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CHAPTER - I

I.i.GENERAL INTRODUCTION :

The present dissertation modestly attempts to study comparatively the image of Indian National Leaders like Gandhi, Pandit Nehru, Subhas Bose, Jinnah and Patel as depicted by Chaman Nahal, a modern Indian English novelist, in his The Gandhi Quartet vis-a-vis the images created by Paul Scott, a Post-Forsterian modern Anglo-Indian novelist, in his The Raj Quartet. The main purpose of this research work is to point out the similarities and differences of the images of Indian National Leaders as depicted by both Nahal and Scott with particular reference to the attitudes of the respective writers. These two writers invite comparison as they both have fictionalised the history of Indian Independence. Besides, both lived in this very historical period which they chose to fictionalise. Chaman Nahal, born in 1927, was in his teens when the Quit India Movement started and eventually the Partition took place. He is an

Indian writer in English writing from his own perception of the Indian leadership. Paul Scott, a little older at that time, was serving in the army during 1940-46, and was in the thick of the political atmosphere. He is looking at the last phase of the British Raj from the point of view of his own perception as a representative of the Raj. Chaman Nahal and Paul Scott intertwine lives and thoughts of a variety of fictional and historical characters on the backdrop of this turbulent period of great political and social upheaval in India. It is quite obvious that the comparative study of these two novelists involves multiple angles and aspects of Indian life and times of those days. However, as said above, I have chosen for comparison only the images of Indian national leaders reflected in their novels.

Since this study adopts comparative method, I propose to present here briefly, the state of the art of the theory of comparative literature, its nature, scope, means, trends and motives.

I.ii NATURE OF COMPARATIVE LITERATURE:

The present century is replete with the studies in

comparative literature. The purpose of such study is to discover common areas shared by the writers in different literatures with a focus on certain resemblances and, at times, points of departure at certain places. Comparative studies in literature enable us to note cultural and social universals and at the same time show us how one culture differs from the other. So comparative literature is considered as a link between the writers in different literatures. In fact, the process of comparison is the natural function of reason. Even in our everyday life comparison is implicit in our responses and behaviour. It, thus, seems to be a normal and inevitable mental process. Hence, the study of appreciation of literature in a sense is always comparative.

To get a clear view of the term 'Comparative Literature', it is necessary to consider its history, and to go through some of the well-known definitions of it. G.N. Devy, for instance, refers to the history of the term 'Comparative literature' in 'New Quest'. (Vol.61-67-1987. 'Comparative Literature in India'.) According to Devy,

"Comparative Literature as a discipline has no claim to a specific date of birth. It is, however, generally agreed that it emerged first as a distinct method of language study in the early part of the nineteenth century, and gradually established itself as a method of perfecting literary history during the nineteenth and early twentieth century."¹ The period in which Comparative Literature matured as a technique of literary study is "the period of European colonialism."² S.S.Prawer tells us that "the term is current since its casual use by Matthew Arnold in 1840s"³. Anthony Thorlby, though not very enthusiastic about the discipline in general, likes to maintain that "the term was born 'some 200 years ago', and that it was 'adumbrated with regard to literature by some of the greatest scholars.'"⁴ "Alexander Gillies agrees with this estimate, but does not accept that the method was used by any great scholars. David Daiches offers two examples of what he calls 'the comparative method'. One is of Dr.Johnson's 'Life of Pope'and the other is a half century older, of Dryden's evaluation of Shakespeare. Neither has a multilingual context. The British generally think of Matthew Arnold as the pioneering comparatist. The French

accord that credit to Mme de Stael, and the Germans to Goethe. The historical outline of Comparative Literature is blurred in the extreme. And the confusion is multiplied by excessive national accent."⁵

In the good explanation of the various 'National' schools of comparative Literature, Remak informs us that "there is a French school, an American school, a Russian School and a German school of the discipline. There is also a distinct English and an Italian attitude to Comparative Literature. Remak describes the Japanese situation too as unique: 'Japan is split right down the middle in its preference for French or for American methods of approach'. (This line and a half is the maximum space that any non-Western country has been given in Western writings on Comparative Literature!) The French are not interested in the theory of literature. The Americans lack solidarity, which the French have. The Russian view of social realism divides the American Comparatists and the Russian comparatists. Their designating terms too are different. The Germans value General Literature more than Comparative Literature: the Italian and the British on theoretical

history of the term 'Comparative Literature'. His starting point of the concept of the term is lexicography. While giving the history of the word 'Comparative' he says " 'Comparative' occurs in Middle English, obviously derived from Latin 'Comparativus'. It is used by Shakespeare, as when Falstaff denounces Prince Hal as 'the most comparative, rascalliest, sweet young prince.' Francis Meres, as early as 1598, uses the term in the caption of 'A comparative Discourse of our English poets with the Greek, Latin and Italian poets.'" ⁹ The word 'comparative' occurs in titles of several books composed by seventeenth and eighteenth century writers. Rene Wellek has quoted the titles of some of these books such as William Fulbeckes 'A comparative Discourse of the Laws' (1602), John Gregory's 'A comparative Anatomy to Brute Animals (1765) etc But, we do not get the reference of the combination 'Comparative literature' in these books. So Rene Wellek points out, "here the main idea is fully formulated, but the combination 'comparative literature' itself seems to occur for the first time only in a letter by Matthew Arnold in 1848, where he says: 'How plain it is now, though an attention to the comparative literatures for the

grounds. The mutual distrust of one another among the Western Comparatist-nations informs all writing of historical or theoretical nature about the discipline. The nationalist accent has never been absent through the history of Western Comparative Literature."⁶

G.N.Devy, in 'New Quest', says that "it would be an understatement to say that like many other critical terms the term 'Comparative Literature' denotes an essentially contestable concept. The term has come to acquire a variety of meanings, and has ceased to have a commonly agreed core meaning. Historically too the origin of the term is not well defined. Rene Wellek, Henry H. H. Remak and S. S. Praver in their respective essays on the term offer scholarly charts of the semantic confusing."⁷ In the words of Rene Wellek, "The term 'comparative literature' has given rise to so much discussion, has been interpreted so differently and misinterpreted so frequently, that it might be so useful to examine its history and to attempt to distinguish its meaning in the main languages. Only then can we hope to define its exact scope and content."⁸ In the book, Discrimination: Further Concepts of Criticism Rene Wellek gives us the

last fifty years might have instructed anyone of it, that England is in a certain sense far behind the Continent.' But this was a private letter not published till 1895, and 'Comparative' means here hardly more than 'comparable'. In English the decisive use was that of Hutcheson Macaulay Posnett, an Irish barrister, who put the term on the title of his book in 1886. Posnett, in an article 'The Science of Comparative Literature,' claimed 'to have first stated and illustrated the method and principles of the new science , and to have been the first to do so not only in British Empire but in the world'. Obviously this is preposterous, even if we limit ' comparative literature' to the specific meaning Posnett gave to it. The English term cannot be discussed in isolation from analogous terms in France and Germany"¹⁰

There are so many definitions of the term 'Comparative literature' given by various writers and scholars in different ways. Rene Wellek has quoted the following definitions of 'comparative literatures' of some of these writers and scholars. At first he quotes the definition of Van Tieghem, a French Critic, who defines it thus:"The object

of comparative literature is essentially the study of diverse literatures in their relations with one another."¹¹ Secondly, he quotes Guyard as "Guyard in his handbook, which follows Van Tieghem closely in doctrine and contents, calls comparative literature succinctly the history of international literary relations."¹² Thirdly, he quotes the definition of J.M Carre. J. M. Carre in the preface to Guyard, calls it "a branch of literary history, it is the study of spiritual international relations, of factual contacts which took place between Byron and Pushkin, Goethe and Carlyle, Walter Scott and Vigny between the works, the inspirations and even the lives of writers belonging to several literatures."¹³ Then Wellek speaks of A.S. Revignas. While quoting the definition of A.S. Revignas, he says, " Similar formulations can be found elsewhere, e.g, in the volume of comparative literature of Momigliano's Series "Problemi ed Orientamenti" (1948) where Anna Saitta Revignas speaks of comparative literature as 'a modern science which centers on research into the problems connected with the influences exercised reciprocally by various literatures.'¹⁴ S.S. Praver also defined the term 'Comparative literature' in the book

entitled 'Comparative Literary Studies: An Introduction'.

According to him, comparative literary study means "an examination of literary texts (including works of literary theory and criticism) in more than one language, through an investigation of contrast, analogy, provenance or influence; or a study of literary relations and communications between two or more groups that speak different languages "¹⁵

In a broad sense "'Comparative literature' includes what Van Tieghem calls 'general literature'. He confines 'Comparative literature' to 'Binary' relations, between two elements, while 'General literature' concerns research into 'The facts common to several literatures.' It can, however, be argued that it is impossible to draw a line between comparative literature and general literature, between, say the influence of Walter Scott in France and the rise of the historical novel. Besides, the term 'general literature' leads itself to confusion: it has been understood to mean literary theory, poetics, the principles of literature. Comparative literature in the narrow sense of binary relations cannot make a meaningful discipline, as it would have to deal only with the 'foreign trade' between

literatures and hence with fragments of literary production. It would not allow treating the individual work of art. It would be (as apparently Carre is content to think) a strictly auxiliary discipline of literary history with a fragmentary, scattered subject matter and with no peculiar method of its own. The study of the influence, say, of Byron in England cannot, methodologically, differ from a study of the influence of Byron in France, or from a study of European Byronism. The method of comparison is not peculiar to Comparative Literature; it is ubiquitous in all literary study and in all sciences, social and natural. Nor does literary study, even in the practice of the most orthodox comparative scholars, proceed by the method of comparison alone. Any literature scholar will not only compare but reproduce, analyze, interpret, evoke, evaluate, generalize, etc all on one page."¹⁶ In the book entitled Comparative Literary Studies; An Introduction S.S.Prawer says "A distinction is often made between what is called 'Comparative' and what is called 'General' Literature. R.A.Sayce has furnished a succinct statement of the differences between the two: 'General Literature', as he

defines, 'is the study of literature without regard to linguistic frontiers', 'Comparative Literature' as 'the study of national literatures in relation to each other'"¹⁷.

There are other attempts to define the scope of Comparative Literature by adding something specific to the narrow definitions. Rene Wellek quotes one of such definitions and says, "Less arbitrary and more ambitious is the recent attempt by H.H.H.Remak to expand the definition of comparative literature. He calls it 'the study of literary beyond the confines of one particular country, and the study of the relationships between literature on the one hand and the other areas of knowledge and belief, such as the arts philosophy, history, the social sciences, the sciences, religion, etc., on the other hand.'"¹⁸ H.H.H.Remak himself has given the definition of the term 'Comparative literature'. According to him, "Comparative literature is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression."¹⁹ One more important definition of the term is given by H.M.Posnett who says, "Comparative literature is set into a universal social history of mankind, 'the gradual expansion

of social life from clan to city, from city to nation, from both of these to cosmopolitan humanity."²⁰

We can understand clearly the nature of the term 'Comparative literature' in the words of Wellek himself. He says:

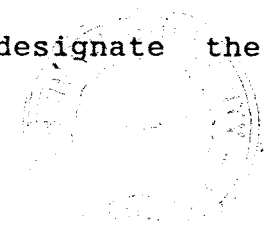
"finally, the view has been propounded that comparative literature can best be defended and defined by its perspective and spirit, rather than by any circumscribed partition within literature. It will study all literature from an international perspective, with a consciousness of the unity of all literary creation and experience. In this conception, comparative literature is identical with the study of literature independent of linguistic, ethnic, and political boundaries. It cannot be confined to a single method: description, characterization, interpretation, narration, explanation, evaluation are used in its discourse just as much as comparison. Nor can comparison be confined to actual historical contacts. There may be as the experience of recent

*linguistics should teach literary scholars, as much value in comparing phenomena such as languages or genres historically unrelated as in studying influences discoverable from evidence of reading or parallels."*²¹

The given definitions and discussions of the term 'Comparative literature' explain that comparative literature implies the study of literature which uses comparison as its main instrument. It would be the comparison of two or more similar or even dissimilar areas or forms or trends within literature, two or more works in two or more languages within the same country. It would also explain the national boundaries and point out the similarities and parallels regarding the forms or trends in the works of the writers of two different countries. It would also compare the skill of the author in handling a certain literary form in different languages of the world to discover the underlying element of unity in diversity for getting a global view of literature. But, the term 'Comparative literature' can be strictly used when taken into consideration items from two or more literatures

representing a separate language and different national tradition.

Wellek and Warren have also discussed the nature and scope of the comparative study of literature in their seminal book 'Theory of Literature'. According to them, "In practice, the term 'Comparative' literature has covered and still covers rather distinct fields of study and groups of problems. It may mean first, the study of oral literature, especially of folk-tale themes and their migration; of how and when they have entered 'higher', 'artistic' literature. This type of problem can be relegated to folklore, an important branch of learning which is only in part occupied with aesthetic facts, since it studies the total civilization of a 'folk', its costumes and customs, superstitions and tools, as well as its arts. We must however, endorse the view that the study of oral literature is an integral part of literary scholarship, for it cannot be divorced from the study of written works, and there has been and still is continuous interaction between oral and written literature."²² But, finally they point out that 'Comparative literature' is hardly the term by which to designate the



study of oral literature. They further argue that :

"another sense of 'comparative' literature confines it to the study of relationships between two or more literatures. This is the use established by the flourishing school of French 'comparatists' headed by the late Fernard Baldensperger and gathered around the 'Revue de literature to comparee'. The school has especially given attention; sometimes mechanically but sometimes with considerable finesse, to such questions as the reputation and penetration, the influences and fame, of Goethe in France and England, of Ossian and Carlyle and Schiller in France. It has developed a methodology which, going beyond the information of concerning reviews, translation, and influences, considers carefully the image, the concept of a particular author at a particular time, such diverse factors as transmission, translators, salons, and travellers, and the receiving factor the special atmosphere and literary situation into which the foreign author is

*imported. In total much evidence for close unity, especially of the Western European literatures, has been accumulated and our knowledge of the 'foreign trade' of literatures has been immeasurably increased."*²³

AREAS OF COMPARATIVE LITERATURE

There are different areas of Comparative Literature. Its areas we can be found in Literature as well as in Language. It:

*"covers areas of literary study as varied as reception, communication, influence, imitation, analogy, structures, ideology, themes, motives, myth, archetypes, diction, style and even metaphysics. It moves across the boundaries of subjects like sociology, theology, anthropology, history, linguistics, stylistics and aesthetics. It is further fragmented into bipolarities such as the centripetal the centrifugal, the synchronic and the diachronic, historicism and organicism, inter-cultural and so on."*²⁴

The study of sources and influences is of great importance in comparative literature. It implies the study of analogy and tradition which can be defined as resemblance in style and structure, mood and idea between works. In the words of Wellek and Warren "the most obvious relationships between works of art - sources and influences - have been treated most frequently and constitute a staple of traditional scholarship. The establishment of literary relationships between authors is obviously the most important preparation for the writing of literary history. If, for instance, we want to write the history of English poetry in the eighteenth century, it would be necessary to know the exact relationships of the eighteenth-century poets to Spenser, Milton and Dryden. A book like Raymond Haven's, Milton's Influence on English Poetry, a centrally literary study, accumulates impressive evidence for the influence of Milton, not only assembling the opinions of Milton held by eighteenth century poets but studying the texts and analysing the similarities and parallels"²⁵. So Wellek and Warren note:

*"Whatever the abuses of the method, however, it is a legitimate method and cannot be rejected 'in toto'. By a judicious study of sources it is possible to establish literary relationships."*²⁶

They further point out:

*" the relationships between two or more works of literature can be discussed profitably only when we see them in their proper place within the scheme of literary development. Relationships between works of art present a critical problem of comparing two wholes, two configurations not to be broken into isolated components except for preliminary study."*²⁷

Literary genres, movements and periods are equally important fields of comparative study of literature. In the case of literary genres Wellek and Warren say:

"Theory of genre is a principle of order; it classifies literature and literary history not by time or place (period or national language) but by

*specifically literary types of organization or structure."*²⁸

The theory involves the supposition that every work belongs to a particular kind, such as epic, drama, lyric and prose. It is also used for the different categories of the particular kinds mentioned above. In the literary history of modern period, genre theory is clearly description. It doesn't limit the number of possible kinds and doesn't prescribe rules to authors. It supposes that traditional kinds may be mixed and produced a new kind (like tragi-comedy). The comparative study tries to find out the similarities and parallels between the genre theory laid down by Aristotle or traditional genre theory and modern genre theory and establishes the relations between them. It also establishes the relationships between the various kinds of literary forms in different languages. In fact, the history of genres is indubitably one of the most promising areas for the study of literary history.

TRENDS IN COMPARATIVE LITERATURE

We find, in the present century, some major as well

newer trends of comparative literature in India and the West. In the West Comparative Studies in Literature are declining. Devy notes,:

*"at present Comparative Literature is less popular a critical method in Europe and America than it was during the immediate post-War(II) period. The developments in Humanities during the last twentyfive years have given rise to new, high-profile critical philosophies and methods like semiotics, phenomenology, deconstruction, Hermeneutics, etc. In comparison to these developments, the development in Comparative Literature has been very marginal. Compared to the new fashions of literary criticism, Comparative Literature appears to be a less attractive option in the Western critical scenario. At best times, it has remained no more than an amorphous perspective and a method without a central critical canon. But now more particularly it seems to have become a less preferred critical method in the West."*²⁹

However the ascendancy of Comparative Literature in India presents a sharp contrast to the discipline's decline in the West. Devy explains this contrast partly in terms of technology-lag in a post-colonial society, but more particularly in the term of India's current needs in the field of literary study. He says:

*" the Western Comparative Literature has been an influence as well as a passive catalyst for the modern Indian literary culture is suggested by the fact that its development in India does not fully correspond with its original Western form. One can discern three major trends in the contemporary Indian Comparative Literature: (a) traditional bilingualism and biculturalism without critical self-awareness; (b) critical technology imported from the West and perceived as means of modernising Indian literary study; (c) method of multilingual literary study in the context of modern Indian languages. "*³⁰

Besides, there are five newer trends of comparative



studies in the West which appear to have been deepening since World War-II within the larger configuration. "One trend is the accelerated crumbling of national frontiers in literary theory, and to some extent even in interpretive practices. A second trend has been a severe decline in the prestige of literary history. A third trend has been the widening rejection of the notion that creative authors are the organizing center of literary institutions or that the main concern of literary studies should be the interpretation of works of art as units and documents of literary history. The fourth concomitant trend is the widespread repudiation of aesthetic considerations as truly significant, except as elements in a sociology of literature, and the greatly expanded interplay between literary studies and the human sciences. Fifth is the on-rolling general trend towards putative 'scientific' approaches and revisionary philosophies of literature."³¹

MOTIVES OF COMPARATIVE LITERATURE

The motives of the study of comparative literature can be various. However, it is done with a view to using it as

the most useful technique of analysing work of art. One can recognize the qualities of a work more effectively by comparing it to other works in different languages. In fact, comparative literature examines literary texts in more than one language through an investigation of contrasts, analogy, prominence or influence and points out literary relations and communications between two or more groups that speak different languages. Secondly, one can take a balanced view of literary merit. Thirdly, literature cannot be studied as a separate entity and it must be studied in relation to other literatures.

Comparative Literature aims at studying different national traditions. A set of characteristics of national traditions constitutes national character or spirit. The group of characteristics may not be found in single individual but in a whole community in a country. In the study of comparative literature common and different aspects of that community can be considered in comparison with the common and different aspects in another country. Thus an attempt can be made to define the spirit of nation reflected in the language and literature.

The comparative literary study also considers the impact of translation. It is hardly possible to point out the impact of the work of art upon another work of art. However, the study of impact or influence implies the study of analogy and tradition. Here analogy can be defined as resemblance in style and structure, mood and idea between works. The comparative study also seeks to find out the relations between genre, movements, periods, themes or aesthetic elements in different literatures. It also leads to discovery and revaluation of great literary figures of both countries. It takes note of particular social problems, philosophical convictions and political movements because these aspects undoubtedly influence literature.

I.iii. INTRODUCTION TO CHAMAN NAHAL :

Chaman Nahal (1927---), a modern Indian novelist of great distinction, was formerly Professor of English at Delhi University. He was also a fellow at Churchill college, Cambridge University in U.K. He is the author of eight novels. Four of these novels constitute The Gandhi Quartet.

Barring a few novelists like Khushwant Singh,

Balchandra Rajan, Attia Hosain, Raj Gill, Monohar Malgonkar and Mukaddam, so far there is no one who has seriously fictionalised the Partition tragedy as a major theme. As a result of this, the number of major works of fiction is very small and "of all the attempts made so far, Chaman Nahal's Azadi is the most ambitious one'." ³² Now Azadi is the part of The Gandhi Quartet with an Epilogue. For Azadi, Nahal received the Sahitya Akademi Award. He twice received the Federation of Indian Publishers Award for creative writing. Azadi has been translated from English into eight languages - Urdu, Punjabi, Hindi, Tamil, Malayalam, Kashmiri, Hungarian and Russian. Chaman Nahal has also written a few books on literary criticism, three books on philosophy and a collection of short stories entitled The Weird Dance.

There is a stark simplicity in his language and style. About language Nahal himself says, 'an Indo-English writer has to think in two languages simultaneously - his own and English. His writing involves a blending of the two. Some Indian Critics condemn such 'hybridization'. When a James Joyce or a Samuel Beckett makes departure from the set linguistic grooves, these are called 'experiments'. But when

an Indian does it, it is regarded as 'lack of sophistication'. I have used language to catch the rhythm of life in my novels"³³.

He is an academic and a literary critic as well. The subjects of his short stories as well as novels are largely the kind of complexity which poses the diversity and variety of Indian life. But due to his works, he was appreciated among others by the Indian novelist and critic, Dr.Mulk Raj Anand and the well - known British critic, V.S.Pritchard. How has he been influenced by any particular writers ? In this context he himself says, "As a teacher I read so many of them. Hemingway and Lawrence, on whom I have written books of criticism, must have influenced me to some extent. But Gandhi is a major influence, from whom I learnt to respect the lowly, humble and the poor as our equals. Other influences include Tolstoy, Sri Aurobindo and J.Krishnamurthi."³⁴ According to him, "there are basically four necessary things for the growth of Indo-English Literature - (a) Systematic study of Indian English, both written and spoken; (b) Responsible literary criticism; (c) Intelligent Indian Publishers who are willing to publish new

creative writing in English by Indians; and (d) Recognition of Indian English and its literature by our Universities and other educational bodies."³⁵

Chaman Nahal has had a first hand experience of the horrors of Partition. He was the eye-witness to the complex political situation in India and Machiavellian policy of the British towards Indian freedom struggle. In his novels of the The Gandhi Quartet, Indian national leaders like Gandhi, Pandit Nehru, Sardar Patel, Jinnah, Subhas Bose and others intermingle with the fictional characters.

I.iv INTRODUCTION TO PAUL SCOTT :

Paul Scott, (1920-1978), a post-Forsterian Anglo-Indian novelist, was born in 1920 in Palmer's Green, North London. He was educated at Winchmore Hill college. Later he began his training as an accountant, until he was called up to begin his national service as an army officer. He was a non-commissioned officer in Intelligence, in the U.K. for three years. Scott served in the army from 1940 to 1946, mainly in India and Malaya. After that he worked for a publishing company for four years before joining a firm of literary

agents. In 1960, he resigned his directorship with the agency in order to concentrate on his writing. In 1963, he was elected a fellow of the Royal Society of Literature. Besides being a writer, he was a good speaker and held many eminent posts in educational departments.

Paul Scott is considered one of the best Anglo-Indian writers after E.M.Forster. His importance is highlighted by his winning of England's two coveted prizes-the Yorkshire Post Fiction Award in 1972 and the Booker prize in 1977. These prizes prove his greatness as a creative writer of the British colonial experience in India during its twilight days. Since the publication of The Raj Quartet, readers and the critics began to take notice of Paul Scott as a novelist. However, he really came into limelight with the publication of his last novel Saying On which won the Booker Prize in 1977. Besides, When The Raj Quartet was adopted for television he got wider recognition as a writer.

Paul Scott accepts certain ideas which govern his novelistic point of view . It,therefore, becomes significant to note some of these ideas which explain Scott's point of

view. In order to understand Paul Scott's attitude towards India, it is important to take into account his ideas regarding the British Raj and the racial superiority of the British. For instance, Scott calls the British Raj an 'unexplained ghost'³⁶ and feels it necessary to explain it. He describes the phenomenon in the following words:

*" Raj. It means rule, it means kingdom, it means the power and the glory of the ruler. To English people it means a phase in their imperial history. To Indian farmer it used to mean a particular man, the revenue collector."*³⁷

At the beginning, it is better to keep in mind that Scott believes in the idea that the English were "experts in every practical matter under the sun: commerce, decent living, law and order, power and politics, to name but a few".³⁸ This view clearly shows that Scott believes in the idea of British superiority. In this context, he further says that 'only abroad could an Englishman allow some consciousness of his superiority to show, and then showing it was a duty; because abroad the Englishman was an emissary,

charged with his country's trust!'³⁹ Another important idea that Scott believes in is that of paternalism. According to him, the product of the Raj was a rule in the form of benevolent despotism or paternalism, which meant that it was supposed to be stern but just.

The novelistic point of view of Scott reflects the significant aspect of the colonial problem since it is essentially an outcome of the extended British colonial power in India. We can get an idea of his vision on the basis of his attitude towards Britishers, Indians, British Raj and the Indian government. But at first we will examine what his conviction is which can throw light on his point of view. Once in order to reply to his critics who pointed out that he (Scott) seldom repeated himself and that it was therefore difficult to define his commitments, he said, "This strikes me as a narrow view. Commitment is for the old and serene. I am not yet either."⁴⁰ And then he himself talks about his commitment. In a speech made at the Royal society of Literature he says:

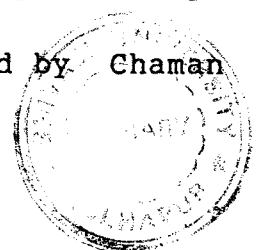
".... but the immediate need is to plot the course

*of my own Anglo-Indian commitment. There are times when I even, ask what on earth I'm upto, writing novels about the declining days of the now dead British Raj."*⁴¹

Though Scott uses the term 'commitment' here he uses it in a very general sense. He has a vision of human reality. According to him man has to pass through the natural cycle of birth, copulation and death. The titles of his four novels in The Raj Quartet are the metaphors, which stand for various stages in the life of man. The Raj also passes through these stages, represented by his fictional characters.

Paul Scott has effectively handled the theme of decolonisation and the last critical days of the British Raj in The Raj Quartet. His great concern with the British Indian history makes him a modern historical novelist. Naturally, in his novels he has referred to many Indian national leaders like Mahatma Gandhi, Pandit Nehru, Mr. M.A.Jinnah, Subhas Bose and others.

The present dissertation seeks to analyse comparatively the images of Indian national leaders as portrayed by Chaman



Nahal and Paul Scott with special reference to The Gandhi Quartet and The Raj Quartet respectively.

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