red faced, his cheeks devested by repturbed veins, virtual ruler of Mayapore, snapping his fingers at authority, terrorising clerks and junior civilians alike; corrupt, violent - and yet in a few years lifting Mayapore out of the apathy it sank into after the annexation that should have transformed it from an old feudal backwater into a flourishing modern community, safe and happy under the raj. I think he was the kind of man, the merchants and land

owners he dealt with would understand. It is said that he spoke the language of the greased palm, and this language is international.\(^{(5)}\)

After telling various versions of the love affair of MacGregor and then the burning of the Bibighar garden where his beloved lived, the writer throws light on the Mutiny of 1857 with a question: "And these stories ring truer, don't they"?\(^{(6)}\) Truer than the tale he tells:

He burned Bibighar garden because it was an abomination. Poor MacGregor. I think of him only as a man of violent passions, and of emotions lacking any subtlety. If he had not burned the Bibighar like a child destroying a toy it had been told it mustn't play with, I wonder - would he have survived the Mutiny? The rebellious sepoys murdered their officers in Dibrapur and then roamed the countryside, eventually setting out for Mayapore with some idea of reaching Delhi, or joining up with larger detachments of Mutineers. It doesn't seem to be known where MacGregor was killed, perhaps on the steps of his house ... History has left the impression that nothing could have saved MacGregor because the sepoys knew he had burned the Bibighar and it was rumoured that his Indian mistress and her lover died in the fire.\(^{(7)}\)

At another place Paul Scott writes about the same man that he was a "Scottish nabob. He was a business man, by

\[^{(6)}\) Ibid.
\[^{(7)}\) Ibid., pp. 135–136.
bribes controlled the whole district, burnt the Bibighar building because it was an abomination. Such scandals getting money in such a way were fairly many in the East India Company. (8)

We all know that Lord Clive was the epitome of such people.

In this way Paul Scott deals with the impressions of history through suggestive techniques. With the MacGregor House he brings in his own vision of the East India Company, the Raj and the Mutiny. About the formation of the empire Paul Scott half sarcastically calls "the greatest experiment of colonial government and civilizing influence since pre-Christian Rome". (9)

The falling Mogul Empire provided ample opportunities to the loyal chieftans in general and Mahrattas in particular. The Mahrattas even recruited European mercenaries. By an association of a name, Paul Scott in a casual way mentions about the Mahratta general Pierre-Cuiller nicknamed Perron with that of a character of A Division of the Spoils.

When de Boigne (Scindia's general) retired after Mahadaji's death and Daulat Rao's succession, Perron took over. But of course the two Wellesleys were in control of British interests by then and the French were practically finished. The Mahratta power was fading out and Perron never acquired a reputation as high as de Boigne's. of course he was handicapped by political and military circumstances more complex and threatening than de Boigne had ever had to contend with. (10)

9 Ibid., p.400.
Post 1857 events are summarised with the help of a semi-allegorical picture entitled "The Jewel in Her Crown" (which was presented to Miss Crane) which showed the old Queen surrounded by the representative figures of her Indian Empire—Princes, landowners, merchants, moneylenders, sepoys, farmers, servants... The Queen was sitting on a golden throne... Among the statesmen who stood behind the throne one was painted in the likeness of Disraeli, holding a parchment map of India to which he pointed with obvious pride but tactful humility. An Indian prince attended by native servants was approaching the throne bearing a velvet cushion on which he offered a large and sparkling gem.... Miss Crane had been bound to explain that the gem was simply representative of tribute, and the jewel of the title was India herself, which had been transferred from the rule of the British India Company to the rule of the British Crown in 1858, the year after the mutiny when the sepoys in the service of the Company (that first set foot in India in the seventeenth century) had risen in rebellion, and attempts had been made to declare an old Moghul prince, King in Delhi, and that the picture had been painted after 1877, the year in which Victoria was persuaded by Mr. Disraeli to adopt the title Empress of India. (11)

Middle Class Colonialism

About the people who established this "grand and guilty edifice of the British Raj", Paul Scott makes two white liberal characters talk. From this conversation as well as the actions of the British people in India, it is evident that the founders of the Raj were middle class people. These ambitious people aspired after the upper class. They were helped by the younger brothers of the barons, who did not have property at home due to the law of primogeniture and they had to do something in search of fortune in the colonies. They had no moral responsibility of civilizing the coloured people.

Overtly they made a show of carrying the "White man's burden" but in reality they had embarked on their adventure in the name of Mammon. Kipling might have said that "the responsibility for governing India had been placed by the inscrutable decree of Providence upon the shoulders of the British race". But Paul Scott thinks that they had no moral responsibility but the "responsibility of property". Their primary aim was trade and not territory. So with an alibi of civilizing the country they - the "middle class shits" - came to India to exploit it as a conquered continent with a conviction that theirs was a race born to rule. In this process no ideals were involved.

The benefits that flowed to England from India were not noticed by the common people of England. It had paid hundred fold dividend to the owners of East India Company. It fed the mills of Industrial revolution with raw material. It provided jobs and means of exploitation for millions. Paul Scott acknowledges the benefits through the picture of an urban Londoner, recruited for the Army, asleep. The young chap has no knowledge of the benefits. The writer comments:

What could such a face know of India? And yet India was there, in the skull, and the bones of the body. Its possessions had helped nourish the flesh, warm the blood of every man in the room sleeping and walking. (12)

12 A Division of the Spoils, p.103.
So according to Paul Scott the so called "Civilising mission" had no moral justification. He rejects the traditional justification of imperialism. He debunks most of the myths lying behind the imperial idea and the notion of racial superiority. This is in total contrast to what Englishmen had thought about the Raj in Victorian as well as Edwardian period. During these periods Englishmen thought that the Raj was a "missionary ideal" - "the White-man's burden" as Kipling called it. They thought that the Raj was for eradication of social evils, education, better means of communication and other works of public welfare. Miliner believed the Pax Britannica to be 'essential to the maintenance of civilized conditions of existence among one-fifth of the human race', who lacked 'the gift of maintaining peace and order for themselves'.

Carlyle described it as a 'grand task':

To the English people in world History... There have been, shall I prophecy, two grand tasks assigned: Huge-looming through the tumult of the always incommensurable Present Time, outlines of the two tasks disclose themselves: the grand industrial task of conquering some half or more of this terraqueous planet for the use of man; then secondly, the grand Constitutional task of sharing in some specific endurable manner, the fruit of said conquest, and showing how it might be done. (Carlyle, Chartism)


14 Ibid., p.53.
Carlyle does salute the Imperial Power as the maker of colonial destiny. But in his idealistic pursuit of values he puts Shakespeare not merely above the Indian Empire but in a most prophetic though subconscious way, sees in him an enduring value far beyond the end of the empire:

Consider now, if they asked us, Will you give up your Indian Empire or your Shakespeare, you English; never have had any Indian Empire, or never have had any Shakespeare? Really it were a grave question. Official persons would answer doubtless in official language; but we, for our part too, should not we be forced to answer: Indian Empire, or no Indian Empire; we cannot do without Shakespeare! Indian Empire will go, at any rate, some day; but this Shakespeare does not go, he lasts for ever with us; we cannot give up our Shakespeare! (15)

It shows how even the champions of the Empire were not free from ambivalence, and in a prophetic way, gazed beyond its fall.

Ruskin's vision of the Empire was not different:

There is a destiny now possible to us, the highest ever set before a nation to be accepted or refused. We are still undegenerate in race; a race mingled of the best northern blood.... This is what England must either do, or perish: she must found colonies as fast and as far as she is able, formed of her most energetic and worthiest men;... their first aim is to be to advance the power of England by land or sea, ... (Ruskin's Inaugural Lecture at Oxford, 1870). (16)

Lord Curzon who served as Viceroy explained the ideal:

16 S. Islam, Kipling's Law, pp.52-53.
But let it be our ideal all the time. To fight for the right, to abhor the imperfect, the unjust, or the mean, to swerve neither to the right hand nor to the left, to care nothing for flattery or applause or odium or abuse—it is so easy to have any of them in India—never to let your enthusiasm be soured or your courage grow dim, but to remember that the Almighty has placed your hand on the greatest of His ploughs, in whose furrow the nations of the further are germinating and taking shape, to drive the blade a little forward in your time, and to feel that somewhere among these millions you have left a little justice or happiness on prosperity,... a dawn of intellectual enlightenment, or a stirring of duty, where it did not before exist—that is enough, that is the Englishman's justification in India. (Lord Curzon, Speech in Bombay, 16th November 1905). (17)

Cecil Rhodes also felt the racial pride and purpose in the empire:

We happen to be the best people in the world, with the highest ideals of decency and justice and liberty and peace, and the more of the world we inhabit, the better it is for humanity. (18)

These few extracts show how enamoured were the Englishmen about the Raj. Such ideas were nurtured by writers as well as statesmen. The writers up to Kipling noted that the British flag brought with it law, literacy, communications, medical facilities and useful arts. Paul Scott has no quarrel with Kipling or any other writer in this regard. But the most important thing one notes in Paul Scott is that he challenges the bonafides of the British in India after 1900. He considers the Raj as an "illusion".

17 S. Islam, Kipling's Law, p. 53.
18 Ibid.
This he shows through the experiences of the characters in relation to the Raj. The experiences are varied, but still there are some characters who can be taken for granted as the authentic voice of the author. Daphne Manners is one of them. There can be no doubt about the notings in the diary of Perron, who is a historian. So is the case with Purvis. Purvis' commentary on the Raj is to the point:

For at least a hundred years India has formed part of England's idea about herself and for the same period India has been forced into a position of being a reflection of that idea. Up to say 1900 the part India played in our idea about ourselves was the part played by anything we possessed which we believed it was right to possess (like a special relationship with God). Since 1900, certainly since 1918, the reverse has obtained. The part played since then by India in the English idea of Englishness has been that of something we feel it does us no credit to have. (19)

Paul Scott tries to show in detail how the idea went sour and how it did no credit to Englishmen. In 1942 Daphne Manners notes the strain of the Raj on the faces of the ruling class. She defines it as:

the strain of pretending that the world was this small. Hateful. Ingrown. About to explode like powder compressed ready for firing.... The whole affair of us in India had reached flash point. It was bound to because it was based on a violation. Perhaps at one time there was a moral as well as a physical force at work. But the moral thing had gone sour. Has gone sour. Our faces reflect the sourness. The women look worse than the men because consciousness of physical superiority, is unnatural to us. A white man in India can feel physically superior without unsexing himself. But

19 A Division of the Spoils, p.105.
what happens to a woman if she tells herself that ninety-nine percent 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've done, isn't it? (20)

Many historians and writers including Aga Khan in his Memoirs, John Norris in Plain Tales of the Raj have pointed out that the gulf between the English and the Indians was widened with the arrival of memsahibs in the last decade of 19th century.

Paul Scott calls Clive names - "utterly despised as a braggart and purse liner". (21) Such people had no stakes. They made history by dubious ways. These so-called empire builders, according to Paul Scott were "throw backs from home, came there with no moral obligation towards other people's mistakes". Their sole aim was to amass fortune. Paul Scott adds, "India had always been an opportunity for quite ordinary people to gather a fortune".

Paul Scott presents MacGregor, Crawley and Merrick as representative people who would call the English upper-and ruling-class principle of knowing oneself superior to all other races especially black and having a duty to guide and correct them. He's (Merrick) been sucked in by all that Kiplingesque double-talk that transformed India from a place where plain ordinary greedy Englishmen carved something out for themselves to balance out the more tedious consequence of the law of primogeniture, into one where they appeared to go voluntarily into exile for the good of their souls and for the uplift of the native. The transformation was illusory of course. A middle-class misconception of upper-class mores. (22)

22 A Division of the Spoils, p.209.
In the empire building he (the Englishman) "took seriously to deploy things and people to his uttermost personal advantage and private satisfaction." (23) According to Paul Scott, Englishmen believed that they had an obligation to use any means to make their rule success. Paul Scott's Crawley and MacGregor lived this sort of life. Such "insular" people managed to establish the largest empire that the world has ever seen.

The upper class in England never "cared a dam" about the empire and all "that God—the—Father—God—the raj was a lot of insular middle-class—and lower-class shit?" (24) They cared for themselves only. The Raj, as Paul Scott shows, was created by middle class and was for them and was run by them. Through the life of Merrick and Rowan, Paul Scott shows how India became the dream of English school boys, the avarice of her merchants, the ambition of her adventurers.

These adventurers had to take the help of local mercenaries as well as the rajas and nawabs as "Indian empire was not built and maintained only by red-necked men, with guns in one hand and chota pegs in other." Much was done by diplomacy and more by duplicity. This fact of history that Englishmen could keep the empire in tact with the help

23 A Division of the Spoils, p.209.
24 Ibid., p.208.
of mercenaries and especially with the help of princely states and the babus along with the bureaucracy has been presented in fiction by Paul Scott. In an artistic way he shows how the British people tried to bring in India such people who had the qualities of leadership. Honesty, courage, strength and intelligence - the marks of the warrior - are associated with some of the characters of Paul Scott. In spite of these qualities they failed to click with the educated natives in the last phase of the Raj, as the Raj had outlived its utility and educated Indians despised the colonial attitude of the Raj.

This disharmony was the direct consequence of the colonial attitude of the rulers. Their attitude towards India, as Paul Scott shows in his novels, was quite different from the earlier invaders of India - Muslims. Some of the Englishmen like Manners and Laytons "had been serving in India since generations, but still they did not belong to the land". (25) They had houses, orchards in India but the home of their heart was England. (26) They suffered from nostalgia for HOME (England), as their motive was exploitation rather than civilization.

Paul Scott analyses the factors responsible for this trend among Englishmen. He makes one of the characters remark that English people could not take roots in the local soil:

25 *The Day of the Scorpion*, p.142.
They did not transplant well. Temperate plants, in hot-house they were brought on too quickly and faded fast, and the life they lived, when the heat had dried them out and left only the aggressive husk, was artificial. (27)

So they "lived an artificial life in India". It was the case of English people in India "eating English breakfast in a flat and foreign landscape." (28) They "missed something important" - "the thing makes... English" (29) It simply amounted to not being at home in India. Col.Layton's feelings express the situation:

'Well, home is here' and knew that for English people in India there was no home in the sense of brick and mortar, orchard and pasture, but that lodged mysteriously in the heart. (30)

This echoes Sir William Hunter's remark in The Old Missionary, "The Englishman in India has no home and leaves no memory."

They brought rose and other flower plants from England, but the roses got rooted in the Indian soil while the Englishmen did not. The situation is very beautifully and artistically presented by Paul Scott. Barbie (a character of The Raj Quartet) talks to the flowers in the Rose Cottage:

You are now native roses ... of the country. The garden is a native garden. We are only visitors. That has been our mistake. That is why God has not followed us here. (31)

It is a more subtle as well as scathing attack on the British people in India than what Mrs.Moore in A Passage to India tells her son Mr.Heaslop:

27 The Day of the Scorpion, p.142.
28 Ibid., p.147.
29 Ibid., p.428.
30 Ibid., p.74.
God ... is ... love ... He has put us on earth to love our neighbours and to show it, and He is Omnipsent, even in India to see how we are succeeding.

E.M. Forster could see the invisible omnipresence of God in India in relation to Englishmen, but Paul Scott thinks that God did not follow Englishmen to India. According to him God and colonialism cannot coexist.

Sometimes the visitor felt entrapped like the mariners on the continent of Circe. One of them bemoans:

As if out here we had built a mansion without doors, windows, with no way in and no way out. All India lies at our doorstep and cannot enter to warm us or be warmed. We live in holes and crevices of crumbling stone, no longer sheltered by the carapace of our history which is leaving us behind. And one day we shall lie exposed, in our tender skins. (32)

This tender skin has been exposed by Paul Scott. He shows the presence of the British people in the Raj context. This life of Englishmen portrayed in India by Paul Scott is authentic as it is corroborated by other sources also. John Morris who served for long in India declares:

The psychology of the Raj was really based on a lie ... The majority of the British in India were acting a part. They weren't really the people they were supposed to be, they were there for a very good reason, earning a living and making money – nothing ignoble about that – but I don't really feel that most people had a sense of vocation that they were serving India. (33)

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32 The Day of the Scorpion, p.409.
The political theme of *The Raj Quartet* is in no case secondary, it is very important for the understanding of the novel. It is the Raj that complicates the love of Hari Kumar and Manners. The Bibighar incident exposes the Raj of its weaknesses. Adela's complaint in *A Passage to India* roused the racial as well as primitive feelings of hatred and revenge. In the same way the racial hatred owing to the imperial complex is shown by Paul Scott. He makes Miss Manners call the repressive measures in 1942 as "rape of India". In such situations hatred and highhandedness for the natives were the water mark of the Raj. Paul Scott has held the mirror up to that. Without understanding the relationship of the ruler and the ruled, it is difficult to grasp the meaning of *The Raj Quartet*. The reader of Paul Scott thus comes across the modus operandi of the Raj.

**Modus Operandi:**

For the smooth working of the Raj the bureaucracy was perhaps the most effective instrument. One of its primary task was to keep the colony in tact. The higher civil service of India was managed by British personnel. Later on competent Indians (Macaulay's men) were allowed to join the much coveted Civil Service. In this matter the rulers took no chances. The natives were primarily recruited to the subordinate services for helping the British and their Indian collaborators for the governance of the Raj. Paul Scott shows with the help of life—like situations how
the instruments of the Raj worked. They worked like cogs in a big machine. The whole lot of Anglo-Indian/army and civil service. Mr. White, Sir Conway, Merrick, Rowan, Thackeray, Sir Malcolm, Reid, Laytons and a few others are clear cut figures silhouetted against the background of the Raj. Like Charlie Chaplin in *Modern Times* they are the cogs in a big machine of the Raj. But unlike Charlie Chaplin they refused to smile. Kipling speaks of the English Civil Servants in India as "the first fighting line against the Dark Forces which bring death, sickness, famine and war to humanity in large." In Paul Scott there are no dark forces to contend with, but the national movement. Some of these servants - Robin white, Merrick and Reid - have been portrayed with great skill and care. Paul Scott identifies them with their institutional functions - Army and Civil.

Orwell decried the Raj in his essays, "Indian empire is a despotism with theft as its final object." But Paul Scott is not so much disgusted as Orwell had been. His consideration and presentation are that of a sympathetic man - a limited sympathy with a provision to disown the Raj. He shows Robin White ICS as a liberal good administrator, entrapped in the trappings of the Raj. His impartiality, sympathy, fairness and objectivity are caught in the web of the Raj and he is ineffective as far as the good of the

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native is concerned. Others show the "bare face" attitude. Paul Scott makes M.A. Kasim sum up the attitude of the officials of the Raj:

There is too much emotion in our public life. The English could never be accused of that. They lock us up, release us and lock us up again according to what suits them at the time with a bland detachment that, fortunately or unfortunately, is matched by an equally bland acceptance on our part... The English send Kasim to prison... The prisoner... is a man. But who is his jailor? The jailor is an idea. (35)

The net result in words of Paul Scott was "Officials behaved like stage officials. The empire turned people into play actors." The governors, the collectors, the magistrates and the army officers all played their roles and then withdrew from the stage to the place from where they came. In India they were "always on show" so they made the country a stage where they never moved with ease and naturalness. It created a stress pattern on their nervous system. Paul Scott shows Brigadier Reid, under personal and political stress, becoming another General Dyer in 1942. Even then they were "unwilling to show it in public." (36) Paul Scott shows how the Raj made an ordinary Englishman subservient to the idea of the Raj. Paul Scott calls the Raj obsession a "robot". Paul Scott sums up the situation of the servants of the

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35 The Day of the Scorpion, p.47.
36 A Division of the Spoils, p.422.
Raj. According to him they worked for the robot. What the robot said they would also say, what the robot did they would do and what the robot believed was what they believed because people like them had fed that belief into it. And they would always be right so long as the robot worked, because the robot was the standard of the rightness. (37)

There Paul Scott makes Daphne Manners expose the idea and illusion of moral superiority of white people in India:

We've created a blundering judicial robot. We can't stop it working. It works for us even when we least want it to. We created it to prove how fair, how civilized we are. But it is a white robot and it can't distinguish between love and rape. It only understands physical connexion and only understands it as a crime because it only exists to punish crime. (38)

Paul Scott has symbolised the Raj people or English people in India with the motif of butterflies on a lace shawl. The lace maker felt that her heart bled for the butterflies because they could never fly out of the prison of the lace and make love in the sunshine. She could feel the sunshine on her hands but her hands wove nothing but a prison for God's most delicate creatures. (39)

On the political level they remind the stuffed birds of paradise in the cage at Jundapur there by meaning that the English imprisoned their desires for the sake of the Raj.

38 Ibid., pp.52-53.
39 The Day of the Scorpion, p.367.
Paul Scott presents a number of Englishmen in varied situations where they are shown completely detached from the Indian activity, as if they were wrapped up in the cocoon of a corporate integrity. It's a bit like being issued with a straight-jacket as well as a topee. It makes it difficult to act spontaneously and you become so used to wearing it that you find it difficult to do without it.(40)

The officials of the Raj in Paul Scott are types rather than individuals. The public-school spirit along with racial superiority complex dominates them. Most of them are efficient, well disciplined and firm believers in the Raj. Only the cynical Perron is an exception who has no respect for the Raj. George Orwell in his essay 'Shooting an Elephant' shows that "Every whiteman's life in the East, was one long struggle not to be laughed at."(41) Paul Scott depicts this in his novels and remarks:

One of the troubles with the British in the days of the raj was that they had taken themselves far too seriously. (42)

Their conditioned reflexes towards Indian situations were so much stereotyped that even personal letters were replied in an impersonal and mechanical way.(43)

40 A Division of the Spoils, p.280.
43 The Day of the Scorpion, p.46.
White people in India kept a safe distance from Indians as a matter of straight-forward self-protection from the consequences of having a friend... who might turn to be a pest, the sort of Indians who would as the raj so often said would try to take advantage, make demands it would be impossible to satisfy and which it would be wiser and more comfortable, not to lay oneself open to. (44)

The result was the situation of Lindsay and Kumar as Paul Scott shows it. They were friends in England but in India it became difficult even to acknowledge the identity of Kumar on the part of Lindsay. By presenting such a situation Paul Scott reveals how the Raj kept English people aloof from the natives. In this regard Paul Scott and E.M. Forster have similar observations.

Sincerity has been taken as a national trait of Englishmen. But in India they felt that they could not be sincere to their Indian friends. Paul Scott elucidates the contention of Hamidullah of A Passage to India. In The Raj Quartet Hari Kumar becomes "invisible" to Lindsay. Howan had played cricket with Hari Kumar in a public school in England but did not disclose the fact to Hari Kumar when he interrogated him in jail. It so happened because the British people kept Indians away lest they should demand too much from that relationship.

In The Jewel in the Crown the distance between the

44 A Division of the Spoils, p.301.
45 The Day of the Scorpion, p.251.
Civil Lines and Chillianwallah Bazaar is unbridgeable for the obvious social and political reasons. Paul Scott thinks that the barrier of incomprehension and racial prejudice was born out of mutual ignorance. Further a little England away from England could be described as "a culture disassociated from the life around." In the last phase of the Empire educated conscious Indians were suspect in the eyes of the rulers in spite of the fact that they were miles away from politics. Paul Scott shows this tendency with the help of the character named Lady Chatterjee.

The Raj bureaucrats did not deal politely with the antagonists of the Raj. In the times of war they framed the Defence of India Rules. The operation as well as the abuse of the D.I.R. is shown by Paul Scott by presenting a number of situations. The arrest of M.A.Kasim, a Congress leader, is presented while the arrest of the top brass of the Congress party is merely reported. The abuse of Defence of India Rules is beautifully depicted by the case of Kumar and five other boys. The boys had been arrested on the charge of rape, but when the white officials could not substantiate the charge, they framed the boys under D.I.R.:

Political detention had been imposed out of sheer frustration; the frustration felt by the Civil authority which had wanted to nail Kumar much more effectively.(46)

46 A Division of the Spoils, p.316.
Earlier their suspicion of Hari's complicity in the rape was not based so much on the evidence in the file as on the fact that Hari was an Indian and the colour of his skin coloured one's attitude to him.(47)

Treatment of Hari Kumar is enough to prove the racial character of the Raj. It is a sad commentary to hear people say that Hari was sent to prison because "he knew Motilal"(48) who defied the English rule. For them it was enough that he knew Motilal. Another cause given to justify his arrest was that in his pocket a letter was found from a boy from England "who talked like a bolshie." Further they took Hari's silence as a symbol of guilt. Hari's arrest like that of Dr. Aziz in A Passage of India is a direct consequence of imperialism.

Whenever there were complaints of injustice and high-handedness the authorities, just for the sake of an eyewash, appointed inquiry committees. These committees worked in such a fashion that the aggrieved party had no chance of defence. Paul Scott shows it with help of the complaint or feeling of maltreatment and torture of the six boys accused of rape. Mr. Iyengar, the District Judge in a superficial way - maybe to please the rulers - put a Raj style question to

47 A Division of the Spoils, p.306.
48 The Jewel in the Crown, p.464.
Hari Kumar: "Have you any complaint to make about your treatment in custody?" Prompt came the reply "no". The inquiry officer could have asked about the treatment, but he did not, as he was a cog in the big machine of the empire.

After the rape of Miss Manners and the arrest of the boys in The Raj Quartet the plot moves from the world of personal relationship to the social world (which includes political relationship). After that the dense social world that Paul Scott delineates so skilfully consists primarily of British people in India with their prejudices, customs and patterns. The rape makes the English of the station lose their poise. In every English mind there is the certainty that Kumar is guilty and the verdict is foregone. Kumar is vindicated after years and that also after staging a ritual of the Raj at the bighai of Lady Manners.

"An English woman gets assaulted and at once everyone loses all sense of proportion". In the clubs, messes and homes all over Mayapore the Europeans are shown putting aside their normal personalities and sinking themselves into their community. Pity, wrath, heroism fill them but the sense of equilibrium is lost. Paul Scott shows how one evil deed leads to the annihilation of individuals

49 A Division of the Spoils, p.310.
as everyone becomes a part of a herd. But this was the price of ruling India. Further the Raj brought forth the expression of

that old primitive savage instinct to attack and destroy what we didn't understand because it looked different and was different always got the upper hand. And God knows how many centuries you have to go back to trace to its source their apparent fear of skin paler than their own. (50)

This is Daphne Manners who had the first hand experience of such a primitive savagery.

Solidarity:

The rulers could never imagine that one of their tribe could be ungentlemanly or obscene. They were not ready to entertain any doubt against a white official. In The Raj Quartet the Governor appoints a board to look into the prolonged detention of Hari Kumar. Hari Kumar makes a statement accusing Merrick the DSP of obscenity and torture. This has a stunning effect on Captain Rowan, who sends the Indian stenographer out and strikes the thing off the record. Kumar calls it "the ruler and the ruled situation". Lady Manners who listens to the statement behind the grill feels stiffening of her neck, wants to surrender the spirit of "white man's burden". The whole thing shocks her. "It will end, she told herself, in total unforgivable disaster". (51) Any how this prophecy does not come true. But her impression is

50 The Jewel in the Crown, p.428.
51 The Day of the Scorpion, p.314.
right and has a historical stamp. It reminds the fate of Daniel Dravot in Kipling's story "The Man who would be King". Dravot had the empire of his own but he developed "cracks" and he lost both his head and the Kingdom. What happened to Dravot in Kafiristan is shown by Paul Scott taking place to pax Britannica. Lady Manners is shown worrying about such possibilities. Not only for her it was a "sordid view" of the Raj, but also for the readers of Paul Scott. The examination of Kumar in Kandipat jail by Rowan and Gopal is described as

one of the raj's obscurer rites, the kind conducted in a windowless room with artificial light and air, an early form of bugging system and spy-system, and making an uncompromising statement about itself as the ominously still centre of the world moral and political power which hitherto he (Rowan) had known as one revolving openly in the alternating light of good intentions and the dark of doubts and errors. The room in the Kandipat emitted nothing but its own steady glare. It illuminated nothing except the consequences of an action already performed and a decision taken long ago. These could never be undone or retracted. In the world outside new action could be taken and new decisions made. But the light of what had been performed would glow on unblinkingly, like radium in a closed and undiscovered mine.(52)

There lies the achievement of the novelist. This is the explanation of "the vast dark plain" that lies between history and life. Even a historian may not be able to communicate the vision of such a situation. Such "obscure rites" of the Raj donot find a place in

52 A Division of the Spoils, pp.289-90.
a book of history. It is an artist like Paul Scott who brings them to life.

Even such exposures could not disintegrate the solidarity and unity of Englishmen in India. Because they had learned the importance of solidarity, conventions, status and standoffishness, and their judgments and their social order were those of a particular class in a particular situation. They operated at the level of political and social duty, and their relationships were those of the political and social roles they played. This is the picture of the Raj that emerges out of the novels of Paul Scott. These characteristics were helpful in sustaining the Raj for more than a century.

The Raj provided them the adhesive force - "a collective moral force". They demonstrated "the idea of collective responsibility". "This collective public approach also affected their personal private approaches". (53) Paul Scott shows this spirit by presenting life-like situations. Without presenting this spirit the vision of Indian empire would be incomplete. He shows some English ladies collecting a special fund for General Dyer (the Jallianwallah man, who was retired after Ranter Committee report). It is shown that they collected a fund of £ 26000/-. It is a fact presented in fiction. Paul Scott

53 The Day of the Scorpion, p.152.
remarks that in spite of the fact that "General Dyer committed a blunder, the Englishmen except a few stood behind him." The second is an artistic presentation of an imagined situation, Merrick hauled six boys on a charge of rape. To their dismay the authorities discovered that the charge could not be sustained, so the boys were detained under DIR. The higher authorities in the "corridors of the state capital knew that a mistake had been made" by Merrick. But they solidly stood behind him and endorsed his actions. They successfully saved him as he was "one of us". Paul Scott sums up the situation:

The suspicion that Merrick had blundered was tempered by a determination not to allow it to be officially admitted. ... the blunder was one of a peculiarly unpleasant kind looked like having to remain a haunting burden on the conscience of a few. (54)

So "Kumar had been a victim of the raj terrorism". (55) They praised Merrick as

in the Manners rape case Merrick has acted with that forthright avenging speed which had once made the raj feared and respected, and India a place where men did not merely operate a machine of law and order, but ruled and damned the consequences of ruling. (56)

54 A Division of the spoils, p.149.
55 Ibid., p.305.
56 Ibid., p.150.
So "Herrick was protected by shadows of doubt that could never be dispersed by the non system of the Raj itself." (57)
The depiction of British people's disciplined and collectivist ethos by Paul Scott is not away from the manners of the Raj. Paul Scott shows the rulers of the Raj in times of crisis herding together in clubs, messes and drawing rooms. Some of their actions like the harsh bandobast ordered by Herrick and Reid during the Quit India movement just after the Bibighar incident amounted to a mode of "group expressions arising from group psychology". (58) Even persons like Robin White, who had a sense of justice, drifted along their fellow whitemen. They behaved as "members of one great family, aliens under one sky". Paul Scott makes Perron say:

> Nothing can erode our ingrained sense of class security. ... Emerson was obviously too much of a peasant to appreciate the significance of you and me. Society is a wave. The wave moves onward. You and I move along with it. Emerson was writing for Herricks, Purvises of the world." (59)

Paul Scott feels and tries to show in the novels that some times this unity and solidarity was evil and negative in tone as it was directed against the natives.

Paul Scott has delved deep into the causes of this malady. He brings in an analogy with plants. As a plant

58 *The Day of the Scorpion*, p.148.
59 *A Division of the Spoils*, p.208.
reacts to a hostile soil or climate, in the same way something happened to Englishmen in India. Sarah thought: "Once out of our natural environment something in us dies. What? Our belief in ourselves as people who each have something special to contribute." That something was the belief in the individual. Further the herd mentality - being primitive - is the consequence of fear, in India it was due to "indifference and fear of skin paler than theirs."

At the same time this solidarity "uplifted and magnified them - a rare gift to life." Under this spirit even the villainous Merrick risked his life and even lost some of his limbs to save the life of a fellow officer, at the same time realizing: "Devotion. Sacrifice. Self-denial. A cause, an obligation. A code of conduct ... The whole impossible nonsensical dream." (61) The same spirit made Ramsay in The Mark of the Warrior sacrifice his life.

After reading the novels of Paul Scott one may form the impression that the Raj did not make the rulers happy. They had to face adverse weather, disease and death. Further the Raj condemned its rulers to loneliness. Loneliness of man in this crowded world is a recurrent theme in the novels of Paul Scott, but it is very much emphasised while depicting the life

60 The Day of the Scorpion, p. 148.
61 Ibid., p. 408.
of the Raj people. They failed to establish human relationship with the natives. Besides this they suffered from loneliness as the life they lived was official. Mabel Layton is a symbol of loneliness and suffers Raj fate — she lost two husbands in India. She lives a lonely life with Miss Batchelor who is equally lonely. Her daughter-in-law suffers from "inner disintegration" betrayed by marginal relaxation with the help of drinking. Sarah, Merrick, uncle Arthur, M.A.Kasim and Miss Crane are lonely birds in the novels of Paul Scott. Few people are shown having affection and love. The Raj killed the feelings of self assurance and moral certainty. Love could flourish only in a climate of self assurance and moral confidence. Persons like Barbie Batchelor wanted to communicate, but had no response so she satisfied herself writing letters in old notebooks, "it saved paper and stamp both," but in the end killed her. Her doctor commented, "People don't die of diseases alone;" i.e. people die of loneliness as well. Merrick was "often pretty, lonely." Daphne as she was lonely hated everything. Paul Scott's observations in this regard are not wide off the mark.

A number of writers have observed sprawling cemeteries of the British people in India. One does not miss them in Paul Scott. According to him British people suffered some special diseases. And arrogance of British people in India, as Paul Scott puts it, was due to discouraged digestive system. The Minister of Health of Mirat has a
theory:

That it is only the lethargy induced in Englishmen by low but persistent tropical fevers, the lethargy and its corollary, the concentration of mental and physical resources on a particular task, that has kept the raj stubbornly intact. He says that the moment medical science finds a way of rendering the English blood stream and the English bowel system immune to the attacks of Indian microbes and ameoba, then the English will perk up, look around and wonder what on earth they are doing out here, and as a consequence roar with laughter and resign. He cites the example of depressive and obsessive behaviour the case of General Dyer, who shot all those unarmed Indians in Amritsar in nineteen-nineteen, believing that by doing so he was saving the Empire. Hubbibullah is convinced that the poor old fellow's brain was inflamed by the accumulation in the blood stream of the poisons of chronic amoebic infection. ... General Dyer had arterial sclerosis.(62)

At another place Paul Scott shows changes in the temperament of Purvis due to Tropical amoebic disease. "At home Purvis might well have been ... the most mild-mannered and considerate of men." But he developed "shortness of temper that was one of the side-effects of an over-worked and easily discouraged digestive system." Paul Scott calls it "an incipient, intermittent or chronic diarrhoea in the bowels of the raj."(63)

Paul Scott shows all these things with the help of spatio temporal background of the Raj, when it was finding increasingly difficult to fight the World War II and people agitating nonviolently as well as violently for political freedom. In that way Paul Scott's novels become the "elegy" and "the dirge" of the British Raj. He makes the reader

62 A Division of the Spoils, p.156.
63 Ibid., p.25.
see the various facets of the Raj.

It can be concluded that like Kipling Paul Scott has not created any myth about the Raj. He has not accepted the stereotyped images of India that have been perpetuated by Kipling. Paul Scott has accepted the changing attitude towards the Raj. Neither has he ignored the economic implications of colonisation nor is he unsympathetic towards the national movement for freedom. He has proved that the Raj needed no moral justification. In Paul Scott it is also noticed that history and literature interact and illuminate each other. The Raj is a chapter of history but Paul Scott shows how it affected people. Like E.M. Forster he does not shun to show the ugly side of the Raj.

In Paul Scott we have a bird eye view of the history of the Empire. The depiction of the manners and mode of the Raj helps a lay man to know about Indian history. But this history is only a by product of fiction as Paul Scott is an artist and not a historian. In his novels there is an impression of the Raj, not the facts about the Raj.

For the present day generation of readers it is difficult to visualize the manners and modes of the Raj, and for such people the reading of Paul Scott's novels is instructive. And to the people who have lived in the era, the novels bring nostalgic feelings in spite of Paul Scott's debunking of the Raj.