

THE RAJ QUARTET NOVEL SERIES: A DESCRIPTIVE STUDY

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ABSTRACT

The Raj Quartet is the dramatic tale of the British conquest of India in modern years. India was the British Empire's "Jewel in the Crown," and the bond between Indians and their colonial rulers was, if not least, highly complicated. Paul Scott weaves the stories of many memorable citizens whose destiny is colored by the British law in India. He speaks of the national, personal and historical joys and traumatic incidents under which this law dissolves. He produced interesting identities – Indians and British, Muslims and Hindu citizens – who reflect the dynamic connections between rulers and subjects. He does this in a manner that is neither emotional, neither complaining nor confused.

Keywords: *The Raj Quartet, Jewel in the Crown, Colonial Rulers, Traumatic Incidents, Dynamic Connections.*

Introduction

"The Jewel in the Crown" (1966) Paul Scott undermines his willingness to compare much of his reviewers "The Crown Jewel" (1966) with E.M., just since both the novels have the same subject – rape of the English girl by an Indian who is triggering ethnic hostilities – poses one of the key problems that the Jewel's readers face: what makes Scott's The Jewel? Scott himself addresses this question, He said that he read at the beginning of his paper, on 5 December 1968, at the Royal Institution of Literature. He says:

- Anglo-India to which I took my own passage was not quite the same as that recognized and reported by Forster brilliantly. There were minor variations, but they did occur. The movement of history is very sluggish, but it can pass a yard or two in twenty years and also Anglo-India. It's a 3rd or 4th of the normal life of someone.
- Scott's affirmation is correct as the 1924 publication A Passage to India, written mainly during the visit of Forster between 1912 and 1913, historically means that it was part of India prior to the first world war. The situation has since undergone a major transformation in India. The Indian National Congress was no longer confined to the university; the independence struggle took all Indians' ingenuity to hard-working peasantry.

His civil disobedience was initiated by Gandhi in 1920. In Jallianwala Bagh in Amritsar after the massacre of General Dyer in 1919, things were no longer non-violent. We ought to remember that unlike Forster, Scott puts considerable emphasis on historical trends and acknowledges 'that it is not prudent to write about Anglo-India diminishing the present advancement of culture.' We thus admit that 'all previous references to E.M., in conformity with Paul Gray. Forster should now be declared entirely meaningless to Scott, however, when an English writer assaults India maybe unavoidable. So, the question lies ahead; how would Scott reveal his idea of progress through the novel of history? Scott's supportive interpretation of English and mostly Indian relations are his growth definition.

In reality, he's holier than all so-called healthy people. Perhaps the idea that Stumb is the only fair thing an Indian can be, and what they all desire, is underneath this notion that he is sacred.

Again, Pandit Baba Sahib, who taught Hindi Hari, often shows the indignity and impunity of the Indians.

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The Pandit is dirty with a grey beard and a turban. It smells like garlic. It smells like garlic. For a second, it frightens me. The lectures are a farce, and the English that I know he doesn't grasp. Either it doesn't appear at all, whether it's about an hour late a bit.

Mr. Robin White of India is also an image of the above-mentioned views, which is nothing other than dirt and scent.

Yet I despised India – the real India behind the pump-bush mythology. I despised the solitude, the mud, the smell, the conscious air of domination that can't be achieved throughout the day without putting on like a protective purdah. Since the target was easily available, I despised the Indians.

The recurrence of Indian images is noteworthy as it permits Scott's prejudices against India to be taken for granted. A close-faced view of Scott's portrait of India shows that he uses the same old Indian photo as Kipling or Forster.

Thus, Scott's development of India's picture shows his vision in the same way. Scott's reflection of India as the heart of the wrong is a symbol of achievement in his novels. He tends to adhere to Kipling's notion of the responsibility of a white man. This can be seen by comparison to a few more photos he has made. As a good example, The Miss Crane photograph may be cited of a native town visited. The above is explained by her:

- There was an error. The native town she once entered to examine the Hindu temple, which, with the narrower filthy calls, had terrified her, is an outrageous poverty, raucous dissonant musical speech, Her hungry, mutilated beggars, her weak white Brahmini holy bulls, and his raging, male and female families, so resentful as servants or other officials.

In keeping with Fanon, Scott is a colonizer who depicts the city as an inglorious environment, as a world with little space, famished for room, meat and light. Scott discussed this pattern in a small city when describing the city of Mayapore by applying the dimension of its meaning. He states as follows:

- It was located near the Miss Crane bungalow, one of the two bridges that spanned the river's bed, which divide the city into civil lines, on the Mandir Gate Bridge. A mistake occurred. On the native side of the Mandir Gate Bridge, the Tirupati Temple was located. A mistake occurred. The Eurasian community was located in the vicinity of the depots, downstream and offices of the railway station between Mandir's civil lines and the second bridge, Bibighar Bridge. The train passed the plain of the canal. The routes went down the path to the bridges. There were crossings on the side of the civil lines, whose gates closed every bridge, which established the bond between the communities of Europe and the indigenous people.

Explicitly summarizing the typical colonial environment of the Region, a concise explanation of the City reveals how the European and Indigenous people maintain their own identity by residing in different parts of the town. It is possible to prove by indicating that this structure is representative in other areas of Anglo-Indian fiction. For instance, Furster reveals the gap between British leaders and indigenous peoples by physically separating the Chandrapur indigenous sector from the clean and orderly civil station of the sleepy, shallow and uncertainly built sector, which is increasingly populated in Europe. The nature of the two communities – the civil station 'shares little with this area but overall ceil – is seen in the topography and architecture of the various residential districts with little in common. Compared to the Indian section, civil stations are "sensibly scheduled," with a red-brick club and bungalows formed in a "right-angle grid" – these pistes are named "symbolic of the Internet that Great Britain has thrown over India" after the triumphant British generals. The image of an Indian indigenous city is not without the Protestant Church – the organization which symbolizes the British's colonial establishments in India. The church is defined as follows:

- When Miss Crane came to the building, she became a complex and she walked a big gravel path past the shameful cemetery of the people who died far away from home. But if the house's English look and courtyard are woken in the resting spot, and the green trees planted there are comforted.

The very term 'English look' suggests the deliberate effort by Scott to transmit the confidence of the British in their British community.

Equally important components of Scott's image of India are also the Indian education system, India's social structure and the status of women in Indian society. Scott argues that with regard to Indian schooling, the British people had to train the Indians, as Indians required expertise. This is reflected in the meeting of Mr. Grant and Skip Crane as Grant says:

- "Surely there are a number of various schools in the country, many of which devote their efforts to the education of what I think we need to call Gentiles."

The word heathen in Grant refers to the belief that the British saw Indians as barbarous people wanting to be trained. It also records the historical creation concept of Scott. The uneducated environment in India, evident from the following description given by Grant of an Indian School, is at its core underlying Scott says this educational mission:

- '...the school here, for instance, a couple of kids at the right moments. Null at the festivals. I am talking about Hindu and Muslim festivals. Naturally, the children come to #, mostly for chapattis, and at last the school was also burned...'

Thus, Scott recreates India 's ethnic exclusivity by the outstanding usage of symbolic locations. So, the pictures and icons help to reconstruct the mood of the period, an essential feature of the historical novel according to Butterfield.

In addition to utilizing locations, Scott often utilizes fine paintings and photographs to reconstruct the past. For starters, a describing image of Crane's long past-a semiconsensual semi-allegorical image untimed "The jewel in the Crown"-is strikingly re-enacting the British colonial background. In the photo we can see "the old Queen with the Indian Empire members: kings, landowners, merchants, bankers, sepoy's, fisherman, employees, chi's, ...

The bar, the nucleus of English Indian social life and, according to Georges Orwell, 'the spiritual citadel, the real seat of the British powers, the Nirvana, for which the indigenous official were a decisive element in British Indian history, was one of its most inseparable aspects of Indian society.'

The discourse is often drunken, but still scurrilous, the parties retain an exterior air of orthodoxy as though there were inviolable "codes" for heartless gossip and intolerable conduct. I never liked the club, so it's upsetting me.

This criticism of the life of the club is further illustrated by Bombay's story about the Volingdon Club, which sheds light on the condescending British mindset of the Indians

The Viceroy Lord Willingdon made this club ready for revenge, since the Royal Yacht Club pushed its Indian guests away and invited them to a private banquet of ignorance.

Scott's criticism of a club's incorrect hand is clearly inferred in this disagreement, but it does not mean that he is pro-Indian or against the club's own organization. The observation of Scott's excellent use of contrast strategies makes this argument very nice. He often criticizes him as he mentions a club created by an Indian. In defining, for example, the Mayapore party, one of the founding members of which was Nello Chatterjee, he criticizes Indians' caste-spirits as they called the party 'Mayapore Hindu Club':

- A mistake occurred. The "fake" club has always been. Certainly, it was originally meant to be a club in English style for Indians clubbing, but H was not proposed for Hindu because of the absence. It was a place where the Hindu word really mattered more than the club. And Hindu didn't speak to Congress. No, not that. Be aware of the difference, please. In this case, Hindu meant Hindu Mahasabha. Hindu narrativity between imperialism and Hindus.

We notice here that the Indian leaders do not enjoy it, as they enjoy the British. Since Hari always questions Indian ideals and never runs counter to British beliefs, Scott seems to show him sympathy. Since he is Lili Chatterjee, he never criticizes Kumar. Dulip Kumar, Hari's dad's character, is the subject of Anglicization. Like Lili, his ambivalence stemmed from his search of indignity, while he was brought up in Western society. It was an ambivalent human being. A Part of the subject race is the interpretation of Dulip with the British. Everything he does is seen as the calculated satire of the British whose ridicule he was. He states as he asks;

- Mostly it annoyed them. It annoyed them often. It's always. They could never listen to us and overlook we were a subject lower citizen.

He was regarded as a halfman as he returned from British Columbia-unclean to conventional Hindu practices because he had crossed the black stream. 'He was advised to eat the five cow items, including dung and urine, to purify himself. And though, of course, not the body. Scott criticizes the character of Dulip because, like Lili, he believes in fundamental indigenoussness. Scott comments:

- Dulip felt that the issue was that India impressed him and wouldn't be exposed any more. There was a thickness of indignity below the thin anglicized layers just confirmed and reinforced by the planned marriage.

As Parry correctly pointed out, even Dulip Kumar, "who recognizes and resents its deeply-established persona, is pathosely pro-English and can perceive his apostasy for anything Indian as declaring how the colonized citizens can be damaged by the humiliation of their society caused by the refusal of their rulers."

The Mayaporean Hindu advocate, Mr. Srinivasan, popularly regarded as the Vassi, is an ordinary Indian. Critics of the Briton as Hinduist speak of his belief in Indian secularism. The visitors to the British he informed us here:

- Perhaps for your Congress it is synonymous with Hindu. For us, it was always the All India Congress that was originally established by an Englishman. But since in India there were much more Hindus than Muslims, it also always became unclear that it was and was predominantly Hindu.

The Indian ship of Srinivasan is also shown by the fact that the UK people thought they dominated both during Raj and Raj. He's talking of an Englishman:

- And the other, inevitably underneath all that, is his natural distrust towards us, his natural dislike towards black people he doesn't think it has yet then discovered the bitterness and unhappiness he has for some period for these old predecessors when outside.

The missionary aspect is part of Scott's revolutionary ideas about the Raj. The moral crisis of Miss Crane, which exposes her character, can be identified by the shift in her actions, which is essential to her position in British India. Instead of inviting Indian women for tea but teenage English warriors, she takes Mr. Gandhi's portrait from the walls of his studies. The Indian ladies then avoided entering the bungalow of Edwina, which was recognized by Mr. Gandhi. Gandhi's policy to oppose the British rule in India disappoints and mistrust her. In response to Gandhi's policy, she talks to the British as better rulers than all the others. Before Leave India, in 1942, she maintained her huge respect for Gandhi and chuckled at the European people who said Gandhi could not be trusted. Still, having broadened his point of view, Mr. Gandhi thought, "What was an open invitation for the Japanese to come and help him get rid of India? And it could only assume that if he thought they would be best masters she was out of her own meaning or what was worst showing that her philosophy of non-violence had become grim, leading to the complete disqualification of herself. The analysis of Miss Crane of the Indian nationalistic movement aims at showing how she behaves as "spoiler" in the advancement of true British-Indian ties. Her good moral skills will quickly be communicated if Scott introduces her as a determined human. Even though it was challenging to be in India, she willingly embraces it and does not interrupt the difficulties in her path. In her talk of the nurse of Mrs. Nesbitt-Smith when she visited India, Smith said, "My God, Crane, what you had on Earth... you must be cut off from the blacks and half-castes, you should have been cut off by your own people." The derogatory words used for the Indians show here that the British considered the Indians uncivilized. Yet she kept her determination firm. Scott brings much moral and physical courage to Miss Crane in that way. During the riots of 1942 with the children of the kindergarten she went to their homes with Mr. Chaudhuri because she knew the town was aggressive outside. But unfortunately, on her journey, she was attacked by the rioters and her Indian colleague assassinated Mr. Chaudhuri. Scott has brought in a full understanding of the tragedy by her indignation. The Crane's indignation is representative of the British who wanted the day to come to the end of their rule in India. It is symbolically depicted this violent gesture. It stands for the finishing touches of the British constitution. For about a century, the books that Indians have been reading are the books of our progressives, our English liberals, in times of fusion. They're frustrated. There was a seed, you see. A seed centered on India and England's creativity. Anything safe and grave, full of honesty and reflectiveness and compassion, harmony and understanding had to come out of it.

These opinions are relevant because they truly represent Scott's views. Miss Crane's character shows his conviction that only the revolutionary ideals of the British Raj might have added a great deal to India's growth, but that the work was unfinished due to the fight over independence. Francine Weinbeum refers to this effect that 'when Edwina, who incorporates the values of the Raj, tries to achieve some kind of union with India and the Indians, the preliminary union's price is regrettably high, a decrease and rarely questions the validity or the importance of the British objectives.' But it should be remembered that Scott has developed this role only to idealize British ideals and thus may not have the standard of impartial appraisal.

In contrast with the male protagonists, Scott's female protagonists are more interesting.

It is the sibylline, white women of Scott who are signaling a greater societal failure, thereby displaying their personal discontent, which for Scott marks the end of a period in which 82 British positions were feasible and important in India.

In the context of the Indian policies, the minor characters of Robin White and Brigadier Reid, both of whom form part of Raj's administrative divisions. The edited excerpts from unfinished memoirs of Brigadier Reid, DSO, MC, are presented.

The historic novel must be published at a critical point in the existence of a country. It would certainly contain a sort of conflict, because wars typically trigger violence. And wars must be excluded from the perception of the majority of living citizens, or it can only be mentioned in 83 instances.

The wellbeing of the British people in India was a real concern during this tumult and he thus decided to bring the British battalion from Brigade Berkshires to Mayapore.

I saw that the future will have an effect on our citizens and women who do hard work in 84 times of specific crisis, when I brought Berkshires to Mayapore.

As Reid sees Gandhi as responsible for the crisis, she knows her view of the struggle for national independence. He claims that Gandhi started his iconic agitation for Quit India after the collapse of the Cripps Project in April 1942 and considered the British to allow the Japanese emperor to take over the reins of control.

Reid 's thoughts on the UK federal government definition often reflect Scott 's views:

- A man like me (whose had everything to risk and not get some advantage from Indian independence), the act of 1935, It seems like a state-like, perhaps noble, notion that Britain might have been proud of us as the right way to end its triumphant chapter in her colonial hour, and representing all aspects of Indian society and governments of elected states in provinces.
- The idea was frustrated and thus resisted by the All India Congress, Reid argues that it was at the outset part of the progressive nature of imperial British politics. During the War Congress, members of the Central Assembly protested against Indian troops being sent to the Middle East and Singapore. Likewise, the provincial Congressional ministers left because the Viceroy had declared a war without a consultation. He regards 0 as a symbol of the immaturity of democracy. Unfortunately, his disappointment is seen as saying: "this arrangement led only to power struggle and collapsed, and when we looked at the scourge and heard the clashes between Hindus, Muslims, Sikh, princes and others the tragic cry of freedom sounded naked." It reflects Scott's view that Indians are not prepared to administer their own government and thus, after freedom is achieved, disorder was discovered.

Mr. Reid correlates in connection with congressional activities two violent attacks on English men, one against Miss Crane and the other against Miss Courtesy. The historical significance of the book is shown. Reid reflects in his article the views of Merrick on Gandhi. He records: He records:

- On that day (when we had a brief cup of tea together), Merrick depicted Gandhi as "a fool, an old man that had loss of contact with the people; he always thought he was doing himself, so were illusions and wild fantasies of his own, and he had no idea how much the youngsters laughed, he, Merrick, had to keep order.

He then tries to say how successful British presence was in India by distorting the major nationalist Indian figures, such as Gandhi.

Robin White's persona is manifested in an assembled transcription of Robin White 's written and spoken remarks. In this regard, Parry's analysis of the White is worth considering, as she noticed that although he was a Modern British soldier, he believed virtually in the democratic Raj values and that he was thus just a Scott's mouthpiece. Parry points out how White coveted the dominant position:

- Robin White, CIE, ICS, Retreated, a critical and human guy, who is not at all a morality bombast, looks back on the raj as a "political rule" abuse.

So, Scott has reflected the Raj ideals of duty and luxury in his character. His confidence in the Raj is demonstrated further by Gandhi's mistrust, which he explains as follows:

I definitely distrusted Gandhi, but Reid didn't mistrust him, for instance. Since I didn't see a man who had the strength and power remaining uninhibited, I mistrusted Gandhi, and for the right reasons I took 89 the right decisions.

According to Gandhi, the caste system may have profound religion meaning to him back then, but did not identify with Hindu faith, which is out of the social consciousness. In his earthly ambition to travel to England, Gandhi was very significant. No man has no zeal, but maybe few men have faced a struggle for the future benefit that Gandhi had to do for inspiration. By the end of the day, he felt he would survive himself all the way. Scott's skewed opinion as seen in Gandhi's role can be quite well interpreted by contrasting it to Indo-Anglian authors who considered Gandhi as a great nation leader. Mr. Anand depicted Lalu Singh in *The Sword and the Sickle* (1942) as a propagator of Mahatma Gandhi, or resents Gandhi's national democratic liberty campaign, while Gandhi himself is not portrayed in the book. Gandhi's depiction depicted in *Kanthapura*, depicted by Raja Rao (1933) is again very distinct from Scott's. For example, the narrator of *Kanthapura* refers to Gandhi as Rama and says that the Mahatma is going to the country of the redmen and carries Swaraj. He would give us the Mahatma swaraj. We would all be glad, then. And Rama has returned from the exile, and Seeta, as Ravana and Seeta have been recorded.

Therefore, contrary to Scott's depiction of Gandhi as a savior by Indo-Anglian scholar, Scott has used the technique of distinguishing pre- and post-independence India to describe the moral aspect of British Raj in a beautiful way. After nearly twenty-five years, on their journey to an Indian temple, British visitors notice the poverty-stricken temple surroundings as follows. 'There are pigs, cycle-rickshaws parked, several citizens and many beggar women who come together and bear sleeping children to put down their brainstorms. The visitor claims it will be fatal to gaze right in the eyes of a beggar. "In India the head needs to be turned aside too much." 'Scott indicates that Indians have been reluctant to advance despite nearly 25 years of self-governance. It is often shown as Scott gestures to Lili's frustration with the existing condition in India. Scott's aim is to prove that the British did not predict this India. Lili then says:

- I guess we always wait for the Mahatma because the former guy frustrated and shocked us when he was fired by the stupid boy as a saint and a martyr in the West. For us, there's a lecture, and I'm nice. I think that if the old man was now living, he might all give us one spinning wheel, and claim that when we walk, we'll end up trusting the saints.

The use of the link between the past and the present thus becomes a crucial feature of Scott's book which exposes Fleishman's view; the men of today depend not just on understanding but on understanding. Historical theory is seen as moving back to the present and is more capable of confronting the problems of existence.

This technique is introduced when Scott uses a space in the MacGregor Building, which contains 'poufs and bags spread around a room, oddly dry and lifeless, like seaweeds taken from its part.' The space is often able to carry the distilled scent of oil and water to the nose of an experienced traveler. He points out at this stage that the "light stagnation around a big ship seems clearly to stop moving." The author compares this deflation with India and argues that India is still embedded. This can also be seen in the comments of Mr. Laxminarayan, who has written an Indian nationalism past now. He said when he saw the visitor from Britain:

- They don't have a curiosity in the past and neither are we and that we worry about the issue and aren't positive that our own system works it or even if it is our democracy. It seems to be the governance of an awkward union from traditional ideology to emerging radicals, and other people have little that we want to hear to say to us.

Conclusion

All this supports Scott's opinion that even after almost twenty-five years of autonomy the Indians have not done something worthy and implicitly suggests that it would have been another picture if the Britons had continued in India; but the Indians' self-rule aspirations have distanced them from the British Raj's achievement. In this respect, Scott's systemic approach to the Raj makes him think; Raj's proposed future for India is not the world to survive.

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