

CHAPTER-I: INTRODUCTION

Anglo-Indian Fiction

Paul Scott's Attitude Towards India

Paul Scott's Concept of Image

1. Anglo-Indian Fiction:

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? The British colonial hold on India which fired the imagination of the English for almost three centuries inspired a vast body of literature. 'Anglo-Indian Literature', as this body of literature is known, has been described by a few scholars. For instance, E.F. Oaten describes it as follows:

Anglo-Indian Literature is for the most part, merely English literature strongly marked by Indian local colour.¹

lf. Speaking about Anglo-Indian / Fiction, Bhupal Singh, an Indian scholar says:

Broadly speaking it includes any novel dealing with India which is written in English. Strictly speaking it means fiction mainly describing the life of English men in India.²

These definitions suggest that Anglo-Indian Literature has been literature produced by Englishmen while on active service in India, but essentially recounting their Indian experience. X

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? The tradition of Anglo-Indian Fiction begins roughly from 1890 and the three decades following this year are important because they produced a number of romance writers. Among the significant romance writers are Mrs Fanny Penny, Mrs Alice Perrin, Mrs X

B.M.; Croker, Maud Diver, and Miss I.R. Wylie. These early romancers, especially women writers, are considered significant as they set the tradition of Anglo-Indian Fiction which was consolidated by the writers like Mrs F.A. Steel, Edmund Candler, Edward Thomson and others.

The romantic tradition came to an end with the emergence of Rudyard Kipling and E.M. Forster. While Kipling believed in the British superiority, Forster believed in the liberal attitude towards the sub-continent. After E.M. Forster Paul Scott is, probably, an excellent contribution to the tradition of Anglo-Indian Fiction. He deals with the last days of the British Raj and depicts the crisis of the British in India, especially, between 1942 and 1947.

Paul Scott's Attitude Towards India:

This is a very inadequate account of AI fiction

Paul Scott believes in certain ideas which govern his novelist-ic vision. 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',³ and feels it necessary to explain it. He describes the phenomenon in the following words:

This is a technical expression.

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.⁴

*The irony in these comments
 is completely missed by the candidate.*

At the outset, it is significant to note 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'.⁵ This view clearly shows that Scott believes in the idea of British Superiority. In this context, he further says that 'only abroad could an Englishmen 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!'⁶ The next important idea that Scott believes in is that of paternalism. According to him, the product of the Raj was rule in the form of benevolent despotism or paternalism, which meant that it was supposed to be stern but just. In connection with the idea of paternalism Scott says:

*We misjudge its nature if we think of a bearded patriarchal figure, Bible in one hand and sword in another, ruling the natives with both. There was, before, paternalism of that kind. But it is not like that now.*⁷

The statement clearly shows Scott's belief in the dutiful nature of the British.

What in the above statement shows ~~Scott~~ the belief in 'the dutiful nature'?

The ideas of privilege and integrity as given by Scott, play a very important role in defining Scott's attitude. Being a member of the Raj almost every Englishman in India could enjoy the privileges of it. Scott thinks that it is from these privileges that the Raj got its bad name. The peculiar quality of privilege is that it can be seen to be enjoyed and seen to be abused. Scott says that with the privileges goes responsibility which is not considered by the Indians and only the abuses are pointed out. He further says that 'though the Englishmen enjoyed privileges they were always conscious of moral integrity in their character; integrity meant the incorruptibility of man's whole being in relation to the job he was doing'.⁸ One more important idea in this context was Scott's belief that 'the Raj held the balance of power between otherwise irreconcilable forces that would lose no opportunity to cheat, to threaten or slaughter one another. The Raj always said it had united India. It had in the sense that it imposed a single rule of law upon all its people'.⁹ These ideas about the British clearly show Scott's belief in the British superiority.

Refer to line 2: tense!

Ref to line 1. The beginning of the paragraph sets out to prove something else. Where does 'superiority' come in?

The ideas regarding the Englishmen in India are juxtaposed with the ideas regarding India and the Indians. This juxtaposition helps us understand Scott's attitude towards India. He calls India a land of 'deafening noise and intense melancholy and silence'. It seems to him 'to have no echo'.¹⁰ He criticises the general nature of the Indians, who, he believes, revere the insane. He

also believes that:

... the Indians have almost no sense of history and no great interest in future, and that this again is the result of a rigid caste-system and a religious attitude to the life they are presently living as being a mere stage on the road to nowhere.¹¹

Further he believes that "India looks like a source of riches to be exploited, a land of heathens to be led to the light, a country of unbridled criminal passion to be subdued, and corrected a bastion to be held against the yellow peril or the Russian bear; or the home of simple uncultured peasants who need help and guidance."¹² In addition to this view, he further says, "there were corruption, bribery, false witnesses, a wild and irritating inability to do even the simplest thing right first time (i.e., the English way), endless arguments, open emotionalism revolting personal habits, noise, squalor, filth, religious bigotry, idol worship, ghastly practices, fawning, flattery, terrible cheek and sullen insolence. What could be worse?"¹³

Scott believes that the British were sent to India to accept India as their divine burden. It was their moral duty to look after the Indians and to make them civilize:

the thwarted, abortive human intention to bring order, unity and peaceful, prosperous self-government

why "instead
of used till the
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short quotations?

wonderful!

*to a country whose people suffered as much from some of their own superstitious and religious practices as from poverty, humiliation, and death inflicted on them by autocratic despots, greedy zemindars (landlords), and warring factions.*¹⁴

Scott criticizes Indians because, he thinks, they could not understand the noble intention of the British policy. The British could not achieve their target because, he says:

*Narrow, detached interests were responsible for the imperceptive British policy and Indian overreactions that led to the destruction of an admirable moral and political ideal.*¹⁵

Finally Scott says, "the political impasse between the Muslims and the Hindus during the negotiations for British withdrawal and the bloody events that accompanied the birth of the two independent dominions of India and Pakistan, seemed to prove that the Raj had been right all along. "He feels that the partition was not a right thing because "the Indians were still incapable of correct (i.e., English style) government".¹⁶

Commenting on the post-Independence scene, he says, "the world for which the Raj prepared and conditioned India is not the one in which she struggles". Or, he says, "if you speak to an Indian farmer today and he is middle-aged he may well recall the time when Collector Sahib was an Englishman. If he is quite elderly,

he will almost certainly be able to do so and then, if you are English yourself, he will probably say that things were better in those days".¹⁷

These ideas, which are central to the novelistic strategy of Paul Scott clearly point out that he believes in the racial superiority of the British. At this juncture, we have to bear in mind the fact that such attitude towards India did not so much spring from an unawareness of the Indian reality as from that of the socio-economic developments in England. As Allen J. Greenberger puts it:

no-sense sentence

The emphasis is always on England rather than on India. It is events in England and in the west in general, which determine the image held at India at any particular time. From this it follows that the images were not changed by the Indian reality. It is far more likely that the images have influenced the way in which reality was seen.¹⁸

The period covered by Greenberger's ~~book~~ study is 1880-1960. Will his comments apply to Scott's novels?

These attitudes, as they emerged in England, often found different application on Indian soil and the exigencies of running the empire tended to tone down the otherwise sharp differences of approach which characterized these attitudes in the home country.

Paul Scott's Concept of Image:

I suspect that this is a network-comment is 'iffy' from somewhere.

Paul Scott is at his best when he makes use of various

images in his novels. Images are "conscious memories which reproduce a previous perception, in whole or in part, in the absence of the original stimulus to the perception".¹⁹

In his article, 'Aspects of Writing',²⁰ Scott gives a detailed analysis of the technique of the writing of the novel. In his opinion, a novel is a sequence of images. In sequence these images tell a story. Its purpose is not to 'tell' you but to 'show' you. Creative writing is showing, not telling. The words used to convey the images and the act of juxtaposing the images in a certain way are the mechanics of the novel. But the images are what matter. They are the novel's raw material. Images are what we are really working with, and they are infinitely complex.

Somewhere the quotation marks are missing. Particularly the last sentence shows that it is not the

Constructing a novel - telling a tale, for Paul Scott, at *candidate's* any rate - is not a business of thinking of story, arranging it in a certain order, and then finding images to fit it. The images come first. However, the novelist's problem becomes acute because his mind is full of so many images. He further thinks that there is an unending stock of various images and it is all too easy to think of a story, a situation, and come up with an adequate supply of mental pictures to illustrate it. Scott thinks that though it is a very effective way of writing a novel, it is not his way. He calls it ~~an~~ automatic writing. He does not follow this technique because, according to him, in automatic writing, as a reader, you seldom

feel that there is much underneath. The images conveyed in such a writing are flat. In fitting an image to a situation, the image lacks density, it has little ability to stand on its own. It has no inner mystery.

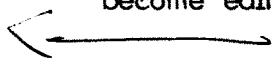
Scott believes that it is necessary to begin with a strong central image that yields a strong situation, or series of situations. By strong he doesn't necessarily mean strongly dramatic. He means in the sense of tenacious, one that won't let you off the hook. He further says that almost everyone of your waking hours should be spent considering it, exploring it.

Scott thinks that there are stresses and strains in the construction of a novel that are normally ignored. But the awful thing is that, unlike in bridge building, there are no actually laws of science to learn and apply. The image requires its own laws and it is the job of novelists to find them. In the end one has to rely on instinct, a feeling for what will work, page for page, chapter for chapter, part for part.

In Paul Scott's view, images never have names, exact locations. They do not have exact time schedules. Names, locations, time schedules, plot references - these are what the images create. In the original image are the seeds of the novel. Scott advises to see the image, feel it, work it out in all its complexity and

then try to put it all on the page. Writing is not observing, it is feeling. Scott believes that the images are the novelist's response and that is why he works from them and from them alone.

The novelist usually transfers the image into the context of his knowledge which he describes as what the novelist knows plus his attitude to it. He bombards the image with facts and waits for them to stick. In this way, the image takes on historical attributes. It becomes place in time and circumstance. The function of novels, according to Scott, is to convey a view of human reality. He believes that images, the primary material of novels, contain that view, and, once encoded into language and put into the form of a books, they become edifices for human use.



In this way, Scott's concept of image occupies a very significant place in his aesthetics of the novel.

In the context of this discussion, the present dissertation seeks to analyse the images of Indian national leaders with special reference to Scott's The Raj Quartet which consists of the following novels: The Jewel in the Crown (1966), The Day of the Scorpion (1968), The Towers of Silence (1971), and A Division of the Spoils (1975). The images of Indian national leaders are created against the background of an infinitely complex Indian society - complexities arising out of its typical social structure, religious beliefs and

political ideas. The characters of Indian national leaders are portrayed around the following major events: the resignation of the Provincial Government (1939), the Cripps Mission (1942), the Quit India Movement (1942), and the Partition of India (1947). This is the major historical context in which Scott has created the images of (Gandhi, Nehru, Jinnah, Azad, Subhas Bose) and others.

These names can be written as 'Mahatma Gandhi', 'Jawaharlal Nehru', etc.

Scott was possessed by the British Indian history and, therefore, it becomes significant to learn his response to the Indian national leaders. In the following lines, he mentions his serious concern with the British Indian history:

*It released something that I was looking for. I don't know what. I formed a gradual attachment. And after the war an obsession. Out of this obsession have come eight books set in India, culminating in an immensely long, very convincing analysis of a moment of Indian history; four novels on the end of the British Raj, an extraordinarily ambitious attempt to recount the events in India between 1942 and 1947, seen through the eyes of different characters.*²¹

but the reference does not give the exact source of the passage cited here.

As far as his art of characterization is concerned, he believes that ('you have to get the historical framework right, so that the action grows both out of the characters and the pressure of history'). He considers people in relation to their work more important than in an ordinary way when he says:

Reference ?

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*I believe, because of my temperament and my background, in the importance of work, naval contemplation bores me. I find work and aspirations as important to write about as personal problems. There is a bit of the author in all my characters. But there is also an invisible figure running through it, a traveller looking for evidence, collecting statements, reconstructing an event.*²²

These ideas help us understand the images of Indian national leaders as created by Paul Scott in his The Raj Quartet. Mostly these leaders are directly referred to by their names. Sometimes he also makes use of imaginary names who stand for the real historical personages, but that is seen only in a very few cases.

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- 2 Bhupal Singh, A Survey of Anglo-Indian Fiction, (London: OUP, 1934), p. 1.
- 3 Paul Scott, "The Raj", Frank Moraes and Edward Howe (ed.), India (Delhi: Vikas Publishers, 1974), p. 72.
- 4 Ibid.
- 5 Paul Scott, "The Raj", Frank Moraes and Edward Howe (ed.), India (Delhi: Vikas Publishers, 1974), p. 75.

This is just terrible. Why is
'4' 'Ibid' (without page) and
'5' '-----' & Please look at '3'
'4' & '5' together.

- 6 Ibid., p. 75.
- 7 Ibid., p. 77.
- 8 Ibid., p. 83.
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- 10 Ibid., p. 70.
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- 18 Allen J. Greenberger, The British Image of India: A Study in the Literature of Imperialism, 1880-1960, (London: OUP, 1969), pp. 6-7.
- 19 A New Survey of Universal Knowledge, Encyclopaedia Britanica, Vol. 12, p. 103.

are you sure it is Vol. 12 ? Please check again.

20 Paul Scott, "Method: The Mystery and the Mechanics"
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21 Caroline Moorehead, "Novelist Paul Scott: Getting Engrossed
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