THE FIGURE AND THE CARPET: CONTEXTUALISING PAUL SCOTT'S STAYING ON

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(Pramod K. Nayar

FOR SUSHUMA

Abbreviations Used for the Works of Paul Scott

AS ... The Alien Sky. (1953).

B ... The Bender. (1963).

BP ... The Birds of Paradise. (1962).

CLP ... The Chinese Love Pavilion. (1960).

CSF ... The Corrida at San Feliu. (1964).

DIV ... A Division of the Spoils. (1975).

DS ... The Day of the Scorpion. (1968).

JC ... The Jewel in the Crown. (1966).

JS ... Johnnie Sahib. (1952).

MAM ... My Appointment with the Muse: Essays 1961-1975. (1986).

MC ... A Male Child. (1956)

MW ... The Mark of the Warrior. (1958).

SO ... Staying On. (1977).

TS ... The Towers of Silence. (1971).

Contents

Three things are to be considered:
A man's estimate of himself,
The face he presents to the world,
The estimate of that man made by other men.
Combined they form an aspect of truth.

Paul Scott The Mark of the Warrior

Chapter 1

Introduction: The Figure the Novelist Makes

This is a study of Paul Scott's Staying On in context. The study assumes that the author is not and cannot be dead. The authorial self can be viewed through biographies. In our particular case Hilary Spurling's Paul Scott: A Life (1991) brings out Scott's life, mind and work, and the study duly pays attention to it. Scott, the subject, is also imbedded within his work. This kind of insight about authorial self comes to us from phenomenological critics like Georges Poulet and Hillis Miller. [1] Chapter Two analyses Staying On using ideas from Shlomith Rimmon-Kenan's structuralist study Narrative Fiction: Contemporary Poetics (1983). Thus chapters One and Two sketch the figure of the novelist as seen in his work. The "work" modulates into "text" when we enlarge the context in which we study it. The figure of the novelist in the text is not an unanchored one, but is firmly rooted in and bounded by the "carpet", as Henry James knew. The figure in the carpet is the focus of the remaining chapters with the carpet and its "weaves" getting due attention. The third and fourth chapters contextualise Staying On by considering the two "weaves" of the carpet. First, the immediate context of The Raj Quartet with which Staying On has an inter-

textual relation is studied. Hillis Miller's analysis of repetition in fiction has been the informing idea for this part of my analysis.[2] Second, the larger weave of the carpet is considered, the discourse of Anglo-Indian writing. I depend for this purpose on Michel Foucault and Edward Said's use of the term "discourse." This is yet another intertextual exercise in studying the status of Staying On in relation to a genre.[3] My method, therefore, reverses the usual practice of "background study" by foregrounding the background, i.e., contextualising my author and text. Consequently my study which is, of course, about Paul Scott and Staying On also has a sub-text which is informed by Theory. It traces a narrative line from author to author-in-text to text-in-context all of which finally implies the reader-in-the-world responding to the text.[4]

Paul Scott was born on 25th March, 1920, the younger of two sons, to Tom and Frances Scott at Palmer's Green, Southgate, London. Tom Scott was a painter who came from a family of artists. Frances Scott had written novels while still a girl. She never published any of them burning them all the night before her wedding. The family imposed few restrictions on the Scott boys. Scott read his first adult novel--Elinor Glyn's Three Weeks--and first tasted alcohol at the age of six. Both reading and alcohol remained life long addictions.

The school at Southgate which Scott attended believed fervently in the ethics of service and sacrifice, in the

King, country and Church. Hilary Spurling in Paul Scott : A Life points out that the sense of "a heroic, national and Imperial destiny" marked the atmosphere of the English schools at the time (28). School-life also meant movies, making weekly trips to the local cinema. Scott's fascination for the motion picture made him set up a studio with his brother. Using a sixty-watt bulb, a cigar-box and the lens from a discarded set of binoculars they made movies like The Girl in the Porch. The images were drawn free hand, interspersed with dialogues and the movie stars traced out on greaseproof papers from photographs. The influence of the motion-picture can be perceived in Scott's theory of the novel. In his talk to the Writers' Summer School, Swanwick, which was later printed in My Appointment with the Muse (1986), Scott says: "A novel is a sequence of images. In sequences these images will tell you a story. Its purpose is not to tell you but to show you...the situations, somehow, must be made to rise out of the image" (54). His novels illustrate the theory admirably. One recalls the central image at the end of Staying On--of Lucy Smalley as an old, helpless but dignified lady waiting alone for an unknown future. Or one thinks of Bhoolabhoy's reveries in church, to the background noises of the shears (122-23). Or the perfect movie image of the opening of The Jewel in the Crown (1966): "Imagine then, a flat landscape, dark for the moment, but even so conveying to a girl running in the still deeper shadow cast by the wall of the Bibighar Gardens an idea of immensity..."(9). Indira Kohli in her book Paul Scott: His Art and Ideas (1987) discusses Scott's fictional use of movie

techniques and musical rhythms.

Scott proved good at his studies and his artistic temperament was noticed by his teachers. He was also encouraged by his mother who saw him fulfilling her own dreams of literary fame. Financial difficulties however forced Scott to quit school in 1934. Tom Scott decided on an accountant's career for him. Scott was stunned beyond disbelief. For the dreamy, artistic Scott a career in accountancy appeared gross in comparison to his aspired world of literary success. Scott was to regard this as betrayal and his first novel after his father's death--The Birds of Paradise (1962) explored a similar theme of a son's "betrayal" by his father.

Scott found consolation in reading, buying and devouring books by the dozens. Work on a novel, Rachel, begun when Scott was eighteen was however soon aborted.

Scott saw himself more as poet-playwright than as novelist. He lived at a punishing pace--working at an accountant's office, evening classes for accountancy, reading and writing. Borrowing some money from his mother he sent off a collection of ten poems to a small agency. His mother took to addressing him as "the Future Poet Laureate." Scott says he was not irritated, but "merely felt that she was a little premature" (Spurling: 61), so sure was he of his literary merits. The poems however were never published, and Scott's first shot at literary success had failed.

Gerald Armstrong came into Scott's life at this stage. An enthusiast of the arts, especially plays, he encouraged Scott to read Oscar Wilde. Dorian Gray mesmerised Scott, who even took to dressing as a poet. Armstrong and Wilde together brought out the

latent homosexual in Scott. For long surrounded by women (his numerous aunts) and cossetted by his mother, Scott probably found Armstrong a refreshing change. The poems of this period were all addressed to a male friend, as Scott was to confess years later (Spurling: 64-6).

Around the same time Scott had a new poet-playwright neighbour, Clive Sansom. Sansom was Scott's first "live" literateur and he was soon Scott's mentor, slowly diminishing Armstrong's hold. Clive and his wife Ruth helped Scott's poetry break out of the Rupert Brookes mould by introducing him to the moderns like Auden, Isherwood, C. Day-Lewis, Spender and T.S. Eliot. Scott claimed later on that Eliot was probably the greatest literary influence on him (MAM:119). He also read the Russian playwrights and listened for hours to Tchaikovsky. Under this influence he wrote a playlet The Blue Waltz, later developed into his only published play Pillars of Salt.

Basking under the encouragement of the Sansoms and, to a lesser extent, Armstrong, the period was an extremely happy one for Scott. The call for conscription into the army was therefore a rude shock. Amid tearful farewells Scott left to join up.

Scott's already unstable world, was torn apart with conscription. His sensitive and poetic nature rebelled against the war. He withdrew into a shell, drinking hard and writing long letters home. Life in the barracks also gave Scott an outlet for sexual "expression." But when the full implications of his preferences dawned upon him it brought on a severe bout of depression. This might have been triggered off by the fear

and threat of exposure, as Ruth Sansom informs Spurling (94). The incident of Lance-Corporal Pinker and Ronald Merrick in A Division of the Spoils (246-259) may have its roots in Scott's army experiences. Matters were not helped by news from home that the family house had been bombed, killing most of Tom Scott's side of the family. Scott's depression reached a precarious low and Ruth Sansom had to travel to his camp to console him.

Scott's own shares of the "spoils" of war came in the shape of a nurse, Penelope Avery (or "Penny") whom he had met at a dance. A keen dancer and a witty conversationalist, Scott literally and figuratively swept Penny off her feet. She helped revive his spirits which had plummeted after the poor reception of his poems I, Gerontius: A Trilogy published in May 1941. In October of the same year Scott married Penny, to Frances Scott's discomfort. Frances saw in Penny a rival for Scott's affections, and was to remain hostile towards Penny for the rest of her (Frances') life.

Scott now abandoned poetry for plays, starting work on Brilliant City and Pillars of Salt. Armstrong berated him for the shift and his trenchant but ill-timed criticism resulted in a rift opening up between them.

The break hit Scott badly and he wrote hysterical letters to Penny and the Sansoms. His mental equilibrium, on the proverbial cliff-edge, had to be pulled back from disaster. Penny undertook the task admirably, setting a pattern for the rest of their married life--Scott's depressions and Penny's unflinching loyalty. As a kind of final blow, Scott's hopes of promotion as an officer were dashed with his posting overseas. In March

1943, Scott sailed for India in what was to be a significant development for his literary career. The people he met, the events he witnessed and the anecdotes he heard were the fragments he shored up against the ruins of his dreams at this stage.

Looking at it retrospectively Scott realised that he had arrived in India at a time of transition and political turmoil (immediately after the "Quit India" movement). But in 1943 Scott was shocked by the face India presented. Posted in Belgaum's dreary landscape Scott's disillusionment with the army was complete. Much of the experiences during this stage, the military manoeuvres, physical exercises, mock war games figured later on in The Mark of the Warrior (1958). Scott was also troubled by the class distinctions persisting in the army, whether in the barracks or at the club. His friends pointed out that Scott laboured under a feeling of exclusion due to his origin from a "wrong social drawer" and Merrick in The Raj Quartet could very well be Scott's self-portrait. Scott's aloofness was born out of this sense of exclusion (Spurling: 132). Scott made a few friends like Jim Corben and Jimmy Leasor who were to play an important role in cheering him up during his periods of depression.

Scott's experiences in North-East India as second-in-command of a platoon in an Air Supply Company provided him with material for his first novel Johnnie Sahib (1952). He had sent in two plays written during this time--After Our Labours and The Pilgrim Michael but both had been rejected. Literary success finally came with Pillars of Salt being ranked fourth out of 155

entries in an international Jewish play competition. Scott was greatly cheered by the news. He also realised his love for India, the recognition dawning when he sailed for Malaya (Spurling: 145). His only disappointment in this period was his failure to acquire political and intellectual contacts among Indians. As Spurling argues the Indians obviously regarded with hostility and suspicion the friendly overtures of the English soldier (149). In 1946 Scott returned to England.

He returned to "a typewriter and a wife" (MAM: 159), and economic difficulties. His job-hunting expeditions proved unsuccessful as the situation turned desperate. He managed to find employment as bookkeeper in Peter Baker's Falcon Press. At the Falcon he met other poets like Sean Jennet, Charles Wrey Gardiner, Fred Marnam and Baker himself.

Scott remained in touch with his friends in India--Jim Corben and his own former havildar Narayan Dass. He was disturbed by the news he received from them that Independence was not going to be the smooth transition of power they had expected. Jim finally returned to England to a rousing welcome from Scott and Penny. Penny now three months pregnant, found Jim a good companion and he was soon established in the family. Ian Canning in A Male Child (1956) was the fictionalised version of Jim Corben.

In 1947 Penny delivered a baby girl whom they named Carol Vivien. Penny found herself pregnant for a second time soon after. Her personal life remained unchanged, as her relationship with Frances Scott grew worse. Scott was out most of the day and unsympathetic to her complaints about his mother. Jim had moved

to Southampton to set up a building trade, thus depriving her of his support. Scott may have guessed Penny's troubles and the Mrs. Hurst-Stella conflict in A Male Child may have originated here.

Things looked brighter on the professional front. Joyce Weiner, a literary agent whom Scott met at the Falcon, recognised his talents and encouraged him to write plays. She read his scripts, advised changes and helped publicity. Pillars of Salt was finally published by Gollancz in 1948 and broadcast the same year. The play dealing with two Jewish brothers, Steve and Garth, was Scott's attempt to understand the human (or inhuman) phenomenon of war. Set in the border region of a fascist state with aggressive intentions on its neighbour, the play studies the effects of war on the two patriotic brothers. Steve and Garth find themselves transformed into pillars of salt by the atrocities perpetrated upon their Jewish brothers. The play ends with their joining the resistance. The play was, as Scott wrote to Clive Sansom, about "The rough theme...that a country owes its soldiers nothing" (Spurling: 129). Scott explores the soldier's psyche, the trauma of separation, notions of loyalty and courage in the play. The themes of this play were reworked later on in the characters of Bob Ramsay and Major Craig in The Mark of the Warrior, Brian Saxby, Sutton in The Chinese Love Pavilion, Colonel Layton, Captain Purvis, Ronald Merrick, Teddie Bingham in The Raj Quartet, and Tusker Smalley in Staying On. Scott's other plays written about the same time, Dazzling Crystal and The Gradual Day, were however

rejected by publishers.

1948 also saw the birth of the Scott's second daughter, Sally Elisabeth, at a time of great financial crisis. The Falcon Press was on the verge of collapse. Scott found himself out of a job with a negligible bank balance, a family to take care of and no literary successs in sight. In MY Appointment with the Muse he describes his feelings at this stage as "The terrible cumulative weight of sustained failure"(161).

Things improved slightly when BBC accepted Lines of Communication, marking the first major breakthrough in his literary career. By now he had joined Pearn, Pollinger and Higham as a literary agent and was inspired enough by the improvement in fortunes to think in terms of developing Lines of Communication, into a novel. The novel was to appear in the final form as Johnnie Sahib in 1952.

Johnnie Sahib won the Eyre and Spottiswoode award for the best first novel and received very encouraging reviews. The novel had emerged out of his experience in the Air Supply Company in India and introduces some major Scott preoccupations. The novel opens with the arrival of Jim Taylor at Comirtala as second-in-command to Johnnie Brown, head of Section Three. Johnnie Brown is a sensitive and affectionate man who has the "ma-baap" (father-mother) image for his men. The Major (as he is called throughout the novel) is an aggressive and unemotional man concerned only with the work on hand. As he informs Johnnie: "Its the job that matters. What we are doing is important, not how we do it"(113). Taylor tries to keep things going by compromising between Johnnie's personalised

anti-rules approach and the Major's impersonal rule-bound one. Johnnie however antagonises the Major-Baxter combine once too often and is transferred as a punishment. Taylor's assumption of command in Johnnie's place is seen as a betrayal by the men. Johnnie never returns as a physical entity in the novel, a letter being his only "representative." This disappearence of the chief protagonist facilitates the introduction of a favourite Scott theme--that of "presence." Johnnie's "presence" hangs over the section, even after their transfer to Prulli. Everyone--Jim Taylor, the men, the Major, Baxter and Johnnie's former girl, Nina, feels this presence. In an attempt to break this "haunt" Taylor drives the men harder. He sends Jan Mohammed, who has a morbid fear of flying, on a mission. Mohammed is killed in a crash and Taylor is overcome with guilt. He wishes to quit in the face of the silent accusation by the men and their obvious sorrow for Johnnie's absence: "You are a cold man. We do not understand a cold man's poetry" Moti Ram tells him (185). Nina takes up with a white man, Brad, hoping to marry him and remove the stigma of being Eurasian. She too suffers from guilt for betraying Johnnie. Taylor realises that by leaving the Section he can never hope to "lose" Johnnie's presence and that the man with the human touch always triumphs, even in his loss. He realises that the "human, all too human" Johnnie had lost his command officially but retained his hold over the men's hearts. Taylor's words sum up the theme: "the law which said that what was Johnnie's was his for always"(241).

Johnnie Sahib introduces most of Scott's preoccupations which he would explore in his later works. The themes of male rivalry in for example, the Johnnie - Major clash, unsatisfactory heterosexual relationships, as in the Nina--Johnnie affair, repressed homosexuality, as in Geoff Smith's behaviour towards Taylor, distrust and betrayal, symbolic relationship between places mirroring the relationship between people (as for example, between Comirtala and Prulli), the "ma-baap" role of the Westerner in India, the work ethic, guilt and its expiation, presences are all introduced in the novel.

Encouraged by the success of Johnnie Sahib Scott put behind him the rejection of the television adaptation of Lines of Communication to start work on his second novel titled The Return of the Dove. Scott's new circle of friends proved very understanding, especially M.M.Kaye (Mollie Hamilton) and Gerald Hanley. Both of them had launched their literary careers at about this time and Scott was their agent with Pearne, Pollinger and Higham. Scott's relationship with Joyce Weiner cooled off partly due to what Scott felt was her aggressively "proprietary attitude" to his scripts (Spurling : 187). The break resulted in a bout of depression which stopped work on the novel. A few months of lethargy later Scott returned with determination to the manuscript and managed to finish it. It was finally published in 1953 with a new title, The Alien Sky, and was an instant success, selling 5000 copies in a month. The title, coming from Kipling's poem, is suggestive of the theme and anticipates Lucy Smalley's feelings through out Staying On: fearful of finding herself alone "weeping amid the alien corn"

(SO: 86, 216). Set in Marapore somewhere in North India, the novel begins with an American, Joe MacKendrick's arrival in Marapore. The principal character is a Eurasian, Dorothy Gower, whose entire effort is concentrated towards acceptance as a white woman. She hopes to settle down in England. She turns to MacKendrick when she realises that her husband, Tom Gower, has no intentions of going back to England after 1947. She returns to Tom Gower when he attempts suicide on her departure. Student unrest, politics, Indian nationalism are epitomised in the character of Vidyasagar.

Vidyasagar insults Tom Gower and finally kills the Englishman Steele. Gupta's views regarding the British provides the first example of Scott's criticism of the Raj. Gupta tells MacKendrick that the British are no longer required in India: "they are <u>our</u> problems, but his [Tom Gower's] heart is not our heart. We cannot accept <u>his</u> solutions to <u>our</u> problems" (AS: 45). Tom Gower is also critical of the Raj and is Scott's voice in the novel. "Can you love something without knowing it properly?" he asks, describing his "ignorant love" for India (AS:64).[5]

Failing man-woman relationships is another theme of <u>The Alien Sky</u>. Dorothy has only contempt for Tom:" I hate you more than any man I know" (AS: 62). Heterosexual relationships are governed only by lust, not love in the novel. Dorothy and MacKendrick, Milner and Judith Anderson and Cynthia Mapleton's attempt to "ensnare" MacKendrick (100-101), are relationships built exclusively upon selfish desires. In this

aspect the novel looks forward to the Mildred Layton--Kevin Coley, Sarah Layton--Jimmy Clark, Sarah Layton--John Bellinger affairs in the Quartet and the loveless relationships of Lucy and Tusker or Minnie and Ibrahim in Staying On.

The notion of "presences" in The Alien Sky is linked to Patrick Swinden's "substitution theme", but is less emphasised than in other novels. Swinden in Paul Scott: Images of India (1980) points out that in Scott characters displace each other. Sometimes the substitutuion is physical and on other occasions psychological (26).[6] MacKendrick, for example, feels the presence of dead brother Dwight, as "an invisible force" (AS: 67). MacKendrick's vengeful feeling for his brother makes him want to seduce Dorothy who had once been his brother's lover. Dorothy tries to hold back because of the same reason. He is only his brother's substitute as he tells her (205).

Scott's portrayal of Cynthia Mapleton in the novel looks forward to Perron's Aunt Charlotte in the Quartet, cast as she is in the mould of Mrs. Moore and Adela Quested in A Passage to India or Olivia Douglas in Heat and Dust. Scott criticises these Englishmen and women for being ignorant about realities in India, fostered as they were on illusions regarding the East.

Dorothy Gower, the Eurasian protagonist, is rejected by the English because of her Indian parentage and by the Indians because of her English one. Her desire to be treated as white, free of the taint of mixed blood, is pathetic. Dorothy Gower represents the "mistakes" of the English in India, and even worse, their refusal to accept this "mistake". Dorothy Gower is also the first of a long line of old, helpless and tragic

ladies in Scott's novels--Mrs Hurst (A Male Child), Edwina Crane, Mabel Layton, Barbie Batchelor, Lady Manners (The Raj Quartet) and Lucy Smalley (Staying On).

With the success of The Alien Sky the Scotts could afford a larger home. Scott himself was in a better mood, cheering up the girls when they went down with chicken-pox or being riotously funny on Guy Fawkes Night and Christmas. Penny's troubles with Frances Scott did not cease and running duels over the telephone or in person continued.

The finances deteriorated with Peter's marriage to Eileen. Scott had to support the entire household and stretch the finances further. Penny's attempts to cheer up Scott were coldly ignored by him. Scott's temperament at his work-place remained affable in direct contrast to his aloofness at home. His source of escape was work, struggling through A Male Child, his third novel. Published in 1956, the novel was thinly disguised autobiography. It was also the only novel among his earlier ones which he did not disown later on.

The narrator of A Male Child, Ian Canning, has returned from India hoping to settle down in England. He is martyr to amoebiasis and suicidal depression. Alan Hurst, his friend takes him to the Hurst home, Aylward. Alan's mother Mrs. Hurst, a widow, spends her days drinking and plagued by memories of her elder son, the now dead Edward. She hates Alan for having "snatched" Edward's girl Stella and she treats Stella contemptuously. Ian himself is going through divorce proceedings with his wife Helena.

Ian provides company and succour to Alan and Stella, which helps him forget, momentarily, his own troubles. The novel ends with the birth of a male heir to Aylward, Stella delivering a baby boy. Happinesss returns to Alan and Stella's lives with the event.

Scott explores the question of loveless marriages in this novel. Rex Coles, one of the characters, describes marriage as a prison. There is lust without love, and sometimes even hatred between married couples. Stella's question to Ian "When we no longer want each other what shall we do?" sums up the despair of ill-matched human beings locked in marriage (177).

Some other themes in the novel are better focussed than in his two earlier ones. Psychological disturbances is a prominent theme. Ian Canning is plagued by depression and prone to suicidal tendencies. Alan Hurst and Stella help, unwittingly, the recovery of Canning. Helena's cruel indifference adds to his melencholy and Scott suggests that human sanity may hinge upon their relationships. Mrs. Hurst is obsessed by Edward. She sees Edward's ghost in Aylward and her ravings, drinking bouts are symptomatic of her mental imbalance.

The "presence" in A Male Child is of Edward Hurst. Mrs. Hurst, Alan and Stella and even the visitors to Aylward (Canning) lead their lives in the presence of Edward and Canning actually sees the ghost.

There is betrayal, distrust and suspicion which darkens human relationships. Helena and Canning break up, Rex Coles is "trapped" in an unhappy marriage and the Alan Hurst--Stella

marriage is marked by frequent quarrels. The novel can be read in the light of Scott's dissatisfaction with his own marriage. The clichéd ending, with happiness restored upon the birth of a son, begs the question: was Scott unhappy due to an absence of sons?

The discouraging sales of A Male Child did nothing to alleviate Scott's suffering. He shelved the idea of a historical novel about Warren Hastings as an unviable commercial proposition. Looking for something more saleable he began a play, Sahibs and Memsahibs, eventually broadcast in 1958. The play dealt with the life of Nan Forrest, an attractive divorcee, in an army camp. Nan, who soon becomes the heartthrob of the young, "susceptible" cadets at the camp is contrasted with the stiff, overbearing Colonel's wife. Nan is witty, graceful and charming whereas the Colonel's wife is intelligent but supercilious and rude. Scott was attempting to trace a woman's strategies for survival, her efforts to create for herself another existence, leaving behind the wreck of a broken marriage in the play.

The play failed, receiving little critical acclaim or public favour. Scott had now launched himself into a novel which was to fictionalise some of his own wartime experiences. The Mark of the Warrior (1958), set in Burma of 1943, dealt with the training of the cadets for the Burmese war. Bob Ramsay, the chief protagonist, is being trained by Major Craig. Bob is haunted by the presence of his brother John, who had served under Craig and who had been killed in action. Craig is burdened with the sense of guilt of having sent John Ramsay (and others) to their deaths. He lives under the fear of being proved impotent in the forest (where the action is). He trains Bob to be the

"warrior"--invincible, dispassionate, unafraid to kill or be killed. He attempts to recreate in Bob the courage which John had exhibited (dying in agony of a stomach wound, but never complaining). He wishes Bob to be the complete soldier that John was (demanding to be "put down", for fear of slowing up the march), and the man that he (Craig) had always wanted to be. Bob too gets killed in the course of action and Craig's burden of guilt is only increased. Bob wears the "mark of the warrior" and goes to his death the complete soldier, unafraid to the end. Living upto the image of his brother, Bob too dies in a repetition of tragedy.

The Mark of the Warrior, in comparison with Scott's other novels, appears almost an aberration. More appropriate to the genre of "thrillers", it was Scott's one and only attempt at a "masculine adventure yarn" of blood and gore (Spurling: 208). It however lacks both, as Scott never refers to killings or battles directly. There are few women characters except Esther (Craig's wife) who makes brief appearences. On the few occasions when she does, she comes across as Craig's Penny,as Penny had been to Scott in real life--caring, loving and a source of comfort to her husband who is vulnerable at heart. The "substitution theme" is more important in the novel where Bob is John's substitute. Major Craig sees John in Bob. And Bob himself, looking into the mirror, feels: "The mirror was like a window, through which John watched him and spoke to him..." (67).

Scott himself was not satisfied with the novel. The

novel's sales were not too high, adding to his frustration. By early 1959 he was considering resigning his job at the publishers to be a full time writer. He was tentative at doing so because resigning his job would entail loss of a regular income till his novels sold, if they did. By July of the same year he had finished work on The Chinese Love Pavilion in which he describes his dilemma in the character of the self-doubting Tom Brent.

Set in the Malayan jungles to the background of the Japanese invasion, The Chinese Love Pavilion is a far more intense adventure than The Mark of the Warrior. Tom Brent arrives in Bombay with hopes of "making it big". A year later he has no such illusions left. Discouraged and financially close to disaster, he plans to return to England. Enter Brian Saxby (the novel was initially called Saxby), a romantic, natural philosopher and adventurer. He propounds his philosophy to Tom Brent and urges him to follow his impulses, and not give up his romantic approach to life for "mere" domestic or financial stability. "Its only in dreams you get anywhere near the truth" Saxby tells Brent" (CLP: 44), practically paraphrasing Yeats' dictum "In dreams begins responsibility." Brent, acting upon Saxby's advice takes up farming under a madman, Greystone. Saxby goes to Malaya to fight a private little war. Brent soon realises the futility of Greystone's attempts to produce crops in a wasteland, quits the job and follows Saxby into the jungles. He meets Teena Chang, madam of a brothel - the Chinese Love Pavilion - and falls in love with her. Saxby is now wanted by the Japanese and British armies for his apparently subversive activities.

Brent persuades them to call off the operation and goes after Saxby alone. Saxby, now completely mad, dies in a tribal settlement before Brent can reach him. Teena, also under suspicion for collaboration, believes that Brent has betrayed her love and commits suicide. A young soldier Sutton who is in love with Teena accuses Brent of being the cause of her death and himself goes mad. Brent lives on, a broken man haunted by Saxby, Teena and Sutton's accusation.

The Chinese Love Pavilion continued Scott's pursuit for the true nature of human relationships, in portraying Teena and Brent, Saxby and Brent, Sutton and the other men. Scott also explores the relationship between man and nature. This relationship might be of hate, exemplified by Greystone's illogical hatred for the earth he farms, or of love, exemplified by Saxby's being "at one" with nature. Fears--Greystone's awe of the earth, Teena's fear of betrayal, Brent's fear of failure, or Sutton's fear of being proved homosexual, is another theme in the novel. There is madness present all around, as the Pavilion itself is "the garden of madness ... where people could expect to lose their heads" (CLP: 7) Greystone's and Saxby's madness, Sutton's derangement towards the end lends an eerie atmosphere to the novel, and is anticipated by the opening chapter. Scott's novels appear incomplete without the theme of "presences" from what we have read of his early fiction. In The Chinese Love Pavilion Scott uses this theme with great effect to heighten the metaphysical dimensions of human frailities. The presence occuring throughout the novel is that of Saxby. The

jungles carry his presence, the Pavilion with its surrounding areas, and Teena herself are haunted by Saxby. Brent is forever being troubled by his presence, like Jim Taylor by Johnnie's in Johnnie Sahib. An example of Saxby's overwhelming omniscience can be had from the passage where Brent is seeking Saxby in the dense jungles: "And then I smelt Saxby ... Saxby was no longer on the platform but he had been there and left the smell of his soul" (276).

Brent in the novel reflects Scott's dilemma of giving up a steady income for the pursuit of a vagrant creative impulse. Brent's choice of the latter parallels Scott's own decision. On the 1st of October, 1959, Scott resigned his job to devote himself to writing.

Having suffered for a long time from various ailments Scott was finally diagnosed to be carrying amoebiasis, his legacy from India. His father, Tom Scott, died in August of the same year. The fear of prohibitive medical costs combined with his resignation and his father's death sent Scott into yet another depression. Penny remained the devoted nurse all through, though never acknowledged by Scott.

One unexpected result of Scott's withdrawal was Penny's entry into the literary arena. In 1959 she published The Margaret Days detailing the experiences of a young girl passed from one relative to another after her parents' death. The description of the lonely, unwanted girl gives us an insight into Penny's troubled psychological state as a result of Scott's depression. Her feelings of being an unwanted presence (Scott had taken to simply ignoring her as a non-existent entity) in the house and

the sorrow at being unable to share his life or fathom his language is etched in the portrait of Margaret.

Scott himself was working on a novel in which he attempted to understand his relationship with his father. The Birds of Paradise (1962) is woven around the memoirs of William Conway, son of a famous British resident in India--Sir Robert Conway of Jundapur. Bill Conway in a bid to shut out his work and his broken marriage with Anne takes a year's sabbatical, and retires to the island of Manoba to write his memoirs. He recounts his childhood spent in India in the company of the crown prince Krishi and Dora, an English girl.

In this novel Scott attempts a full criticism of the Imperial enterprise. The symbol of the stuffed birds of paradise, as Kohli points out, represent the British "isolation from reality..., indicating they are not alive to the reality of the Indian scene" (Kohli: 118). Conway as a child is indoctrinated with notions of the "white man's burden", and fed on the "illusion of permanence" (in Hutchins' phrase). His father wore "the natural aura of a man who was one of the keepers of the sacred trust laid upon a certain kind of Briton to guide, punish and reward those whose mother's milk lacked the vital element that would make real men of them: fair-skinned rotters...or dark skinned leather" (BP: 27). His nurse-governess Mrs. Canterbury tells him "One day, William, when you are a man like your father, it will be your job to go on helping these people to live better lives"(29). But years later Conway realises the actual position of the British vis-à-vis India: "There was, after all, only one

player at the chessboard: a man like Father...play[ing] two-handed chess, moving the black pieces in a direction which had to threaten the white pieces...moved too slowly...so slowly that it was difficult not to see the laggardly pace as deliberate, as part and parcel of a bloody-minded game of divide and rule" (160-1). This was Scott's first direct and sustained analysis of the Raj except for The Alien Sky. In The Alien Sky Gupta attacks the Raj (43-47) and Tom Gower makes a few comments (63-4). But the criticism is not full-fledged yet.

Scott explores the father-son relationship in The Birds of Paradise. In an attempt to understand his own "betrayal" by his father, Scott portrays Conway as a son pushed into a profession he hated and forced to live upto certain expectations. Like Scott Conway refused to reconcile himself to his father's attitudes while the old man was alive. And like Scott Conway regrets this in the end: "I ...bitterly regret that not once in my life did I sit with him and let him feel that I understood..."(234).

The novel proved a commercial success bringing great relief to the belaboured Scott. He had now turned away from Penny completely. Kay Dick, an aspiring poet, was the recepient of Scott's confidences at this time. They got along well as friends and had been lovers on one occasion. As Kay and Mollie Hamilton realised, Scott's emotional stability was very low and his vulnerability had reduced him to a nervous wreck. Riddled with self-contempt and frequently contemplating suicide the fires of Scott's private hell burned higher and brighter.

During this period of intense self-questioning Scott toyed

with the image of "a man walking somewhere on an errand connected with his unsatisfactory brother". This grew, on Scott's own admission, into a novel whose central protagonist was a disguised version of Paul Scott. (Spurling: 246-7) The Bender (1963) is the story of George Spruce, a mother's boy, charming and gifted, who wastes his life by going to India and trying to be a writer. He fails, returns, and attempts suicide. He fails in this too and turns up in disgrace, full of despair and self-loathing, at his brother's house. George Spruce's thoughts might be taken as Scott's own: "...even in a thing as personal to a man as his own ruin he had not struck an individual note" (18). Tim Spruce, the plodder of the family, is a hard working and steady accountant, with no frills. The contrast between the two brothers mirrored that between Peter and Paul Scott. The light-hearted, even bantering tone of the novel conceals the poignant tragedy of a man who followed his dreams. The parallels between George Spruce, Tom Brent and Brian Saxby (in CLP) are obvious.

Penny meanwhile had published her sequels to The Margaret Days. Continuing the "life and hard times" of Margaret, Penny produced The Marigold Summer, Nurse Has Four Cases and Sister Bollard. Their twenty-fifth wedding anniversary did not, expectedly, improve matters. Scott's abortive suicide attempt revealed his inherent "Puritan" streak (as he called it). His lack of courage in carrying it through was George Spruce's situation in The Bender. Scott's life alternated between bursts of demonic creativity and melencholia with a clock-work

precision.

The Bender was not well received, but Scott was planning the revival of his play The Careerist as a sequel to it. The plan for a "Far East" story was also taking shape. For a heroine he selected Anina, the girl friend of Guy Spruce (the youngest of the Spruce brothers in The Bender). The play however did not take off due to Scott's physical deterioration. Inspite of the strain he flew to New York for the launching of the American edition of The Bender. He felt "claustrophobic" in America, especially New York. He was also longing to get back to his typewriter since a new novel was virtually itching to get out of the system.

This novel was Scott's unravelling of his system of writing, an analysis of his creative impulses. The Corrida at San Feliu (1964) is therefore (perhaps) the most difficult of his early novels. Born out of a visit to a Corrida at San Feliu in September 1962, the novel is about Edward Thornhill, a novelist, and purports to be his posthumously published papers.

The novel is in two parts--"Preface and Papers" and "The Plaza de Toros." Part One has a short story and three abortive attempts at another story. "The Leopard Mountain", is about a man Saunders who "couldn't bear the thought of anything belonging to anyone else" (CSF: 20). Thompson is one of the many victims of Saunders, reduced to sleeping in an abandoned truck, because he has nowhere to go. Saunders goes after a leopard and is lost, following which Thompson goes in search. In an ambiguous ending Saunders is shot by Thompson. The actual nature of the killing, whether accidental or deliberate, is never made known. The other incomplete tales, "The First Betrayal", "The Arrival in Playa de

Faro" and "The Arrival in Mahwar", are Thornhill's attempts to tell the story of "two people who turned up somewhere in disgrace" (CSF: 77). Scott explores the themes, through Thornhill's tales, of unhappy marriages, betrayal, adultery and suicide as escape. In the final section Thornhill's own unhappy marriage with Myra is described. Thornhill lives with a sense of guilt at his betrayal of Mitzi, his first wife, and his brother. The "tale" of Myra's unfaithfulness is "recorded" by Thornhill. As the autobiographical narration proceeds Thornhill finds his life merging into his characters', realising that the two people "who turned up somewhere in disgrace" were none other than Thornhill and Myra. Scott here anticipated what he was to write in After the Funeral: "The tale is like a looking-glass in which you see yourself if you gaze into it long enough" (quoted in Spurling: 413). Thornhill and Myra die in a kind of deliberate accident in the end.

In The Corrida at San Feliu Scott comes closest to describing his method of writing and his creative impulse. Following the Spanish poet Frederico Garcia Lorca, Thornhill (Scott's voice in the novel), speaks of the "Duende", meaning imp or goblin. Thornhill writes: "I think of my own Duende as a little black hunchback who draws pictures on the walls of his dungeon... the Duende burned the blood like powdered glass... The book I would write is the picture he would draw on that part of the wall. You wouldn't recognise them as the same, but he's got to.. He draws his pictures and I write my words then you feel him... There's nothing, nothing he can

do to molest or change or halt it [the Universe]. What he paints or sculpts or draws or writes is done with this knowledge, but to make his life bearable (CSF: 79-80) Scott's despair at the inability to write, the "writer's block" as it is called, is Thornhill's in the novel. Scott had rightly told Kay Dick about the novel: "You will see all of me in this" (Spurling: 266). The novel is therefore yet another self-portrait of Paul Scott, and the only one which reveals, though haltingly, his creative life.

With The Corrida at San Feliu out of the way, Scott could now take his long planned holiday. In February 1964 he flew to India. He visited Bombay, Madras, Calcutta, Delhi and his old havildar, Narayan Dass, in a tiny village in Andhra Pradesh. With all the novelist's curiosity and powers of observation Scott made mental notes of the people he met and the places he visited. These notes were those for which he had great plans. This was the "Far East" story, his final assault on the literary world, The Raj Quartet. Of the people he met Neil Ghosh was the one who fascinated Scott the most. Western educated, urbane but arrogant Ghosh provided Scott the outlines of a figure. Scott was to complete the figure into a portrait in his most unforgettable creation--Hari Kumar/Harry Coomer. In Bombay Scott met Dorothy Ganapathy with whom he had a lasting friendship and to whom he dedicated the first volume of the Quartet.

India also provided a few shocks. Scott was saddened to note the persistence of racial segregation among the "left-over" British. The British, he found, still followed the "whites only" rule in their clubs and kept contacts with Indians to the

minimum. He wrote in one of his letters to Penny that the British "air of boredom and superiority was ridiculous, unbelievable" (Spurling: 277). And when he visited Timmapuram in Andhra Pradesh he found himself being treated like a Sahib by his ex-havildar Narayan Dass (Spurling: 284). Scott realised that there would not be "any leaping over artificial barriers of rank, religion or skin colour" (Spurling: 283).

Scott returned to London in April, physically drained and mentally bursting with ideas. His images from India were becoming clearer, slowly coalescing into what was eventually to become The Raj Quartet (discussed in greater detail in chapter Three).

On the personal front things were not too bright. The prolonged and highly concentrated treatment for his amoebiasis left him exhausted. He refused to allow physical pain to hamper work on The Jewel in the Crown. The book was received with great enthusiasm by Heinemann who brought it out in 1966. The reviews were favourable and Scott was approached for film rights. This cheered him greatly and helped overcome the shock of poor sales.

Work on the novel had worsened his personal relationships. He had by now grown isolated from Penny. He had, as Sally said, "exiled himself to the one room where there was nothing but the typewriter and the blank page, It was the making of him as a writer, but the unmaking of him as a human being" (Spurling: 314). With little choice left, both Carol and Sally had become defiantly independent. Sally excelled in academics and Carol went into theatre arts. Penny remained, as Scott's secretary (he paid her three pounds a week for it), and working on her own

writing. Carol soon left for Frinton to take up a job as Assistant Stage Manager at the Summer Theatre. Sally left to study English literature at York. Penny suffered a series of domestic disasters which considerably slowed down Scott's work on The Day of the Scorpion. Scott himself became a martyr to bronchitis. Sally meanwhile turned a depressive. Penny's deliberate withdrawal as a palliative for her depression stirred Scott into reviving his novel The Careerist. It was to be about a middle-aged wife, totally dependent upon an unpredictably moody husband, while being isolated from any friends or relations. She however strives to present a dignified face to the world. To some extent, the character was an extension of Violet ("Vi") Spruce in The Bender, and modelled after both Penny and Frances Scott. The plan for The Careerist provided Scott with a starting point when he began sketching Lucy Smalley for Staying On.

The Day of the Scorpion published in September 1968, fetched good reviews and poor sales. Scott felt the financial crunch once more. To add to his troubles Sally broke off her engagement, attempted suicide and went under psychiatric treatment. To escape further agonies Scott flew to India in January 1969. He visited his old friends, gathering fresh material for the sequels to The Jewel in the Crown and The Day of the Scorpion (Scott had already decided on a four volume saga) Scott's increasing fascination for India surprised even his close friends like Dorothy. On this trip he met Manohar Malgonkar who had just begun his career as novelist. Malgonkar introduced him to the Goodbodys in Belgaum. The English couple had continued to live in India after 1947 and struck Scott with their apparent

joviality (Mr. Goodbody was well thought of by his acquaintances). They provided Scott with ideas for a novel he tentatively called Mango Rain. Years later he received news of Maisie Goodbody's widowhood, her penury and continuing struggles in a hostile neighbourhood. One begins to see the source of Staying On here.

Upon his return he was invited by the British Council to speak to the Commonwealth Countries League. Scott's "Enoch Sahib: A Slight Case of Cultural Shock" (MAM: 91-104), voices his views on Enoch Powell and other such "Sahibs". Scott had also fictionalised this attack on the "Sahib" in his characterisation of Ronald Merrick. The ignorance about India, the fear and the inferiority complex lurking within the tough, ruthless and apparently superior exterior was seen by Scott as permeating most British Imperial attitudes.

Continuing work on the Imperial theme Scott received news of the death of his aunt Ruth Mark (Frances' sister). Ruth died alone among strangers in her flat at Brixton Hill and Scott was moved by the poignancy of her death. Ruth's character and her death helped Scott to portray with a deeply human touch Barbie Batchelor's tragedy in The Towers of Silence and later, Lucy Smalley's in Staying On.

The Towers of Silence came out in 1971 to a quiet reception. The same year Sally had another bout of depression with self-destructive tendencies. Being five months pregnant compounded the problem and Penny had to devote her entire attention towards her. The financial burden (all three volumes of

the Quartet had registered poor sales) meant that Scott now lived on advance payments for his next novel.

Encouraging news came from unexpected quarters. The British Council invited him to present a set of lectures in India. Scott was thrilled by the twin prospects of revisiting India and leaving his family problems behind, atleast temporarily. In January 1972 he flew out to India. The endless series of lectures and visits took a heavy toll and he returned to England with his health badly impaired. Penny's latest work, a non-fiction book titled Back to Nursing, readied for publication at the time, was appropriately named because it reflected the prevailing situation in Scott's household.

Scott had finished reading the new sensation on British bookshelves--Philip Knightley and Colin Simpson's The Secret Lives of Lawrence of Arabia. Revelation of Lawrence's homo-sexuality, his guilt-ridden conscience, self doubts and sado-masochism probably inspired the final touches to the Merrick potrait in A Division of the Spoils. Work on the final volume was proceeding slowly due to the adverse conditions at home. The book took three years to complete and finally reached the stands in 1975.

Even as he was getting this final volume of the Quartet ready for publication he had the plans for a postscript to the Quartet, or as he called it, "a farewell to India" (Spurling: 368). But the work could not begin because of a pleasant change of scene. Invited to lecture at the Universities of Texas, Maryland and Illinois, he flew to America in August, 1975. When

he returned a month later it was to one of his worst financial crisis. The proverbial man of the hour was a Dr. Thomas Staley from the University of Tulsa, Oklahoma. Scott was being offered a Visiting Professorship at Tulsa for the autumn of that year. Scott was flattered that his work had been read by atleast a handful across the Atlantic. His financial condition did not leave him any choice but to accept.

1976 saw the publication of the first serious article on Scott, Professor Max Beloff's "The End of the Raj: Paul Scott's Novels as History" in Encounter. Beloff praised the Quartet, describing it as conveying "the full tragic significance of the combination between a sense of duty and a sense of permanent alienation from those to whom the duty was owed" (65-70). This, in my view, expresses Scott's own feelings as evidenced from his writings, specifically the Quartet. Scott intended to chart the course of the "debacle" (as Lucy Smalley in Staying On calls the end of the Raj) in the Quartet. What he achieved is not only the mapping of a disastrous campaign but also portrayal of an illusion. The Quartet and Staying On, with the numerous meta-physical presences and references to illusions seem to suggest not only the perverted idealism of Britain, but the illusory nature of the ideals themselves. Intention and achievement in Scott do not necessarily coincide.

Staying On had been sent to the publishers and Scott's friend Roland Gant saw its possibility as a film. The novel was yet another analysis of marriage, but this time by a mature man rather than the younger Scott of A Male Child. A drama of non-communication, the novel showed the lives of a couple, living

together yet separate, as in the Scott household. Tusker's agonised letter to Lucy, admits his failure and his love. Spurling believes that Staying On was Scott's own love letter to Penny (383).

By a tragic irony Penny left Scott a week before the final proofs of Staying On arrived. Scott, who had never guessed at the amount of strain Penny had borne, was devastated. Unable to cope he flew to America for his lectures.

At Tulsa he offered creative writing classes and a course on Imperial and Post-Imperial British fiction. Scott's genial and informal approach made him an instant success and enrolment for his courses increased rapidly. When he returned to London it was to the rousing reviews of Staying On, tipped to win the Booker Prize. The novel sold 4000 copies in the first month, staying at the top of the Sunday Times best-seller list for seven consecutive weeks. In May Heinemann brought out all four novels of the Quartet in one volume, using the title The Raj Quartet for the first time. Scott had finally arrived.

His health was precarious, especially since Penny's departure. Flying to America in July of the same year for the publication of the American edition of Staying On, he visited Tulsa. His students there were shocked by his haggard appearance, and sadly happy at his continued effervescence. Medical examination had revealed terminal cancer brought on by the steady intake of alcohol and cigarettes. Realising that he was dying Scott worked harder on his version of Cinderella, to be illustrated by Sally. The title he chose for this book was cruelly ironic: After the

Funeral. It was published after his death.

The biggest news of his career came in October of 1977. Staying On, shortlisted for the Booker, took Britain's most prestigious literary award. Plans to film the novel were underway and Scott was ecstatic. To complete his happiness Penny returned to nurse him. And on March 1, 1978 Scott died. The following year Staying On was filmed, with Trevor Howard and Celia Johnson in the lead. The Jewel in the Crown was televised in 1983 and the rest, as they say, is history. Scott's reputation as novelist was firmly secured.

Recognition for Scott had arrived very late. "The intolerable wrestle/with words and meanings" as Eliot wrote in "East Coker" (Scott's favourite poem) had destroyed Scott's private life. He had in every sense fulfilled Milan Kundera's dictum "The novelist destroys the house of his life and uses its stones to build the house of his novel." By a curious coincidence Scott died after writing his last word on India. He had told Mollie Hamilton that he would never write about India again "because I've nothing left to say" (Spurling: 404). His career as novelist and his life both ended when he had finished with India. Was India then the "Duende" that burnt his blood and kept him alive? It is a matter of conjecture.

The image, or the figure that emerges from the biographical study, is that of a solitary genius. In Scott's own terms, the "central image", which persists in our minds, is of a lonely man, in a room empty but for his type writer, surrounded by bottles of whisky, cigarette packs and crumpled paper. One labels the image "Paul Scott at Work." Paul Mark Scott had stayed on.

Notes

[1] The Geneva School of Critics, the writings of Edmund Husserl, Martin Heidegger and David Bleich give us an understanding of the author--subject as an intertextual construct, a "co-subject" within the worldly "transcendental intersubjectivity." Language, or the "Symbolic Order" (Lacan), becomes the means of the author's articulation of her/his self in the world, language being a social phenomenon. The author's subjective response to the world (imbedded in her/his works) is an "intersubjective negotiation", in accordance with shared motivations. This argument helps understand the worldliness of the author and simultaneously, her/his subjective consciousness colouring the work.

[2] Hillis Miller identifies two kinds of repetition--Platonic and Nietzschean. Nietzschean repetition is based upon the difference between two subjects. In this there is repetition of apparent similarities but which is really repetition of dissimilarities. It becomes repetition with a difference. There is a "ghostliness" about this kind of repetition and in Paul Scott imparts a metaphysical dimension to the "substitution theme."

[3] Foucault has argued that there is no pure academic discipline and that all human knowledge is impregnated by the politics of power. Edward Said in Orientalism has demonstrated how all writing, subjective (fiction or poetry) or objective

(medical or administrative reports, history, the human sciences) are actually "strategies of containment" and part of Imperial discourse. Breaking the Eurocentricism of Western writings requires, according to Said, deconstruction of the subtle discursive strategies of texts.

[4] The reader is a kind of "informed reader", in Fishian terms. S/he is aware of the powers, political, cultural, moral and intellectual operating in a text which has come out of the West. Such a reader is an important component in the "production" of meaning.

[5] Reviewing Nirad C. Chaudhuri's The Continent of Circe for the Times Literary Supplement in 1965, Scott voices the opinion that India's "tragic-comedy lies in the fact that she was transformed overnight ... from what Forster called 'last comer to the drab 19th century sisterhood' to one of many recruits in a mid 20th century world which even the British, who had done so much to create it, did not - perhaps do not yet - fully understand" (1093). Gower's views in The Alien Sky may therefore be taken as Scott's voice in the novel.

[6] Swinden's "substitution theme" is worked out more often in metaphysical terms in Scott. My use of the theme of "presences" is the logical extension of Swinden's theme of psychological substitution, where the thoughts and feelings of a character "that has been in the past settled by one person is usurped by another" (Swinden: 26). This kind of "substitution" is much more explicit in The Chinese Love Pavilion, The Mark of the Warrior and the Quartet.

Chapter 2

Staying On: Text/Texture

The two-hundred odd pages of Staying On appears to be Scott's attempt at a "casual comedy", a novel which is easily readable in comparison to the "magniloquence" and density of The Raj Quartet. And yet the intensity of this smaller novel, its greater human tragedy and its packed structure makes it, to my mind, Scott's greatest work. The larger significance of this novel in Scott's own life cannot be ignored. Having admitted that he had finished all he had to say about India with Staying On (Spurling: 404) Scott died. His last novel, his last words on India also happen to be his last artefact. The coincidence is striking.

Very little actually "happens" in Staying On. The novel is set in Pankot, a tiny hill-station in North India. In his interview with Jean G. Zorn for the New York Times Book Review. Scott revealed the location of Pankot: "If we split up the map of India, pull it apart just enough, to drive a wedge midway between Delhi and Calcutta, there the province would be" (37).

Staying On may well be called "a tale of two failures". The first failure would be that of Tusker Smalley, whose speculations, irresponsibility and plain indifference have left Lucy a poor widow. Scott's own failure as husband and father had been at

the back of his mind during this time. The second failure would be India. Scott's disappointment at the Indo-Pak war (which he felt was the direct result of Britain's shirked responsibility) and the persistence of old "colour lines" in post-Independent India had precipitated the view that Britain had failed. The new India was also a failure. In an attempt to replace the old hierarchy of the Raj with their own, the Menektaras and Desais had replaced the old hypocrisies and social farces with another. These are the two failures which Scott presents in the text of Staying On.

Lucy and Tusker Smalley are two of the very few Britishers who have stayed on in India after 1947. Tusker had retired from the army and for a few years been under a contract. They reside in the annexe, The Lodge, of one of Pankot's older hotels-Smith's. Smith's is owned by Mrs Lila Bhoolabhoy ("ownership") and managed by her husband Mr. Francis Bhoolabhoy ("management"). Smith's has lost much of its clientele since the new five storeyed Shiraz came up. Francis Bhoolabhoy is very attached to the hotel, unlike his wife who seeks to make more money.

The Smalleys have a limited set of friends among the Indians in Pankot and few contacts in England. Lucy relieves her boredom by writing to old friends in England--Phoebe Blackshaw or Sarah Layton. The Smalleys cannot return to England because they possess no property there and their financial position cannot get them a decent living in expensive England. Tusker has already suffered one stroke and Lucy lives in perpetual fear of being left a penniless widow in India. Ibrahim, their faithful old

servant, is their constant companion.

Bhoolabhoy takes a keen interest in church activities. Tusker has a round of drinks with him in the evenings or spends his time sulking. Lucy makes frequent visits to the local movie-house watching re-runs of old movies. She has a good friend in Susy Williams, a Eurasian girl, who dyes her (Lucy's) hair for her.[1]

Mrs. Bhoolabhoy intends selling Smith's to a consortium of real-estate developers for a place on its directorial Board. She wishes to evict the Smalleys, though she is fully aware of their financial position and helplessness. Ignoring Bhoolabhoy's protests she sends an eviction notice to Tusker. The "Letter" causes Tusker's second and fatal heart-attack. Lucy's fears of living "under an alien sky" with little money and no friends comes true. However, Susy Williams offers Lucy a permanent home. Lucy herself recognises that both Susy and herself are outcasts (181). In an ironic ending these two social rejects, one a Memsahib in post-1947 India, the other a taboo Eurasian come together. Bhoolabhoy has probably lost his chances of rehabilitation at Smith's due to his fight with Mrs. Bhoolabhoy. Ibrahim remains with Lucy to look after her.

This then is the story of Staying On. Scott weaves into the text various themes which might be explored. The principal themes figuring in Staying On are: the "ma-baap" role, the Raj, nostalgia/ "pastness", the new India, human relationship and the work ethic. In this chapter I shall undertake a reading of the themes in Staying On. Any reading of the text must necessarily involve analysis of the texture of the work and its mechanics. I

shall hence attend to questions of narration, symbols, imagery, and characterisation in Staying On.

The Britisher had always been playing the role of "ma-baap" (Kohli: 17-22) to the native, amalgamating the roles of protector, provider, teacher, and benefactor. In Staying On Scott questions this role of the Westerner by subverting the image. In Staying On, it's the Smalleys who are dependent upon a native (Ibrahim). Ibrahim "Years younger than both...felt for them what an indulgent, often exasperated but affectionate parent might feel for demanding and unreasonable children..." (14). During Tusker's illness Ibrahim takes charge of the household--providing food, fetching the doctor, administering medicines and comforting Lucy. Tusker is described as a "child" (181), and is shown as a petulant, easily annoyed and demanding character. The roles of protector-protected are reversed as Yasmine Gooneratne has pointed out (12). Lucy's frequent question to Ibrahim "What would we do without you?" reflects this dependency. And yet this dependency does not inculcate a feeling of inferiority. Mannoni's theory of dependency helps us to look at the Smalley-Ibrahim relationship in a new way. Mannoni's argument in Prospero and Caliban: The Psychology of Colonisation (1956) is that the dependency of the native achieved through the pattern of a child-parent relationship removes the feeling of inferiority and inadequacy which follows from being dependent (42-8). Lucy's gratitude to Ibrahim is therefore that of a child to its parent, with no feeling of inferiority in accepting the parent's help. Also, this deliberate choice to be dependent upon a particular

person (to whom the native entrusts the role of "ma-baap"), implies a rejection of dependence and a simultaneous "preservation of an image of dependence based on free will" as Mannoni suggests. The relationship of dependency works as a "leveller" here. Ibrahim never claims equality with, or superiority to the Smalleys. His obvious disrespect of Tusker or slight condescension towards Lucy is balanced by his awe of Tusker and undisguised admiration for Lucy. He is also deeply attached to them, and this conditions the whole relationship. Rebuff by the European master does not induce hostility as Mannoni believes it should, because Ibrahim does not feel abandoned, in any sense. Such a feeling would arise if the native feels dependent and inferior. But Scott's brilliant reversal of roles here results in a situation where dependence is linked not just to the "ma-baap" image (Ibrahim's), but also to the respect and awe of the former "ma-baap" (Smalleys). The equation is thus complete on both sides, and is my reason for calling the dependency in Staying On a "leveller".

The "ma-baap" image presented by the Britishers was part of their whole effort at playing a role. Much was set store by appearances. Mr. Bhoolabhoy had often heard the comment that "the British in the days of the raj...had taken themselves far too seriously" (SO: 97), implying that the British came to believe in the roles they were playing and the image they cultivated. And this proved their undoing. In Staying On we come across numerous examples of such attempts at "preparing a face" to meet the faces one had to meet. Lucy's unwillingness to perform menial chores like cooking harks back to the Raj days when Memsahibs weren't

expected to work when they had so many servants. Henry Dodwell in The Nabobs of Madras (1986) has commented upon the multitude of servants in the English household: "An English gentleman or considerable merchant must have twelve or fifteen [servants]... Even the humblest subaltern could not do with less than three..." (173-4). The English ladies, he says, had become so lazy due to this "...that they would call someone to pick up the handkerchief that they had dropped" (201). Isabella Fane in her letters mentions that "the number of servants my father [Sir Henry Fane, the Commander-in-Chief in 1835] keeps, who wait upon him and me, is sixty-eight, and this is reckoned a small number for the Commander-in-Chief" (101).[2] Thus when Lucy refuses to cook for Tusker, she is being a true Memsahib: "If we had gone home I should have welcomed turning my hand to whatever was necessary. I have not stayed on in India to become, in my old age, either a cook or a masalchi" (178).

Lucy's blue-rinsed hair (to "make it new") her efforts at looking calm and composed at all times, Ibrahim's attempts to restore the shine on her faded shoes or the glitter of her jewels, are all part of this image-building exercise. One recalls Lucy's demeanour when Tusker falls down at the Menektara's party: "At the end of one's life all that was left was dignity and one was damned lucky to have the chance to show it" (149). Her thoughts upon Tusker's death, provide a kind of conclusion to the theme of role-playing: "I really am not going to cry. I can't afford to cry. I have a performance to get through tomorrow. And another performance to get through on Wednesday. And on Thursday"

(216, emphasis mine).

The opposition between appearance and reality in the theme of role-playing (as for example, Lucy's obvious age, the torn shoes and handbag or her nervous breakdown on Tusker's death) stems from Scott's exploration of the reality of the Raj. Scott viewed the Raj as an edifice built upon shaky grounds, on illusion and self-created grandeur. The Raj had collapsed under the cumulative weight of the efforts to sustain the illusions (as "Lord-Protectors", benefactors, Gods, of permanence) and the contradicting reality of India. Lucy in Staying On realises that her mask had been prised open, that her white skin was "increasingly incapable of containing me, let along of acting as, defensive armour" (92). The myth of white invincibility had been demolished, and the white skin is merely "cracked bone china" (23). Lucy dancing to old tunes "balanced a little precariously on the soles of her long-ago shoes" (59) illustrates nicely the fragile nature of the Raj's foundations. Lucy admits, in one of her intended monologues with Turner, that Mudpore (the Smalley's first residence in India) was more like the India of her dreams: "Tusker thought I was happy because of the Prince and the palaces and the elephants, happy in Mudpore because Mudpore was India as I'd imagined it. And partly that was why" (141). The dreams regarding India had their sources in the literature produced after 1600 which painted India as exotic and mysterious, a land of magicians, princes, beggars, gold, elephants and unbelievable beauty. Tusker's fall at the Menektara's party may be seen as symbolic of the collapse (or "debacle" as Lucy calls it) of the Raj in India.

Tusker's fall can also be interpreted as symbolic of the fall (or transition?) of the status of the British from protectors to dependants. This fall is made bearable by nostalgia for the wonder that was Anglo-India. Images of "pastness" are sprinkled throughout the text. The very second paragraph of the book presents the situation:

> "The Shiraz was only a step or two away from the little hill station's older hotel, Smith's whose annexe had been occupied by Tusker and Lucy for ten years. The annexe, known as The Lodge, was a small bungalow in what had once been an adjacent but separate compound, a section of whose dividing wall had been knocked down and a path trodden to create an illusion of connexion between hotel and annexe. The old gateway into The Lodge's compound, now known as the side-entrance, gave on to a lane. Immediately opposite was The Shiraj" (1, emphasis mine).

The paragraph provides images of old age, insignificance and the attempt to connect the old with the new ("the path trodden..."). In one paragraph Scott has, more or less, conveyed the essence of the novel.

There are other examples. The Smalleys themselves are of "the old school of British" (4), their "mali" is old, the chair in which Tusker sits is "worm eaten" (21), Lucy's shoes are "long ago shoes" (59), and she listens to old songs on an old gramophone. Lucy and Ibrahim watch reruns of old movies, Ibrahim treasures his old uniform from the Raj days (33), Tusker reads a history book (A Short History of Pankot by Edgar Maybrick). The characters take a pride in their past. Lucy recalls the Raj days when servants were treated better (by their British masters, of course, 66). The British rule had been beneficial to India: "There really wasn't a single aspect of the nice civilised things

in India that didn't reflect something of British influence" (79). The only Indians acceptable to Lucy are those who imitate the British. She feels that India would have just "fallen apart" without the British and the later leaders like Nehru who was "an old Harrovian...and by an army whose senior officers were mostly Sandhurst men and awfully reliable" (79).

The other aspect of such reverential nostalgia is the disillusionment with the new post-1947 India. Scott conveys the feeling that the new India was a let-down of the Raj, a cheap substitute: "the old hierarchy collapsed and the new one, the Indian one, took its place" (79). This class is represented by people like the Menektaras and the Desais. These formed the new elite, the new powers that be, who irritate Lucy by their lack of responsibility towards India, whose "corrupt practices...utter indifference to the state of the nation, their use of political power for personal gain were ruining the country" (80). The new elite attempts to ape their British predecessors. The Menektaras have "impeccable English manners" while Coocoo Menektara was "in many ways as big a bitch as Mildred Layton had been, ... it indicated continuity of civilised behaviour" (79). However, there is an artifice in this new class of Indians, and a lack of culture, unlike their Western predecessors who had been to the manner/manor born. Ibrahim's hatred of this class is a result of their artificiality-- "counterfeit" Sahibs and Memsahibs as he puts it (22). Lucy Williams criticises the Desais's Pomposity and exaggerations when they try to live up to the reputations of the true-blooded English men/women: "People expect it nowadays once

they've been foreign. Gossip, coffee, magazines. All London-style" (174).

The new breed of Indians is vengeful in spirit. Their contemptuous treatment of the Smalleys is their vengeance for pre-1947 humiliations, both real and imaginary. Lucy visualises Coocoo Menektara thinking about Tusker: "Yes, you're nice, you can be fun, you make us laugh, you're always welcome, but you're an English man so you represent the defeated enemy" (146). Mrs. Bhoolabhoy, indifferent to the Smalley's troubles says: "When they ruled the roost our concerns did not enter their heads. It is tit for tat" (163). Two Indians watch Lucy's public humiliation by Mrs. Bhoolabhoy but do not offer to help. Lucy believes that any Englishman with his inbred chivalry and sense of propriety would have interfered. These two, Lucy believes, are actually enjoying the scene, rejoicing that "times for them [Indians] had changed for the better and that their own old humiliations were being adequately paid for by the new" (188). In the relationship between the Smalleys and the new Indians there was a kind of strain due to such attitudes: "somehow in that relationship a distant and diminishing but not yet dead echo of the sound of the tocsin" (146).

Such a rejection by the new India lies at the root of Lucy's fears of being left alone. Quest for companionship, for a togetherness which is complete and emotionally satisfying is therefore a theme in Staying On. Relationships in Staying On are usually fragile and strained resulting in the alienation of every person from every other person. This is especially true of the man-woman relationship. Lucy and Tusker, living under the same

roof are strangers to each other, as Lucy realises: "Tusker and I do not truly communicate with one another anymore...we are cut off from one another, living separate lives under the same roof" (78). She realises that after forty years of married life she "could no longer believe in Tusker" (80). Her detachment from the Indians compounds her fear of widowhood in India because even if they do not communicate they (Tusker and Lucy) do turn to each other in times of need. After Tusker, she would have to "rely for human sympathy and moral support upon people who frankly do not care for me, not deeply, and for whom I do not deeply care either" (84).

A parallel case is that of the Bhoolabhoys. There is very little understanding between the two, though Mr. Bhoolabhoy at least tries. Most conversations, if one can call them that, are monologic, in the form of staccato-like orders from Mrs. Bhoolabhoy. She shouts, ignores or humiliates him depending upon her mood. Even the sexual congress they indulge in degenerates into an apparently comic power-game. Mr. Bhoolabhoy wakes up to find himself choking under the mountainous body of his wife (SO: 98-100). This is symbolic of his tragedy, rather than a comic description. Mr. Bhoolabhoy has also been reduced to a "part of the fixtures and things" which "undoubtedly had all depreciated in value" (9). His only "rebellion"--the Hot Chichanya affair--also boomerangs when Mrs. Bhoolabhoy uses it as a lever to blackmail him, reducing him to a nervous wreck (164-5).

Ibrahim and Minnie have an "arrangement" rather than a relationship. Ibrahim strives to keep Minnie happy since she provides

him food. One notes the description of their lovemaking: "...Minnie was under him and at last showing signs of taking charge, which was something you had to let Minnie do if you weren't to get the cold shoulder and soggy chappatis for the rest of the week" (35). Their relationship has little or no affection and is based more upon animal needs and selfish motives as exemplified by the description. Mr. Bhoolabhoy has a soft corner for Susy Williams. Lucy believed this was so, and had hoped (before he married Lila) that "the two would one day make a match of it" (123). The two had been frequently together, sharing an interest in church activities. He is envious of anyone else being with Susy (165). His gesture of putting an arm around her is perhaps indicative of his affection (105).

Relationships between members of the same sex seem to work better in Staying On. Tusker and Mr. Bhoolabhoy get along well, meeting regularly over drinks. There is also a suggestion of latent homosexuality in Tusker when Lucy describes his eagerness to be with an English hippie beggar: "He's prepared to pass the time of day with a dirty little English hippie" (81). This statement also makes us look at the Tusker-Bhoolabhoy relation in a new light, but Scott does not go beyond the hint. Lucy has a "working" relationship with Susy Williams. Both, in a sense, are rejects--Lucy because of her British blood and Susy because of her mixed one. And towards the end it is Susy who offers permanent residence to Lucy. Two apparently incompatible categories, the Eurasian and the Memsahib, come together because they need to stay together. Lesbianism is hinted at in Lucy's relationship with Martha during her London days. Lucy says "Since then I've

wondered about Martha. Perhaps her feelings for me were not entirely natural..." (135). But like Tusker's homosexuality, Scott does not build upon this theme.

People who fail in their relationships tend to look in alternative places for success. Their work place, where they hope to fare better becomes important. In Staying On the characters who have failed in their relationships find that their work ethic does not fetch rewards either, making life a double tragedy. Tusker appears only too happy to lead a quiet life. "I deliberately kept...a low profile", he writes (71). His army career has not been a distinguished one and he derives little satisfaction looking back upon it. After retirement he is practically an invalid. He admits in his letter to Lucy that he has been a failure during his career, making bad investments and squandering money. His confession: "I know I acted like an idiot, Luce, for years and years" (196) sums up his self-realisation of being a failure--as husband, a provider (for Lucy) and as officer.

Lucy herself believes that Tusker had not been ambitious enough to get to the top. Lucy had seen other men creep up the echelons of the army while Tusker remained fixed, smug and indifferent, at his desk. Lucy's knowledge of shorthand had made her indispensable at meetings of the officers' wives. She prided herself on being a woman who actually had to work to live. Ironically, this very talent leads to her contemptuous treatment at the hands of other English ladies when she is "dogsbodying for the wives of the men...the other men were enjoying the fruits of his [Tusker's] work and their wives with them and his own wife

suffering" (85). Lucy's ambitions to go on stage had been thwarted by Tusker. She tells him: "you were always making excuses for people like them and pretended not to notice what I had to put up with..." (83). In her tirade against him she continues: "It was you, Tusker, who made me a dogsbody because a role of dogsbody for yourself was the one you had chosen to play" (85-6). When he denies her the chance to go on stage she says that it was another example "of the way you [Tusker] have always deprived me, yes, deprived me, of the fullness of my life in order to support and sustain the smallness of your own" (87).

Mr. Bhoolabhoy had always worked hard to keep Smith's popular: "I am the man who has maintained...the goodwill of the business ... Single handed. I have maintained it Lila with no help from you but more with hindrance" (117). Inspite of this dedication towards Smith's he finds Mrs. Bhoolabhoy selling it without even consulting him. His life's work, as manifested in Smith's, is to be demolished due to his wife's greed. At around the same time he perceives another insult. The restoration of the church-organ is done without his knowledge. Having taken such a keen interest in church activities, and particularly his concern about the organ, he had not visualised his exclusion from a venture so dear to him. What was intended as a pleasant surprise for Mr. Bhoolabhoy (by Father Sebastian and Susy Williams) is seen as the final humiliation "He should have been told about the organ...only he had not known" (SO: 199-200). Dedication to his work has fetched few dividends for Mr. Bhoolabhoy.

Joseph the mali is hard-working and sincere. This makes Ibrahim suspicious of his intentions. Ibrahim therefore convinces

Joseph that inspite of his excellent work ıe (Joseph) retains employment only due to Ibrahim's magnanimity, that it is Ibrahim who controls Joseph (53).

Thus the work ethic has not helped the characters in Staying On to live their lives in accordance with their wishes. Along with their relationships, their professional lives have also been disastrous.

Characters play out the themes in any novel. Events/ actions cannot be studied without studying characterisation. To study the kinds of characters one can usefully make certain categories, the principal ones being major characters and minor characters. Major or "rounded" characters in Forster's terms (73-81), are those who are fully developed. The basis for classification here are: the number of appearances, their importance to the plot, and references by other characters. At the very outset of classification one needs to emphasise that no category is mutually exclusive and that a character may belong to more than one category, or fall between two categories.

Major characters in Staying On are Lucy and Tusker Smalley, Ibrahim, Francis and Lila Bhoolabhoy. These characters are present throughout the length of the novel. They are either the "actants", or "recepients" of others' actions, in the story. These are indispensable characters without whom the novel would not "work". They are also "major" because almost every character, on one occasion or the other, refers to one or more of these characters. Simply put, Staying On is about these characters, and hence they are major and indispensable.

"Minor" characters support the storyline, contribute to the progress of the plot but are never fully developed. Minor characters may be of several types as Marjorie Boulton in The Anatomy of the Novel (1985) has detailed. Boulton classifies minor characters into secretaries, hints, ears, criticism, symbols/myths, or types. Of course none of these categories are rigidly delineated.

"Secretaries" are characters "whose function is little more than to communicate something", as "organisers", "causing things to happen" (Boulton: 78). The usual secretaries in novels are figures like priests, lawyers, policemen or doctors. In Staying On the best example of a secretary is Mr. Pandey, the lawyer. Pandey delivers the bad news of the consortium's deception to Mrs. Bhoolabhoy. This news "inspires" Mrs. Bhoolabhoy to hand the final humiliation to Mr. Bhoolabhoy (physically pushing him in full view of the servants), Mr. Bhoolabhoy, incensed for once in his life, is happy that his greedy wife has been fooled. This knowledge is the beginning of his "rebellion". Joseph the mali is another such functionary. He is the tool to keep up Tusker's spirit and health, but is otherwise not developed much as a character. Father Sebastian who restores the church organ delivers the crushing blow to Mr. Bhoolabhoy's self-esteem by doing so, and makes Bhoolabhoy's despair complete as "even the church was excluding him" (165). One might also classify Hot Chichanya as a secretary. Mr. Bhoolabhoy's fling with her is hinted at, but no more. Hot Chichanya functions as the tool that Mrs. Bhoolabhoy uses to blackmail her husband. The Hot Chichanya affair also serves to suggest that Mr. Bhoolabhoy may have it in

him to "rebel", only he is concealing it. This suggestion is provoked by Bhoolabhoy's real anger and his near hysterical denunciation of his wife later on (206-7).

Characters may be "hints", bits of evidence to indicate what is going on, giving a sort of background. The Menektaras, Desais, Singhs and Srinivasans may be called "hints". We are already aware of their contempt for the Smalleys (Coocoo Menektara's condescending attitudes, the Desai's ignoring of Lucy's simple request for blue hair-dye). Therefore their exaggerated politeness towards the Smalleys only reflects their hypocrisy. Towards the end upon Tusker's death, they invite Lucy to stay with them: "'Come back with us, Lucy,' Coocoo Menektara said,... 'Spend the night. As many nights as you wish.' The Srinivasans said, 'Come back with us.' The Singhs (how nice they were) said, 'Put up with us for a bit.'" (211). The short, crisp invitations appear forced in this scene and we realise that the offers are not meant to be taken seriously, that they are only "polite meaningless words", as Yeats put it.

These characters are also criticisms (an example of over-lapping categories). They exemplify a style of life disapproved by the most authoritative voices/narrator in the novel (Smalleys, Ibrahim). They are also criticisms of the society which produced them. This society is post-1947 India, which apes the West, neglects its own nation, is full of snobbery and barely human.

Characters may be "ears", existing as people to whom letters are written or thoughts imparted. Mr. Turner, who is expected to arrive in Pankot, becomes the "ear" to Lucy's speeches. We get to

know about Lucy's feelings towards Tusker and her reactions to India through these speeches. Mr. Maybrick's A Short History of Pankot, though not a human/live character functions as an "ear". Tusker, while making notes in Maybrick's book, interpolates his own thoughts about the mali, Lucy, and the Bhoolabhoys (68-72). These notes provide us with information regarding the Smalley's early years in India.

Characters may be symbols. In Staying On even the major characters became symbols. The Smalleys are symbols of a decayed Raj, of infirmity and social rejection. They are symbols of the destruction of individuals by a system which uses them but does not care for them. Susy Williams, the Eurasian is symbolic of the decadence of the Raj, when they have refused to accept their share of the responsibiity (of caring for their progeny).

Characters may be "types", as for example, the major characters Ibrahim or Mrs. Bhoolabhoy. Ibrahim is the prototype servant--loyal, clever, protective but not averse to making money out of his work for the Smalleys. Mrs. Bhoolabhoy is the coarse, bullying and shrill-voiced wife who reduces her husband to a quivering mass.

Having classified characters one can turn to the modes of characterisation. A novel usually involves many modes and, as in the case of classification, these are seldom easily discernible or distinct.

Shlomith Rimmon-Kenan in her book Narrative Fiction: Contemporary Poetics identifies two main types of textual indicators of characters--direct definition and indirect presentation. Direct definition is the use of adjectives and abstract

nouns to describe characters, and can be called in the traditional way, "telling".[3] Scott himself prefers indirect presentation,as he indicates in My Appointment with the Muse: "A novel is a sequence of images. In sequences these images tell a story. Its purpose is not to tell you but to show you" (54). Indirect presentation is "showing", the slow unravelling of a character. The unravelling is achieved through portrayal of action, speeches or settings. Actions may be acts of commission (what a character does), of omission (what a character should do, but doesn't) or contemplated/intended acts. Staying On has all three.

Lucy's meticulous account keeping (16), her caring for Tusker, her poise during crises such as Tusker's fall at the Menektara's party (148-9) or Tusker's stroke, her penchant for old movies (58) and old tunes (59), her distress at the garden going "jungly" show her to be a practical, sensible and caring woman. She tries her best to retain her dignity in a new India while reminiscing about her past. She comes across as a patient and sympathetic lady who has always had to struggle against various odds.

Tusker is almost an invalid throughout the book. He squanders money when shopping and dirties the entire kitchen to cook an omelette (178). He clowns about at parties (148-9), fusses over the unkempt garden but ignores it when it is improved. His rude behaviour towards most people most of the time makes him appear selfish, petulant and childish, full of exaggerated notions of his own importance. Yet he knows fully well that he is not important, as his letter to Lucy reveals. His

marriage to Lucy who was well below his social status and without the approval of his commanding officer, his attempts to keep a "low profile" marks a character who has made mistakes all through his life.

Ibrahim's care for the Smalleys, his assertiveness during the crisis of Tusker's stroke (37), his appeasement of Minnie (35), serving foul coffee to Dr. Mitra (22-3), his efforts to make money out of every deal (32), provide the portrait of a man eminently clever at making his life comfortable, one who is not above asserting his authority as an old servant (with Lucy or Joseph). He is a loyal retainer, nostalgic about the bygone Raj and antagonistic towards the new Indians like Dr. Mitra and Mrs. Bhoolabhoy.

Mr. Bhoolabhoy merely obeys the orders issued by Mrs. Bhoolabhoy. His independent activites are confined to his services to the Church. His religious inclination, combined with his oversexed nature form a comic picture. The half-hearted attempt to subjugate (physically) the huge Mrs. Bhoolabhoy (206), the genuine ire at her intentions to throw out the Smalleys prior to selling Smith's (117-8, 163) reveal him as a weak, sensual but kindhearted being whose personality has forever been suppressed by more assertive people like Mrs. Bhoolabhoy. And yet one-time actions may reveal hitherto hidden facets of a personality, as Rimmon-Kenan argues. The passive Mr. Bhoolabhoy exults at his wife's genuine anxiety on Tusker's death. He even tries to strangulate her (206) in his excitement. This is his only "disobedience" of his wife and astonishes us by his courage. The Hot Chichanya affair seen in the light of his later quarrel with his

wife attains greater significance in exposing a new Bhoolabhoy, one who could, in times of need, find the "passion and the life" within, in Coleridgian terms.

Mrs. Bhoolabhoy has a bustling manner, "waddling" along, as Scott calls it, her husband following in her "galleon wake" (2). She is brusque and rude in her behaviour. Her selling of Smith's, the apathy towards the Smalleys, the manipulations (physical and emotional) of Mr. Bhoolabhoy give the image of a callous, greedy and cunning woman.

Acts of omission are equally important for characterisation. Tusker's refusal to go home after 1947, results from a mistaken idea about his finances. He later realises: "Perhaps for a white person being poor in England's better than being poor in India" (194). This becomes the major cause of disharmony in the Smalley household. While in the army, Tusker's lack of initiative to further his career, his shackling of Lucy's dreams to go on stage, the inordinate delay in taking up the issue of the lease with Mrs. Bhoolabhoy, reveal him as a weak-kneed man who is unwilling to work or confront anyone for his own good and who refuses to acknowledge his mistakes until its too late.

Mr. Bhoolabhoy not taking the letter from the dead Tusker's hands complicates matters for him and Mrs. Bhoolabhoy. The resultant discomfort of Mrs. Bhoolabhoy gives Mrs. Bhoolabhoy, for the first time since his marriage, a sense of power: "Now I have got something to hold over you!... Now who's the fool, my love, my Lila, my life?" (206-7). The alliteration heightens the sense of Bhoolabhoy's emotional frenzy. His lack of assertiveness

throughout the novel has been, for him, adequately compensated as a result of this one act of omission.

There are intended acts which are a part of the character-sketches. Lucy's intended conversation with Turner is supposed to reveal to an outsider, for the first time, her complete views on Tusker, their early years, their disappointments and India. The conversation never occurs because they do not meet. Tusker's intention to sue Mrs. Bhoolabhoy over the lease reveals the desperation of a man about to lose all (Tusker is aware of the implication of losing their accommodation, but has all along ignored it). Tusker's death might therefore be seen as a kind of victory, dying with his image intact and saved from the ignominy of being thrown out by Mrs. Bhoolabhoy. Mr. Bhoolabhoy's intended confession about his moral degradation to Father Sebastian shows the good intentions of a man who is sensually "susceptible." However this confession does not take place.

The characters in Staying On thus fail on all three "aspects" of action. The acts they perform do not achieve intended results, as we have seen in the discussion of the work ethic. Their acts of omission prove to be disastrous in their consequences, altering their lives forever. Their intended acts, which may have fetched positive results are never carried out. The failure of the characters is thus complete on all fronts and this makes for the tragedy in Staying On.

Characters also reveal themselves through their speech. Tusker's perpetual opprobrious language is his "front." Bluster and petulant anger become his weapons to defend his own mistakes and to conceal his weaknesses. The letter to Lucy expresses this

clearly: "Can't talk about these things face to face...Don't want to discuss it...If you do I'll only say something that will hurt you. No doubt will anyway" (196). Here, for once, Tusker's mask slips and reveals a weak man who is ashamed of his failure but who lacks the courage to admit it.

Lucy's controlled speech suits the image of a true Memsahib. Rarely does emotion work its way into her conversation except on the occasion when she quarrels with Tusker, subsequently throwing a pan at him (176-9). She is a simple minded woman who does not easily realise the double meanings of words. Her unintentional word-play while discussing the mali with Ibrahim demonstrates this:

> "I need a young man. A boy will do...An interim arrangement to help Sahib recover his own health and strength and not dissipate it...It is dangerous for him to exert himself physically and emotionally. But I have to think about my peace of mind, too, so if during this convalescent period I could obtain the services of such a boy... then when Sahib is fully himself again I could confess everything..." (31-2).

Discussion of the Church organ with Tusker is another example:

> [Lucy] "'She [Barbie Batchelor] hadn't believed Mabel was dead and had a bad conscience about having left her alone to spend the afternoon repairing Mr. Maybrick's Handel.'
>
> [Tusker]: 'His what?'
>
> [Lucy]: 'For his organ. It was coming apart. Perhaps it was his Bach.'"

At this point Tusker bursts into uncontrollable laughter at the innuendoes in her speech, which Lucy herself is unaware of (82).

Mrs. Bhoolabhoy's rudeness is a manifestation of her general character as an uncultured woman. She shouts at her husband

within hearing (and seeing) distance of the hotel staff and picks a quarrel with Lucy in public. Mr. Bhoolabhoy, in contrast, is controlled in his speech and quite courteous, especially towards Lucy. The only time that he "breaks loose" with his tongue is towards the end, in the confrontation with his wife (206-7).

After actions and speech another textual character-indicator is appearance. The external appearance, both natural and "synthesised", is usually used in a symbolic fashion in Staying On. Lucy's blue-rinsed hair, the shine on her faded shoes or the careful maintenance of the old bag emphasises the portrait of a meticulous lady who tries to look neat and dignified with her limited income. Tusker's external appearance is rarely discussed except during the illness. He is then dishevelled with his "eyes filmed over" and a "blotchy skin" (85). The physical decay of Tusker is the final symbol of the decline of the Raj. Mrs. Bhoolabhoy's loud dressing and unkempt hair which jar with her huge bulk present her as a woman who thrusts herself, literally, into the vision of others by her size, speech and actions. Mr. Bhoolabhoy, in his well-dressed and neat suit is the methodical and efficient man who would like to remain unobtrusive.

The environment reflects personalities. The Smalley's lodgings are small but well kept. Lucy's escritoire is immaculate. The garden, till the mali quits, is trim and beautiful. The manner in which the Smalleys worry about the unkempt garden shows them as people who prefer neatness and order (15). The stuffed sofa, the sprawling bed and the general untidiness of Mrs. Bhoolabhoy's room are symbols of neglect and wealth (111-

115). The "snick-snick" sound of the shears which cuts into the silence of the church during Mr. Bhoolabhoy's reverie may be symbolic of the world's intrusive nature (122-23). Mr. Bhoolabhoy is a man who has never been able to exclude materialism from his world (Mr. Bhoolabhoy's intended confession to Father Sebastian revolves around this dilemma), and one who has never been able to have his way without the world impinging upon him.

Characters after being introduced need to be "reinforced". The common method of reinforcement is by analogy. Analogy, says Rimmon-Kenan, is different from indirect presentation in being a re-inforcement method rather than a separate character-indicator (Rimmon-Kenan: 67, emphasis mine). Its characterising capability depends on the prior establishment, by other means, of the traits on which it is based. It is really a "textual link" and is independent of story-causality. Three ways in which analogy works are: through names, landscape and characters.

Naming in Staying On is too accurate in its irony to be merely coincidental. "Tusker", far from being the awesome figure the name conjures up, is invalid and practically harmless except for his choleric rage and colourful language (which impresses no one but Ibrahim). Swinden points out the significance of the names Tusker "Smalley" and Lucy "Little", but does not explore the significance of others. Swinden has rightly argued that these names signify the Smalley's reduced and marginal roles in society as people who never really mattered. Susy is an obvious abbreviation of Susanna/Susannah, the Biblical character who is falsely accused by two lecherous elders of adultery, condemned and finally redeemed by Daniel. As F.L.Cross and E.A. Livingstone

point out in The Oxford Dictionary of the Christian Church (1977), Susanna is the symbol of the saved soul (1325). Susy in Staying On is tainted by her ancestry, and ostracised for a sin she did not commit or in any way responsible for. Scott says that the Eurasians were "people who hadn't demanded to be born..." (172, emphasis mine). Susy's stature increases from that of a "sinner", a reject, to that of a heroine (may be an angel?) when she guarantees Lucy a permanent home, the only one to do so: "So long as I have a roof over my own head, Mrs. Smalley, you always have a home with me" (212-3). She becomes symbolic of a saviour rather than the saved. The white race (represented by the Smalleys, and specificaly Lucy, towards the end of the novel), who had treated the Eurasians as sinners--"one of the earliest lessons she [Lucy] had learned in India was of the need to steer clear, socially, of people of mixed blood..." (172)--the ones who had been touted as the "saviours" of the "heathen" folks, indeed of mankind, as protectors, and even gods, are the ones who need to be protected and saved. Scott's irony is at its scathing best in this, the concluding section of the novel.

"Coocoo" Menektara is already known to be a flirt ("as big a bitch as Mildred Layton", 79). Her name "Coocoo" with its imitation of the soft, murmuring notes of the cuckoo, and the extended implication of "cuckold" reflects her polite and caressing conversation especially with Tusker.

The doctor, Dr. Mitra (meaning "friend" in Sanskrit) is suitably named, for the doctor is always a friend. Ibrahim, the eighth prophet of the Muslims symbolises faith. He had waged war

against idolators and nonbelievers (including his own father). In Staying On Ibrahim, ironically enough, almost deifies the British where deification is contrary to Islamic ideals. And in keeping with his name as a symbol of faith, he is absolutely loyal to the Smalleys, who always turn to him for help. He is the man who kept faith.

Bhoolabhoy (or "Bhoola-bhai" in Hindi?) implies a "forgotten man", suiting his character as a diminutive person, one who is always overlooked, ignored and easily forgotten (as in the selling of Smith's or the restoration of the church-organ).

The hotel is named Smith's, Smith probably being the most common English name. The name reflects and reinforces the image of a nondescript hotel and its general insignificance against the newer Shiraz.

"Shiraz" meaning curdled whey in Urdu is extremely significant (Rafi: 442). Curd, as we know, seldom loses its sour quality. A spoonful of curd sours a whole jar of milk, but no amount of milk added to curd can "erase" the sourness; the curd inevitably "takes over" the milk. The Shiraz in Staying On is threatening to swallow up Smith's. The mali's defection to the Shiraz, the loss of Smith's clientele to it, and Mrs. Bhoolabhoy's own lunches at the new hotel (63) shows The Shiraz as a Protean monster which swallows everyone and everything in sight. Having looked at sufficient examples, we can then assume that the names in Staying On have a definite and symbolic purpose.

Analogous landscapes also reinforce the characterisation, and usually works to reflect their modes or states of being. When

the Smalleys first arrive in India "the sun started to go behind a cloud...So much sun otherwise" (141). The weather reflects the disharmony creeping into their married life by being in contrast to their actual state ("so much sun otherwise"). The repeated modifications to the garden of Rose Cottage reflect the changing of society. The garden had first been levelled by Mildred Layton (described in The Raj Quartet) to make a tennis court. This had removed all the fine roses from Mabel Layton's time. With the arrival of the Menektaras (after 1947) the original garden is restored. The new order instead of "rewriting" the landscape recasts it in the mould of the British era (145). This ties up with the theme of substitution where one hierarchy is simply replaced by another. The Shiraz perpetually looms over the lives of the Smalleys, as it does over Smith's. Smith's, is put in the shade, literally and figuratively by this new concrete monstrosity. It's "tall shadow darkened The Lodge's garden in the mornings" (15). Lucy speaking to Ibrahim describes the situation: "'We are people in shadow, Ibrahim,' she said, then stopped her slow pacing and glanced up at the glass and concrete structure that had helped put them there" (31). The garden goes to seed when Tusker falls ill, and each reflects the other's gradual decay and death--"the jungle was advancing" (15)--in more ways than one.

Characterisation is also aided by the presentation of contrasting characters. We have the shrewd, practical and cool Lucy contrasted with the impractical, at times naive, extravagant and choleric Tusker. Lucy's patience, especially in her conversa-

tion, is diametrically opposite to Tusker's ravings (182-4). Her careful accounting is contrasted with his spendthrift nature. One thinks of the manner in which he dismisses Ibrahim, hurriedly peeling off the required amount of wages from a bundle of currency notes with little regard for Ibrahim's feelings (204). This is contrasted with the affectionate, and even respectful manner of Lucy's behaviour towards Ibrahim. Lucy's character is also focussed sharply through the contrast with Mrs. Bhoolabhoy. Forever shouting, overbearing and negligent about others' feeling, Mrs. Bhoolabhoy is contrasted with Lucy's extraordinary patience (especially in the face of rudeness) and courteous behaviour. Mr. Bhoolabhoy's passivity and politeness provides the contrast to Tusker's rudeness. This kind of "reciprocal characterisation" works to great advantage in Staying On by suggesting by the incompatiblity of the characters who live together.

We have seen how characters are presented, developed and reinforced in Staying On. From characterisation we can move on to the narrative techniques Scott adopts, to see how the novel makes its impact on us.

The "point of view" (or "angle of vision", "perspective") is an important aspect of narrative. Rimmon-Kenan, following Genette, argues that "point of view" as a term, is restricted to a visual sense. "Focalisation" on the other hand, while not free of optical or photographic connotation is broadened in its scope to include cognitive, emotive, and ideological orientations.

Types of focalisation may be based on two criteria: position relative to the story and degree of persistence. It includes two

aspects: a subject (the "focalizer"--one whose perception orients the presentation) and an object (the "focalised"--what the focaliser perceives). Armed with these criteria and terminology we can proceed to look at focalisation in Staying On.

There is "external focalisation" (closer to "narrating agent") with its vehicle, the "narrator-focaliser." This is contrasted with "internal focalisation" where there is a "character-focaliser." Further categorisation is possible based on the nature of the focalised. Focalisation, either external or internal, can be within--presenting thoughts and feelings, or without--presenting only outward manifestation of the object. Staying On has multiple focalisation, combining the above categories in its text.

The novel opens with external focalisation which is "within", narrated by a narrator who is not a character, giving us the thoughts of the characters: "Tusker drank more than Mr. Bhoolabhoy...Mr. Bhoolabhoy drank less not only because he had principles (frail at times) but because he loved listening to Tusker... The range of Tusker's knowledge of the world had astonished him, fascinated him" (4).

There is internal focalisation by character-focalisers, alternating with external focalisation. Lucy, Ibrahim, Tusker, Mr. Bhoolabhoy narrate events in so far as they can see/perceive. The narration is thus "coloured" by the narrator's feelings. Ibrahim's narration of Tusker receiving the letter is an example: "Since he had been dismissed it was no concern that the Sahib leaving by the front and himself by the back meant the bungalow

would now be unattended" (13). Mr. Bhoolabhoy's narration is another example: "It had been a good day to start with" (101), or "Mr. Ambedkar hadn't noticed the improvement in churchyard. If he had he hadn't mentioned it" (104).

The focaliser and focalised sometimes merge, where the focaliser perceives the object from <u>within</u>. Mr. Bhoolabhoy's meditation in the church is an example (172-3). Lucy's thoughts about her possible widowhood in India is another: "She would be alone. She would be alone in Pankot..." (77).

The degree of persistence of focalisation seldom remains the same in <u>Staying On</u>. It moves between many focalisers: Lucy, Tusker, Mr. Bhoolabhoy and Ibrahim. The focalised also changes from their selves (Lucy, Tusker and others during their meditations) to others (Ibrahim's views regarding Lucy, Tusker or Dr. Mitra, 22). This range of focalisers and focalised relieves the monotony which must surely follow if they are fixed. When, for example, the focaliser and focalised merge, we are able to get a view of the characters' minds from <u>their own</u> perspective. Mr. Bhoolabhoy contemplating his moral depravations in the church is a good example.

There are various facets of focalisation--perceptual, psychological, emotive and ideological. As in the case of every classification it is difficult to draw rigid boundaries between these, especially those like psychological/emotive. Perception is determined by two main coordinates--spatial and temporal. When the focaliser is external, the view is panoramic, as if the focaliser is hanging <u>above</u> the events and people, and viewing things simultaneously. The opening passage of <u>Staying On</u> can

serve as example: "When Tusker Smalley died of a massive coronary at approximately 9.30 a.m. on the last Monday in April, 1972, his wife Lucy was out, having her white hair blue-rinsed and set in the Seraglio Room on the ground floor of Pankot's new five-storey glass and concrete hotel, The Shiraz" (1). When focalisation is internal, the view is more restricted, because a character-narrator's field of vision is physically limited by her/his participation (active or passive) in the event. One example would be Ibrahim's view of Dr. Mitra leaving the Smalleys: "But Mitra went and Lucy-Mem walked down to the side entrance with him" (23). Here the narration stops, since Ibrahim's vision is now physically cut off. The events between Lucy's walking out accompanying Dr. Mitra and her return is not described for us because Ibrahim is not a witness to them. The narration resumes at the point where Lucy reenters his field of vision: "When she got back she came into the kitchen..." (23).

Temporally the external focaliser's vision is panchronic in case of an unpersonified focaliser: "Tusker Smalley's death can be fixed as having occurred at approximately 9.30 a.m...About twenty minutes before his fall, that is about 9.10 a.m., Tusker had dragged Bloxsaw...He had paid him [Ibrahim] off. That was at 9.15" (11). From here Scott modulates the narrative to make Ibrahim the focaliser: "Ibrahim knew it was 9.15. Having taken his money he glanced at his watch..." (11). In the opening chapter after describing the time of death we get the picture of a simultaneously occuring event: "At 9.30 she [Lucy] was going under the dryer" (1).

When the internal focaliser is a personified character, like Lucy or Ibrahim, only the "present" of the characters can be narrated. Mr. Bhoolabhoy coming across Tusker's body is unaware of the absence of inhabitants of The Lodge (Lucy is at The Shiraz and Ibrahim in his hut). His running wildly through the grounds (205-6) without knowing the absence of Lucy and Ibrahim is evidence of his limited view. An external focaliser would have used his panoramic and panchronic vision but Bhoolabhoy cannot.

There may be "retrospective" focalisation where a character focalises her/his past. Lucy, Tusker, Ibrahim are achieving such a focalisation while contemplating their pasts.

The psychological aspect of focalisation has two components--the cognitive and the emotive orientations of the focaliser towards the focalised. The scene of Tusker's death yet again serves as an example. The external focaliser stops narration after bringing us to the point when Mr. Bhoolabhoy has been ordered over to The Lodge (which would lead him to discover Tusker's body). The external focaliser who <u>knows</u> (with its panchronic vision) that it was Mr.Bhoolabhoy who would discover the body, shifts focus onto Mrs.Bhoolabhoy. There is a holding back by the narrator-focaliser here. We are <u>not</u> told about the discovery of the body or the Letter in Tusker's hand (1). Mr. Bhoolabhoy perceives the body and loses equanimity. But he thinks of the consequences of the Letter being found (by others) in Tusker's hand:"She [Lila] was frightened! And that meant she was a fool too... At least three other people knew the letter had been sent...It had killed Tusker but who could be blamed for

that?" (206). One notes the shift of cognitive orientation of the focaliser towards the focalised (Mr. Bhoolabhoy).

The emotive component during external focalisation - narration is neutral in its orientation. The passage describing Tusker's death (1) is very objectively presented and is followed up by this wry comment: "If Tusker had been found at once...Lucy would have had the news at just the moment any woman would subsequently have to think of the most inconvenient at which to hear she had become a widow. At 9.30 she was going under the dryer" (1). The tone of character-focalisation would have been different, being coloured by the character's feeling towards, say, Tusker, Lucy or death.

An example of the subjectivity of the character colouring the narration helps to illustrate this. When Tusker is on his sickbed, Lucy and Ibrahim try to get the electric oven working. The perception is through Ibrahim's eyes--"a regular djinn of a stove, one moment exhaling smoke and flames and at the next as cold as Akbar's tomb; while in the bedroom or on the verandah Tusker Sahib lay either incomprehensibly docile..." (15). The parenthesis "Ibrahim thought" has two explanations. One, that it is superfluous--due to the images and the language: "djinn of a stove", "Akbar's tomb" and "Tusker Sahib" makes it obvious that this is Ibrahim's perception. One may also interpret the parentheses as an example of <u>external</u> focalisation with an added qualification--the use of "thought" is to signify the <u>speculative</u> nature of the images/thoughts/language (ie. the narrator-focaliser speculates upon the kinds of thoughts Ibrahim <u>would</u> be having during the lighting up of the stove).

The ideologies in Staying On are mostly voiced by Lucy--nostalgia for the Raj, dislike of the nouveau Indian, and Mrs. Bhoolabhoy--vengeance for the Raj, hatred/contempt for its representatives (Smalleys). Both are of course character-focalisers, and the narrator-focaliser (who is generally taken as "reliable", as Booth had argued for the omniscient narrator) does not articulate its views. Thus the clash of voices and ideologies, resembling the Quartet's structure, makes for a polyphonous text in Staying On.

Focalisation is a textual factor. For the narrator-focaliser focalisation is a technique. We can now shift our focus onto the narrator itself. The presence of a narrator automatically implies the presence of a narratee (Rimmon-Kenan: 86-105). There are various kinds of narrator(s)/narratee(s) and various "levels" of narration in Staying On.

The narrator may be extradiegetic, as in the opening chapter, by being "above" the story. The narrator is also heterodiegetic while being extradiegetic because it does not participate in the story. (The extradiegetic narrator is referred throughout as "it", since the narrator need not be the author, and hence the gender is indeterminable). The objectivity of the opening passages (of Tusker's death, already quoted) confirms this view of the narrator.

Characters in the narrative are diegetic (participants/actants). But when these characters become narrators themselves (Lucy telling her story to Mr. Turner) they are intra-diegetic narrators. Thus Lucy is a narrator in her narrative to Mr.

Tusker, but is also a diegetic character in the first narrative told by the extradiegetic narrator. The position is further complicated because Lucy is one of the characters in her own narrative to Mr. Turner. She is therefore a homodiegetic, intradiegetic, or homo-intradiegetic narrator.

According to the degree of participation in the case of homo diegetic narrators, Lucy, Ibrahim, Mr. Bhoolabhoy and Tusker are autodiegetic because they narrate their own tales.

The degree of perceptibility of the narrator also varies from the overt to the covert. There cannot be a completely covert narrator even in a novel consisting entirely of dialogue because there is a someone "reporting" the dialogue. And this someone is the narrator. A few signs of the narrator's presence can be detected. A few methods are listed, in increasing order of perceptibility, by Rimmon-Kenan, and are useful to analyse Staying On.

Descriptions of setting is in the language of the narrator. For example the description of Smith's, The Shiraz (1), the Nansera airfield, or the journey from Ranpur to Pankot (7). Identification of the characters shows prior knowledge on the part of someone. This someone who identifies Tusker, Lucy, Ibrahim, the Bhoolabhoys and others is the narrator.

The accounting of time in Staying On is done by the narrator. For example, the cause of delay in discovering Tusker's death (1), or the account of Smith's before The Shiraz was built (7). Characters are not only identified but at times defined. Scott does not usually adopt this method, preferring rather to expose the portrait inch by inch through their actions. However,

there are a few examples. Mrs. Bhoolabhoy "fed herself without either Mr. Bhoolabhoy's help or hindrance. His policy was to minimise every risk of incurring her dis⁀pleasure" (2). Or "Minnie was now plump, middle-aged and grumpy" (3, emphasis mine). Or "of this formal opening Lucy approved" (75, emphasis mine).

The reliability of the narrator is difficult to pin down especially when there is multiplicity of narrators. The hetero-diegetic, extradiegetic narrator is more reliable (as has been pointed out) because of its non-participation in the story. An intradiegetic narrator is less reliable. Ibrahim's narration, for example, is passed through the prism of his subjectivity--his privileging the British, or his contempt for the new Indians. Lucy's is similarly unreliable because she regrets the passing of the Raj. The hetero-extradiegetic narrator also proves its reliability by proleptic passages: "But this Monday was unlikely to draw to a close for Mr. Bhoolabhoy with a convivial meeting with Colonel Smalley..." (5). The denial, addition or correction of/to facts or information proves both the narrator's presence and its reliability: "'Old mali seems to have resigned,' she [Lucy] told him" [Tusker]. This bit of information is immediately "corrected": "It wasn't of course true that old mali had resigned. He had been sacked..." (16-17).

The presence of a narrator implies the presence of a narratee. Just as the narrator need not be the author, but an "implied author" (or "narrating self", Booth: 71-6), the narratee need not be the reader but an "implied reader", to use the title

of Wolfgang Iser's book. The narratee is always on the same plane as the narrator. We shall look at the major ones in Staying On. The narratee in the opening chapter is extradiegetic as the narrator is extradiegetic. Mr. Turner, addressed by Lucy, Father Sebastian addressed by Mr. Bhoolabhoy, Lucy addressed by Tusker (in his letter) are intradiegetic narratees corresponding to the status of the narrators.

Narration also includes use of symbols and images. Most of them have already been elaborated during the course of the analysis. A few "left out" ones are: the symbol of the toilet-seats in the Lodge, described as "viceregal thrones". Tusker, collapsed upon it suggests Britain's sickness upon the Imperial throne. The irony of this image has been discussed by Gooneratne (12). Lucy and Ibrahim love watching movies suggesting a need to escape from the cruel present. The movies Ibrahim remembers are in themselves proleptic of Lucy's plight at the end: "Thus he had seen at last how Greta Garbo had died at the end of Camille, how Bette Davis died at the end of Dark Victory and sat desolate on a chair in the Tower at the end of Elizabeth and Essex. In a London cinema he had watched Vivien Leigh running through the mist at the end of Gone with the Wind (58). The new path "trodden" at Smith's (1) is symbolic of how the new order literally cement their positions over old ones, in this case the new Indians over the Raj. The letter of eviction sent to Tusker by Mrs. Bhoolabhoy is referred to as "The Letter", symbolic of how the letter of the law (ownership rights versus tenancy rights) is given priority over human considerations. By a coincidence the play in which Lucy was supposed to take part and missed due to her marriage

with Tusker, was titled The Letter (138). And Tusker's note to Lucy detailing her position in the event of his death was "the only love letter she had had in all the years she had lived" (197). The garden goes jungly symbolising Tusker's decay. Joseph the new mali "makes breath" for the grass and symbolises the rejuvenation of the old by the new.

In conclusion one goes back to the title and the larger significance of Staying On. "Staying On" becomes "hanging on" as Tusker had once put it. For Lucy it becomes survival in an alien land. For Susy Williams it is a renewed attempt to re-enter society (through Lucy perhaps?). For Mr. Bhoolabhoy it is a life away from Mrs. Bhoolabhoy (and in possible penury), or if with her, as a mere slave. For Ibrahim it means carrying on as before, but only in a more authoritative manner, in looking after Lucy as a lonely child. "Staying On" becomes a call for continued existence in the face of rejection (Lucy, Susy), humiliation (Lucy, Susy, Mr. Bhoolabhoy) or deception (Mrs. Bhoolabhoy, at the hands of the consortium).

Staying On has been called Scott's own love letter to his wife Penny (Spurling: 383). This is clearly true. Tusker is never seen alive by Lucy after he writes the letter--was it that he could not survive the damage wrought by the confession of failure in his letter to Lucy? This is symbolic of Scott's own position. Like Tusker, Scott never survived his confessional letter to Penny. He was dead in 1978 after Staying On had become a success. Sartre's quote sums up Scott's life (and death): "Death wasn't so very terrible. It was just an accident of work."

We have in this chapter looked at the second aspect of the "figure"--the text of Staying On. With this we have completed the first movement--from the author to his text, from the personal self, as had emerged in the biographical study in chapter One, to the textual manifestation of it. From chapters One and Two we have seen how Scott's life had seeped into the novels he wrote.It now remains to be seen how the text of Scott's novel is contextualised. This marks the second movement from the author and text to the world and the reader-in-the-world. We shall now see how the "carpet" places the "figure" of Scott, i.e. how the world--of his other novels and a genre of writing--locates Staying On.

Notes

[1] "Eurasians" are now referred to as "Anglo-Indians" though the original meanings are vastly different. "Eurasians" meant people of mixed parentage. "Indo-Anglians" referred to English men and women who had lived in India. The distinction is an important one.

[2] Percival Spear in The Nabobs: A Study of the Social Life of the English in Eighteenth-Century India (1980) has described the hierarchy of servants in the English household--from the all-powerful "bania" to the slave boys/girls (51-3).

Pat Barr in The Memsahibs: The Women of Victorian India (1980) points out, as Dodwell does, that "at every turn servants waited to do her [the Memsahib's] every bidding and encourage her indolence" (13).

[3] Rimmon-Kenan's work draws mainly from Genette's structuralist writings. She enlarges the scope of traditional terms like "point of view" in her work, making much finer distinctions, as for example in her discussion of the narrator in texts. This greater scope motivated the choice of Rimmon-Kenan over the formulations of Henry James, Edwin Muir, or Wayne C. Booth.

Chapter 3

Repetition and Difference: Staying On and The Raj Quartet

From the study of the author and the text, we now move to the context, to the text-in-the-world. I have divided the context of Staying On into two. One context is The Raj Quartet, the other the genre of Anglo-Indian writing. In this chapter I shall locate the text of Staying On imbedded in the text of the Quartet. I have selected the Quartet as the text which Staying On repeats with differences, for two reasons. First, the Quartet and Staying On were intended by Scott to be one of a piece (Spurling: 368). Two, the Quartet and Staying On explore the transition from an "awakened" India of 1942, through Independence and finally post-Independence India of 1972.

The insights of J. Hillis Miller's Fiction and Repetition: Seven English Novels have been useful for this reading of Staying On in context. The study of repetition only emphasises the intertextual nature of Staying On. I hope to show why this last novel cannot be read as an isolated unit. The reason is that it repeats the Quartet, to produce an example of what we now understand as intertextuality.

Hillis Miller's theory of the Nietzschean repetition sees

themes and images being reworked/repeated with a difference in novels. This kind of repetition, Miller argues, is never very clear since the themes or images recur modified in several forms. He calls this "ghostly", which suggests the elusiveness of pinning down exact resemblances. This is, in effect, the theory of intertextuality which, while arguing for influences, imitations, echoes, also argues for the indeterminacy of the "original."

Miller's analysis depends upon the rare felicity of a word-by-word "close reading" of texts. For this chapter I have deployed Miller's strategy to see how themes and images repeat differently in Staying On. The reading of Staying On as an intertext is restricted to the Quartet (for reasons mentioned above), and relies upon a larger continuity in Paul Scott rather than the critical examination of each word/paragraph/chapter. The connections made between Staying On and The Raj Quartet are obviously not exhaustive. Contextualising is deliberately restricted because intertextuality tends to proceed ad infinitum.

There is also another point. The connection of the Quartet and Staying On together, is a kind of repetition in itself. It repeats the structure of the ancient Greek plays which had two tragedies followed by a "satyr", or comedy. Staying On was intended as a "sad comedy" by Scott, after the bleakness of the Quartet. But instead of the two tragedies and one "satyr", we now have the four tragedies (the four volumes) of the Quartet and one "satyr"--Staying On. We already have repetition and difference

here.

Repetition may be structural or thematic, or both. We shall first consider structural repetition in Paul Scott's Raj Quartet and Staying On.

In his attempt to convey as complete a picture of the events as possible Scott makes use of numerous devices in the Quartet. The "overall" narrator is Scott himself, as he had admitted in My Appointment with the Muse (65). There is the use of third-person narratives, which detail the stories of Edwina Crane or Hari Kumar in The Jewel in the Crown. We also have the meditative recollections of Lady Chatterjee and Sr. Ludmilla in The Jewel in the Crown (76-81 and 128-168). We also have excerpts from the memoirs of A.V.Reid (284-333) and Robin White (333-358) in The Jewel in the Crown. We have the diary of Guy Perron in A Division of the Spoils and Sarah's meditation in the same (341-387). The most important part of the Quartet, which tells us about what really happened at Bibighar is in the form of a journal, of Daphne Manners addressed to her aunt Lady Ethel Manners (JC: 373-469). In the final volume, A Division of the Spoils, Scott presents the situation of August 1947 employing the device of cartoons. Guy Perron comes across a collection of cartoons by the cartoonist Halki (pseudonym for Shankar Lal of Shankar's Weekly) in an editor's room. He carefully notes their contents in his diary, which are subsequently described by the narrator. The cartoons, with brilliant irony present portraits of the major political leaders like Jinnah, Nehru or Wavell and the games being played in the political arena on the eve of Independence.

In Staying On we have multiple narrations and the meditative modes being employed. There are also the entries by Tusker in the Maybrick book and Lucy's imaginary conversation with Mr. Turner. These have already been discussed in greater detail in the preceding chapter. One notes that the narrative devices in the Quartet are also present in Staying On, but rarely sustained for long periods as in the Quartet. This probably stems from the fact that unlike the Quartet, there is little "plot" in Staying On and hence the necessity of exploring an event from various angles is less important.

The second kind of repetition is thematic and we may now go on to consider it in Scott's works.

Thematic repetition in the Raj Quartet and Staying On can be understood if one focusses on themes like the "ma-baap" (father-mother or filial theme) the theme of role-playing, the opposition between the old and the new, "presences", nostalgia, the work-ethic, the failure of human relationships and the connected themes of silence, loneliness and madness.

The Westerner had cast her/himself in the role of the "ma-baap" to the native. The Westerner was protector, benefactor and a god to the heathen, implying a kind of dependency on the native's part. In the Quartet we have Col. John Layton who strongly believes in this image. During the war, when in the concentration camp, he had assumed responsibility for his men. After the war he had not rushed back home. Merrick, questioning Havildar Karim Muzaffir Khan, ostensibly quotes Col. Layton as saying on that occasion: "now let me go to my men. I shall not go back to India without them...Let us wait in Germany until every

man who was still alive after the battle... has been accounted for and then let us sail back to our families in India, as a regiment" (DIV: 46). On arrival in Bombay he stays back till all the men are fit to travel: "That tale would be told far into the future. It was something he had done for them. They would always remember" (DIV: 126).

Sarah, turning to look at her father Col.Layton, realises this sense of responsibility in him: "Man-Bap [as Scott spells it]. That act had been an inseparable part of his life as a commander of Indian troops. He had to identify himself closely with it. It was supposed to go deep into him, right down to the source of his inspiration" (DIV: 345). But she doubts whether he has been able to live upto the role: "Man-Bap. I am your father and your mother. This traditional idea of his position, this idea of himself in relationship to his regiment, to the men and the men's families, had not survived his imprisonment; or, if it had survived, the effort of living up to it had become too much for him" (DIV: 344).

Teddie Bingham goes to his death trying to live up to this very image. The mistakes he commits arise from his total conviction in the "ma-baap" myth. First, he refuses to believe that any sepoy of his regiment (the Muzzy Guides) would turn traitor: "No sepoy of the Muzzy Guides would ever turn coat, he'd rather die" (DS: 398). And when the turn coat, Baksh, who, Merrick believes set up Teddie, weeps, Teddie says: "You've done very wrong but I am still your father and mother" (DS: 403). The second mistake Teddie commits is to try and bring back the other deserters,

believing Baksh's informaton about their position and the enemy's location. Merrick believes it was Teddie's attempt to play the role of "ma-baap" that cost him his life (DS: 410-11).

The "ma-baap" role instils in the Westerner a sense of responsibility towards the native. Any apparent slip-up in their duties arouses a sense of guilt in the coloniser's mind. In The Jewel in the Crown we have the Edwina Crane--Mr. Chaudhuri situation. Crane who felt the "note of authority" in her voice when speaking to the native believes that she talks so because she is in charge: "always sounds like taking charge. But then... we are, we are in charge. Because we have an obligation and a responsibility" (JC: 58). When Mr. Chaudhuri is killed she feels guilty for having been somehow responsible for his death, and her own inability to prevent it: "Forgive me...I can't help it... there's nothing I can do..." (JC: 68-9). Then she sits in the downpour holding the dead man's hand (guarding the body?). Her subsequent refusal to identify the killers arouses suspicion among the English that she was shielding an Indian killer (JC: 88). Her suttee becomes her acceptance of failure to understand India and her failure to sustain the role of a protector. Crane had expiated her guilt in this dramatic suicide. Merrick's view about Crane's death subscribes to such a theory: "She must have felt the India she knew had died, so like a good widow she made a funeral pyre" (DS: 413).

In the final volume of the Quartet Ahmed Kasim goes to his death and none of the English passengers in the compartment are able to help. Sarah Layton's guilt may have arisen from the feeling of having abdicated her responsibility towards a native:

"We just let him go. We all of us sat here and let him go" (DIV: 584).[1]

In Staying On the Smalleys are virtually deified by Ibrahim. And yet the "ma-baap" role in Staying On is a reversal from the Quartet. In the Quartet we have the Westerner in a position of power, as Mr. Srinivasan recognises in the case of Robin White: "He did not feel superior to them, only merely responsible for them. It was his sense of responsibility that enabled him to accept his privileged position with dignity" (JC: 202). Edwina Crane, Col. Layton, Teddie Bingham and Sarah Layton are rulers, from the ruling class in British India, who play this role but fail to carry it through successfully. In Staying On the Smalleys are not in the position of the ruling classes and are in Independent India. Except for old timers like Ibrahim no one sees them as "Sahib/Memsahib". It is Ibrahim who is usually in the role of provider/protector. This subversion of the "ma-baap" role is balanced by his awe and admiration for them. Ibrahim treats the Smalleys as helpless beings: "He felt for them what an indulgent, often exasperated but affectionate parent might feel for demanding and unreasonable children..." (SO: 14). It is, then, the Smalleys not Ibrahim, who need protection. The "Sahib syndrome", as we might call it, persists in Tusker and is exemplified in his rude treatment of Ibrahim especially when dismissing him (204). It becomes a defence mechanism against his [Tusker's] own sense of helplessness. Lucy's relationship with Ibrahim is based more on affection, respect and a feeling of necessity, rather than on the older "master-slave" feeling: "I am

beholden to you, Ibrahim, for looking after us" (191). When she totters like a child, he assists: "She straightened up from a stooping position, felt giddy, reached for support. Ibrahim was there" (191).

Thus there is a repetition, with a difference, in Staying On of the "ma-baap" role in the Quartet by the image it conjures up. The "ma-baap" roles in Staying On are related to the different kind of "ma-baap" roles in the Quartet due to the difference in the situation in which the roles are enacted. From the ruling powers in the Quartet the British are mere "hangers-on" in Staying On.

Playing a role meant putting up a face and acting out a performance. The theatrical aspect of the British position in India is expressed by repeated use of the opposition--illusion/reality, and the references to the "faces" worn. The opening passage in The Jewel in the Crown sets the tone: "Imagine, then, ..." (9, emphasis mine) and reveals the illusory nature of things. Edwina Crane is mistaken to be the Queen, and on other occasions, a heroine: "saw her as a cardboard heroine" or "the old Queen (whose image the children now no doubt confused with the person of Miss Crane)..." (JC: 26). With reference to Daphne Manners, Lady Chatterjee mentions that the "real idea of her personality" cannot be had from a picture because "you can't be absolutely sure the picture is anything like a good likeness or even that it is a picture of the right person" (JC: 96-7). The theatricality of a picture/photograph parallels the theatricality of the person itself. The "real person" of the British resident in India cannot be seen. Sarah Layton asks: "But out here are we

ever really ourselves?" (DS: 158). Nigel Rowan quotes Sarah as saying "that in India English people feel they are always on show" (DIV: 280). Mabel Layton had a similar opinion: "Even when we're alone we're on show, aren't we, representing something?" (TS: 30). Robin White in The Jewel in the Crown puts it even more explicitly: "People in public life are supposed to project what today we call an image, and ideally the image has to be constant" (JC: 344). This image was of the Appollonian Western master, the "ma-baap" to the native. The white skin is not only a responsibility, a title or uniform but also an armour. It is also on insurmountable barrier, as Merrick tells Hari Kumar during his interrogation (DS: 310). Merrick plays the role of the Sahib to the hilt, a man who is on surface unemotional and tremendously sure of himself. Bronowski, however, describes Merrick perfectly, and the description supports the view of the English as a role-playing race: "He is one of your hollow men. The outer casing is almost perfect and he carried it off almost to perfection. But, of course, it is a casing he has designed. This loss he has sustained--the left arm--even this fits...I am tempted to say that had he not suffered the loss he might one day have been forced to invent it" (DIV: 171). Sarah Layton sees under this "casing" a touchy and emotional man whose emotions have got him into trouble (DS: 391). Daphne Manners, who sets off a train of disastrous events vis-à-vis Merrick and Kumar feels of him: "I never felt quite natural when I'm with him... Do men know how vulnerable they look when they slough off that tough, not-caring skin they mostly seem to wear when there are more than two

people in a room?" (JC: 112). Merrick's apparent "macho" image of the hard-as-nails officer devoted to his duty alone, breaks down during Nigel Rowan's interrogation of Kumar. We realise that Merrick's pursuit of Kumar was more a personal obsession than an official necessity (DS: 243-318). In the climax Merrick is brutally killed, dressed in a pathan's clothes, again emphasising the dramatic nature and theatricality of the whole situation (DIV: 548).

The "Memsahibs" were cast in the same mould as their men. They were always cool, collected and dignified, even under stressful conditions. They would avoid mixing with the natives, especially Hindu men, though they [the ladies] did not share "the scruples of later generation about mixing with men whose wives remained in purdah" (Spear: 133). Daphne Manners and Sarah Layton are warned (both times it is Merrick who offers the "advice") against mixing with Indian men. Edwina Crane is looked at askance by other Englishmen/women for her pro-Indian attitude. The other Englishmen are shocked, the silence "fell like a stone" says Mr. Srinivasan, when Robin White takes a couple of Indians into the club (JC: 196). Sarah Layton, throughout the Quartet, projects the image of the complete Memsahib, as she herself realises: "And I couldn't stop filling the bloody jars, going through my brave little memsahib act" (DIV: 592). Susan, the hysterical sister of Sarah, conveys an image even in mourning when "she made an impression...walking unsupported by but next to her mother..." (DS: 340). Susan is the flirt, always well dressed and friendly and the one who attracts the men. Sarah is the "plain Jane" whose femininity and sexuality are concealed (and repressed) under the

drabness of her uniform. Nicky Paynton provides another example of the Memsahib image. In mourning she takes care never to break down in public: "Everybody agreed that it was an astonishing performance; the best ever put up in a society that prided itself on being able to do exactly what Nicky Paynton was doing if the need arose" (TS: 311, emphasis mine).

When therefore, we come to Lucy in Staying On we know how the Memsahib behaves. Lucy carries out the role of the Memsahib to perfection. She retains her composure and dignity even in moments of crisis. At the Menektara's Holi party when Tusker has a fall, Lucy handles the situation with calm because: "At the end of one's life all that was left was dignity and one was damned lucky to have the chance to show it" (149). And towards the end, when Tusker dies, Lucy's thoughts set the seal on the image: "I really am not going to cry. I can't afford to cry. I have a performance to get through tomorrow. And another performance to get through on Wednesday. And on Thursday" (216, emphasis mine). One sees the parallels with Sarah, Susan and Nicky Paynton in Lucy's "performance", where "true memsahibs never panicked" (SO: 24).

There are certain recurrent images which reinforce the opposition between illusion and reality in the Quartet and Staying On. We have the ghosts of the MacGregor House (JC: 74-6) and the dark Bibighar Gardens. Sr. Ludmilla's blindness may be symbolic of a deliberate shutting out of the Indian reality and the British disaster. The very first line describing Sr. Ludmilla creates the image of illusion: "Her origins were obscure" (JC:

124). Sr. Ludmilla tells the small children stories: "I tell her stories...and feel the way her eyes stay fixed and full of wonder, seeing beyond me into the world of legend and fantasy, the reality behind the illusion" (132). People like Susan have believed in certain myths, like the myth of the scorpion (DS: 83). The British had taken the myths about themselves, created out of ignorance, too seriously. Guy Perron's Aunt Charlotte is an example. He lists those convictions in which the British had really believed, and which had been exposed as mere myths, the "inner conviction of class rights and class privileges, of our permanence and of our capacity to trim, to insure against any major kind of upheaval affecting our interests, and of course our fundamental indifference to the problems towards which we adopt attitudes of responsibility" (DIV: 208). And when the illusory nature of the convictions is revealed, disaster sweeps in. The Quartet has the suicide of Crane, Sr. Ludmilla's blindness, Purvis' suicide, Merrick's disfigurement and killing, Bingham's death, Susan's nervous collapse, Mabel's total isolation and Barbie Batchelor's madness.

In Staying On likewise, there are numerous examples that go to show the illusory basis of the Raj in India. Lucy dances to old tunes, balanced "precariously" on the tips of her old shoes (59). Ibrahim strives to keep up the glass on the faded shoes (24). Lucy's skin is "cracked bone china" (23) which echoes Sarah's thoughts in The Day of the Scorpion: "And one day we shall lie exposed, in our tender skins" (415) and the description of Barbie in The Towers of Silence: "This snapshot...showed the canal network of lines in her parchment skin" (19). The myth of

the scorpion (DS: 83) reveals the true nature of the scorpion's plan. It's skin's extreme sensitivity to heat may be symbolic of the condition of the British in India. Susan's attempt to burn her child (in her fit of insanity) in The Towers of Silence (292-3) may be symbolic of how the British skin had ceased to be the armour it had long been considered as and had, instead, proved a liability. Lucy voices this sentiment in Staying On: "I need to bring me back into my own white skin which day by day, week by week, month by month, year after year, I have felt to be increasingly incapable of containing me, let alone of acting as a defensive armour" (92).

Tusker's bluster and language is his weapon to defend his impotence. He tries to retain the image of the colonel and the rage, the insensitivity go with the facade kept up during the Raj. And curiously, this rage, aimed usually at nothing, causes Tusker's death. On receiving the notice of eviction he becomes angry and worked up, forgetting the state of his heart. The over-excited behaviour leads to his second and fatal stroke. Even his last act of genuine rage had proved null and void and brought harm to no one but himself. This goes along with the theory of the Raj enterprise as a "bellows full of angry wind" (in Yeatsian terms), which has been deflated and broken by the Indian reality. The letter in Staying On may be seen as the final humiliation handed to the Raj by India. The British who "had taken themselves far too seriously" (SO: 97) had, like Tusker, come to grief in trying to live up to their image. In the case of Crane, Daphne Manners it is death. In the case of Sr. Ludmilla it is blindness.

Barbie Batchelor goes mad and scribbles notes which no one understands. Blindness, madness and silence, even death may be the escape from reality for the British. Sr. Ludmilla articulates this: "What a blessing to the old is blindness. I thank God for it now" (JC: 132). In Tusker's case garrulity and apathy becomes the escape route from the changed India and his own insignificance in it, his attempt to preserve a semblance of his old authority over his "subordinates" (here Lucy and Ibrahim). Death may have come as a welcome release for Tusker (like Barbie's madness) to avoid a confrontation with Mrs. Bhoolabhoy which would have had only one outcome--humiliation. Tusker manages to die with his pretence at the old Colonel's legacy still intact and his pride retained.

When a character's personality is so influenced by the myths and illusions her/his work ethic is bound to be similarly influenced. This has been seen in the case of both Ronald Merrick and Teddie Bingham. The failure of the character's dreams go hand-in-hand with the failure of her/his work ethic. Merrick, inspite of his image, ends up dead and exposed for what he really is. His treatment of Kumar during the interrogation, the Pinky affair, and the final execution all have their roots in a work ethic built upon certain principles, which were the principles of the Raj itself. Bingham, who is otherwise an efficient soldier, loses his life because of a flaw in <u>his</u> work ethic. He tried too hard to keep up the "pattern" (a word Scott uses as analogous to "image" in <u>The Mark of the Warrior</u>) of the "ma-baap." In both these cases the character's work ethic has failed them because the ethic was vested upon illusions fostered by ignorance. And

therefore their tragedies are less individual. Both Merrick's and Bingham's visions are clouded by the same illusions as the entire Imperial enterprise. Their lives had become exercises in proving these illusions to be "real". Kumar's re-examination by Rowan puts this argument beyond doubt. Kumar says that one needs to ask "how relevant the events were to the theory. The theory was exemplified in the enactment of the situation...The real issue was the relationship between us [Merrick and Kumar]" (DS: 309). The men who attempt to "live" the illusion collapse, along with the illusion itself. Which is why I argue that the tragedies of Merrick and Bingham are the tragedies of Raj attitudes themselves.

In Staying On the work ethic fails Tusker, Lucy and Mr. Bhoolabhoy. In this case the tragedy is more individual, rather than that of a whole system. Tusker fails to reach the higher posts in the army because he deliberately kept "a low profile" (71). The failure in this case is a direct result of this lack of ambition. Lucy has remained on the sidelines because she was unwilling to be focussed upon. The only occasion when she speaks her mind, the effect is devastating. Lucy, the most insignificant character in the Quartet, voices the only criticism of Sarah Layton. (DS: 131-3). One wonders then why Lucy chose to remain silent, if her powers of observation had been so acute. In Staying On we come to know of her ambition to go on stage. She had left this desire unfulfilled, in deference to Tusker. Many years later she regrets it. This passivity in Lucy has always led to her "dogs(b)odying" (as she puts it) the wives of the other

officers in Pankot. Her knowledge of shorthand makes her both indispensable and contemptible at meetings. It reminds other women of Lucy's working-class background. What had been once a useful thing to know, now becomes a handicap.

Mr. Bhoolabhoy, like Lucy, prefers the passive role. The diminutive Bhoolabhoy is treated contemptuously by Mrs. Bhoolabhoy, and even the other menials (Minnie). His dedication to Smith's is forgotten and his sentiments ignored when Mrs. Bhoolabhoy sells the hotel. As he "informs" her in his fury: "I am the man who has maintained...the goodwill of the business, what is left of it. Single-handed I have maintained it Lila with no help from you but more with hindrance" (SO: 177). His sincerity towards the church cause results in further pain. The organ is restored without Mr. Bhoolabhoy's knowledge. Though intended as a surprise for him, Mr. Bhoolabhoy construes it to be the final rejection and humiliation: "He should have been told about the organ... For years he had gone on and on about the organ...the sudden pealing of the organ yesterday which should have been a joy had been a shattering blow to his self-esteem... only he had not known" (199-200).

In the Quartet failure results from characters' actions. Kumar and Daphne become victims of their inter-racial love affair. Merrick who victimises Kumar, Pinky and Muzaffir Khan dies when Bibighar catches up with him. Bingham's foolish attempt to go after the deserters leads to his untimely death. Barbie who annoys Mildred Layton regarding Mabel's burial place is virtually ostracised from the social circle at Pankot, and labelled crazy. Edwina Crane is rejected by the other English for her pro-Indian

views and her refusal to identify her Indian attackers. In Staying On its what the characters do not do that results in tragedy--Tusker's failure to push himself up the hierarchy (71), Lucy's and Bhoolabhoy's non-assertiveness, Bhoolabhoy's not taking the letter from the dead Tusker's hand (206-7), Tusker himself not taking up the issue of the lease with Mrs. Bhoolabhoy early on (25-6), lead to their respective disasters.

When characters have an unhappy present they tend to escape into the past for sustenance. Both the Quartet and Staying On, have "nostalgia" as a prominent theme, and many references to "pastness." The present is seen, often explained, in the light of the past. As Major Tippit says in The Day of the Scorpion: "The present does not interest me. The future even less. Only through art and contemplation of the past can man live with man" (29). Scott himself writes in My Appointment With the Muse: "One is not ruled by the past, one does not rule or re-order it, one simply is it, in the same way that one is as well the present and part of the future... The one thing one cannot escape in life is its continuity" (119). In The Jewel in the Crown we have the old town where houses possess walls stained "with their bloody past and uneasy present" (9). Edwina Crane, after her father's death, forever associates the "scent of lime trees in fading flower" with the smell of death (JC: 13). MacGregor House is "stagnated" with its "dry and lifeless" setting of still clocks and "ornate artificial flowers gathering dust", and "India also seems to be at anchor" (81). Time is frozen at some moment in the past and the dead continue, in a ghostly manner, to live in the present.

This brings us to the theme of "presences." Out of the past in the Quartet, come certain presences that initiate tragedy. The MacGregor House has its own "supply" of ghosts. Daphne-Kumar and the Bibighar Gardens are constantly present in the Quartet. Merrick's tragedy--first the stone thrown at Bingham's wedding (DS: 159-61) and the final murder with "Bibighar" scrawled across the dressing mirror, is the presence of Bibighar claiming its victim (DIV: 584). Lady Manners, never seen in public after Daphne's death except as a silhouette in the curtained car, makes her presence felt in Pankot by leaving her signature in the visitor's book at Flagstaff House (DS: 365). Mabel's presence persists in Rose Cottage even after her death in The Towers of Silence. Barbie's trunk, her luggage of the past, causes the accident in the tonga leading to Barbie's madness. The past comes to be the present again.

Presences in the Quartet attain a certain brooding metaphysical stature. This is true especially of the Bibighar Gardens. While reading the Quartet one feels the Daphne-Kumar pair hovering above the other characters. The wall of the Bibighar Gardens which once had Daphne running in its vast shadows, encircles every character in the Quartet, and slowly closes in. For example the Laytons, who have had absolutely nothing to do with the Bibighar case are drawn into its walls. Merrick, the best man at Bingham's wedding, initiates the trouble, with the stone meant for him hitting Bingham. Merrick is the man present when Bingham dies, with a suggestion that Bingham wished to save the Indian deserters from Merrick: "He [Bingham] didn't trust me to do it right" (DS: 392) and again: "his [Bingham's] belief that

I was not the man to deal with an Indian soldier who had turned coat" (DS: 396). Merrick then ends up marrying Susan Layton, Bingham's widow. The final killing, with all its blood and gore, darkening the Layton household, is a result of Bibighar too.

Staying On has only a few "presences" to boast of. The Smalleys live under the shadows of the Raj themselves. Victims of a failed enterprise, the Smalleys are seen by the new Indians (the Menektaras, or Mrs. Bhoolabhoy) as the old oppressors. The bygone Raj in this case, is the "presence" and the "atmosphere" under which the new Indian attitudes develop. The attitudes of dislike, anger and contempt are aimed at the white skinned Smalleys and the Eurasian Susy Williams. Only once is a direct reference made to such a "presence": "There was somehow in that relationship [between the Menektaras and the Smalleys] a distant and diminishing but not yet dead echo of the sound of the tocsin" (146). Memories of the Raj make people like Mrs. Bhoolabhoy hostile: "When they ruled the roost our concerns did not enter their heads. It is tit for tat" (163). Susy Williams reminds them of the past when the British had "utilised" Indians for their pleasure, "tainted" their blood and then deserted them. People like Susy represented, for the English, "a physical connexion between the races that had continually to be discouraged" (172). The Indians seem to have exactly the same sentiments.

The Raj is a "presence" in another manner. The British hierarchy and social hypocrises had been replaced by the Indian one, and the new Indians tried to ape their white predecessors: "Gossip, coffee, magazines. All London style" (174). Susy thinks

that "nothing had changed for her, because there was this new race of sahibs and memsahibs of international status and connexion who had taken the place of Generals and Mrs. Generals..." (181). We shall see in the course of this chapter how the Raj motif repeats from the Quartet in Staying On.

The Shiraz in Staying On is another "presence" though it is different from "routine" presences in being a physical entity. The shadow of this new hotel which physically darkens Smith's also darkens the Smalley's lives (15, 132). The Shiraz may be symbolic of the materialistic new India whose arrival has thrown the older Raj heritage (Smith's, Smalleys and Mr. Bhoolabhoy) into the shade. The Shiraz becomes the physically overpowering and psychologically degrading presence in Staying On, paralleling the Smalley's treatment at the hands of the new Indians.

Through the years various changes occur. In the Quartet most changes are wrought by the British (who are in power). An example would be conversion of the beautiful garden of Rose Cottage into a tennis court in The Towers of Silence (377-8) or the changes to the cottage itself: "By stripping it [Rose Cottage] of anything that made it look 'Cottagy'--pots of plants on the balustrade, flowering creepers round the square pillars--her mother had restored to it not its elegance...but its functional solidity... which belonged to a time when the British built in a proper colonial fashion with their version of India aggressively in mind and with a view to permanence" (DIV: 134). The changes are also of a physical decline (as in the case of Mildred Layton in A Division of the Spoils, 271-2) or mental collapse (Edwina Crane in The Jewel in the Crown or Barbie Batchelor in The Towers of

Silence).

In Staying On the "new" is represented by the Indians. The lives of the Smalleys are controlled by those like Mrs. Bhoolabhoy. Lucy's nostalgia is therefore for a past when the British were in power. The tennis court of Rose Cottage has been re-converted into a garden (as in Mabel Layton's time) by the Menektaras. The club at Pankot is now in the hands of the Indians and Lucy and Tusker are "privileged" to be there, just as years before Mr. Srinivasan had been (JC: 196-8). The new and present is a substitute for the Raj, but it is an Indian substitute. Lucy thinks that "There really wasn't a single aspect of the nice civilised things in India that didn't reflect something of British influence...the old hierarchy collapsed and the new one, the Indian one, took its place..." (SO: 79). Coocoo Menekatara "was in many ways as big a bitch as Mildred Layton had been, but this comforted Lucy since it indicated continuity of civilized behaviour" (SO: 79). The new Indians who ape their predecessors are the "counterfeit" sahibs/memsahibs for Ibrahim. They have, as Susy describes it, taken up the mantle. This has been described in The Jewel in the Crown adequately: "The tough little shell of skin-thin masculinity that used to harden the outward appearance of the British military wives also encloses Mrs. Varma" (JC: 187).

Lucy's tragedy thus repeats those of Edwina Crane, Barbie Batchelor or Mabel Layton in an Indian context. Her situation is more poignant than any of the above because she is trapped in a country, "having to rely for human sympathy and moral support

upon people who frankly do not care for me, not deeply, and for whom I do not deeply care either" (SO: 84). For Crane, Barbie or Mabel there was at least a moderate support from their fellow country men. Lucy's isolation therefore, is all the more hermetic and hence her last desperate attempt to keep the past within reach--the letters to Phoebe Blackshaw and Sarah Layton. Lucy at the end of Staying On is also standing where Edwina Crane once stood: "where a lane ended and cultivation began" (JC: 9). The "lane" probably symbolises the Raj (or Tusker?) and the "cultivation", India and widowhood (Lucy). The best description of Lucy Smalley comes from another context about another character but which suits Lucy: "She's already forgotten, you see. We'are all forgotten, Canning. We're all back numbers. We live in the past, old chap, and its nice to think of the past as something comfortable and pleasant which it wasn't of course, but still..." (MC: 150).

Characters who fail in the Quartet "attain" death (Merrick, Bingham) or more often lapse into silence, madness and subsequent isolation culminating in death. Even when these characters are "normal" and sociable they are considered queer by the others. Crane's views on India, as Mrs. White knows (JC: 39), run opposite to the general opinion of the times. She is the maverick school teacher, and her eccentricity is "proved" by her behaviour at the death of Mr. Chaudhuri, her later derangement, isolation and suttee. People like Crane who voiced their views had not been understood or accepted. Lady Manners who brings up the "tainted" child of Daphne is referred to as "that woman", rarely by name, due to her disregard for established norms. Sarah Layton would

like to believe that her father Colonel Layton would understand if she told him about her seduction and abortion (DIV: 126). But she does not, thus making it doubtful whether she really trusts him. Barbie's apparently ridiculous insistence about Mabel Layton's burial place irritates Mildred (TS: 256). Mabel herself had been "weird" in her time. She had sent money to the funds raised by Indians for the widows and orphans of the Jallianwallah Bagh massacre, but not to the Dyer fund (TS: 318). Crane, Mabel, and Barbie lapse into a madness where "the birds have picked the words clean" (TS: 396). Crane commits suttee. Mabel mutters "Gillian Waller" (a thinly disguised "Jallianwallah", or "Chillianwallah" which was Hari Kumar's place of residence) in her sleep. Barbie looks for the birds of prey circling the towers of silence.

A voice hardly heard in the Quartet is that of Lucy Smalley. Reference has been made to the occasion when she does speak (DS: 131-2). On another occasion when she speaks her "voice drifted away, caught by the tail of the breeze and chased by the stronger following gust" (TS: 286). In Staying On she is not understood by Tusker. She realises that "'Tusker and I do not truly communicate with one another any more,' she told the empty living room. 'His silence is his silence and my loquacity is my loquacity but they amount to the same thing. I can't hear what he is thinking and he does not hear what I'm saying'" (SO: 78), which is strikingly similar to the questions the lady asks the man in The Wasteland:

> 'Speak to me. Why do you never speak? Speak.
> What are you thinking of? What thinking? What?
> I never know what you are thinking. Think.'
> (112-114)

Lucy therefore speaks out her views to the absent Mr. Turner. Tusker likewise notes his opinions in the Maybrick book. Lucy's views run counter to the times' because she prefers the Raj, and hence she does not voice them. When Tusker makes his comments, as for example on Mrs. Gandhi, (SO: 34) he is heard in an embarassed silence.Thus Lucy's monologues or Tusker's notes parallel Sarah's meditations or Barbie's ravings. Just as in the Quartet, the characters in Staying On seldom speak the same language as the others, or if they do they have dissimilar views. The only answer then as Crane, Mabel, Barbie, Sarah and Lucy find, is silence, in Wittgensteinean terms: "What we can not speak about we must pass over in silence." One might suggest that there is a continuity of character from the Quartet to Staying On.

As the above discussion shows, along with the failure of the illusions, the work ethic, and their language, the characters also fail in their relationships. If we look at the number of unsatisfactory heterosexual relationships in the Quartet we find that the personalities brought together often have some kind of a dissonance. The Daphne-Kumar relationship is a doomed one due to the attempt to bridge the race/colour gap. The catastrophe which befalls them seems to be a kind of retribution meted out by society (both Indian and English). Daphne is hated by the English for not admitting to Kumar's complicity in the rape. Kumar is seen as an "aberration" by those like Lady Chatterjee: "incapable of accepting immediately that a white girl could treat an Indian like a man" (DS: 260); by Vidyasagar: "I was a bit of joke

to them" (DS: 263), and even his examiner Gopal: "'He is an English boy with a dark brown skin, the combination is hopeless'" (DS: 280). Lady Manners realises that Gopal really hates Kumar "for the type of Indian Kumar was--which in every important way from Gopal's point of view was not an Indian way at all" (DS: 296). Edwina Crane falls in love "hopelessly and secretly" with Lt. Orme," hopelessly, because she had no chance" (JC: 16). She never confesses her love to anyone because such a match (between an ordinary governess and a lieutenant) would mean a break in the rigid class lines. Teddie Bingham and Susan Layton are not really in love, as Sarah realises: "She hoped, but did not believe, that they loved one another" (DS: 139) and their marriage becomes more of an arrangement than one of true minds.

Ahmed and Sarah, it is suggested, understand each other well and might have made a match of it. Sarah says: "Ahmed and I weren't in love. But we loved one another" (DIV: 592). But the Daphne-Kumar affair might have been the deterrent to any other similar couple who wished to cross race lines.

Susan's marriage to Merrick is an anomaly. Merrick, has "chosen" the Laytons, as Bronowsky and Rowan agree. Merrick does not seem to be in love with Susan. He is perhaps drawn by a desire to be associated with the Layton name since we know his anxiety to be recognised as a good soldier and a good Englishman (Kohli: 66-7).

Sarah Layton's one-night stand with Jimmy Clark in Calcutta is hardly an "affair." There was little affection between them, and they do not meet after that night (DS: 436-459). There is,

Sarah suspects, a kind of contempt on Clark's side, for her type of women: "The words he chose for her and the whole gravamen of his argument were calculated to expose her as someone for whom, primarily, he felt contempt" (DS: 447). Later looking back on the John Bellinger episode she acknowledges the cold-bloodedness of the affair: "The American [Bellinger] told me with some understandable pride that I was the twenty-third girl he had had, not counting the ones he had had to pay for" (DIV: 356). Sarah is not surprised at such a boast because she had never meant to have a serious affair herself.

Sarah's earlier affair, with Teddie Bingham is likewise, unfulfilled. The one with Clark is basically an expression of animal desire and carnality with no affection, as she admits: "Appeasing the ache of physical desire... there was only the desire, and if it was enclosed by a kind of anguish that anguish was for the loss of a scarcely begun life " (DIV: 356). This leads her into another "affair" with John J.Bellinger (DIV: 356). In the Quartet we also have the rape of Daphne Manners, again the evidence of animal lust and an absence of human bonds of affection.[2] There is the Mildred Layton-Kevin Coley affair, to which Barbie Batchelor is the horrified witness. It is "a human parody of divine creation...What filled her [Barbie] with horror was the instantaneous impression of the absence of love and tenderness..." (TS: 307-8).

In Staying On we have similar loveless relationships between Ibrahim and Minnie and the Bhoolabhoys. The Ibrahim-Minnie relationship is also an arrangement, as is evident from Ibrahim's attitudes: "Minnie was under him and at last showing signs of

taking charge, which was something you had to let Minnie do if you weren't to get the cold shoulder and soggy chapattis for the rest of the week" (SO: 35). Mrs. Bhoolabhoy frequently complains that Mr. Bhoolabhoy doesn't love her and needs her for sex alone (116). She treats him like a servant: "'You get your keep. You get pocket money. On top of this sometimes you get sex. You will not get sex again until the letter has been written'..." (SO: 164). This suggests the real basis of their relationship. The Lucy-Tusker marriage has been a mismatch because it had less of love or affection. It had also cut across classes as Tusker realises (SO: 69). Either a non-communicative silence or rude arguments dominate the atmosphere in their house. The sexual aspect of the relationship has never played an important part in their relationship, as Lucy recollects (73-74). Lucy's own sexual attraction towards her chauffeur had not resulted in any Lady Chatterley-like love affair. There is a certain perverse naughtiness, including the naming of this man, that informs this section of the novel: "Toole was her first sexual object" (107, emphasis mine). Tusker's language is crude and there is a suggestion that he once had an eye for women, with passing references being made to Dulcie Thompson (87) and Mrs. Poppadoum (180).

None of the heterosexual relationships end in a natural manner, if, that is, relationships end in a "natural" manner. Daphne Manners in The Jewel in the Crown is raped and dies in child birth. Kumar, her lover, is arrested, tortured and left broken. Teddie Bingham dies in the war. Susan's second husband

Merrick, is brutally murdered. Sarah and Jimmy Clark or Sarah and Bellinger never meet again. Sarah has an abortion after the Clark "escapade." However, sometimes there are survivors. Parvati survives the Daphne-Kumar affair as a "child of sin", tainted with the stigma of mixed blood and the suspicion of being the result of a multiple rape. Susan delivers Edward <u>after</u> the death of Teddie Bingham. This child is also tainted, being born after the father's death if the old superstition (of children having been born after taking away the father's life) prevails. Sarah aborts her baby and regrets the absence of children in her life (DIV: 356). In the <u>Quartet</u> there are, at least in the two cases, progeny and an aborted pregnancy in another. And yet the relationships fail. In <u>Staying On</u> there are no children, and that itself appears a flaw in the relationship.

Certain heterosexual relationships, without the sexual element, are initiated but are not developed. One such relationship is between Crane and Chaudhuri. The gap between Edwina Crane and Mr. Chaudhuri is suddenly bridged during the riots following the "Quit India" resolution. Initially we have Crane allowing herself to be escorted by Chaudhuri and letting him take charge: "'I trust you. I'll do what you say'" (JC: 66). This may indicate the realisation in Crane that not only is a native capable of looking after himself but can also be trusted to look after an Englishman/ woman. And a few hours later she sits in the rain holding the dead Chaudhuri's hand, symbolising a connection made, though too late in the day. The riots and Chaudhuri's death may have cut short an improved relationship between the two.

In The Day of the Scorpion we have Lady Manners and her trusted servant Suleiman which is not just the mistress/servant relationship. Lady Manners thinks: "if you were to die I should weep. And if I were to die you would cover your head and speak to no one for days. But here in the world where both of us live... we still maintain the relationship of mistress and servant, although we have grown far beyond it..." (DS: 44). A similar kind of relationship exists between Lucy and Ibrahim. Their relationship also recalls the Crane-Chaudhuri one in that it is Ibrahim who frequently takes charge. Their relationship is based both on affection and a necessity (especially on Lucy's part. She tells Tusker that they cannot afford another servant). There is a suggestion that Mr. Bhoolabhoy had once cared for Susy Williams. This is another heterosexual relationship, with little basis for the sexual interest, that is left undeveloped (SO: 123). The Indian male in most of the cases is a protector. Chaudhuri goes to his death in order to protect Edwina Crane (JC: 66-69). Ahmed Kasim gives himself upto the rioters to deflect attention from the Englishmen and women inside the railway coach (DIV: 582, 592). Ibrahim in Staying On is Lucy's constant companion and comforter, especially during Tusker's illness (35-37) and after his death.

Heterosexual relationships in the Quartet and Staying On do not work out well. There is also a strong current of homosexuality in these tales, which could be our next focus. Homosexuality in the Quartet is not just a question of sexual preferences. It assumes a larger dimension when the preference goes along with

the play of power and oppressive forces. Ronald Merrick who abuses Kumar is not just expressing his repressed sexuality but also displaying his position--as police officer and as a white man in authority. From Kumar to Pinky and Muzaffir Khan, Merrick abuses his position to indulge in his sado-masochistic instincts. Imposition of sexual power goes with imposition of colonial power (in case of Kumar and Muzaffir Khan) or official authority (Pinky), Merrick describes the "game" perfectly during his torture of Kumar. Kumar, recounting the event during his re-examination by Rowan and Gopal, says the situation between him and Merrick was "of our being face to face, with everything finally in his [Merrick's] favour" (DS: 293). The passage where Merrick's reviews are voiced is worth quoting extensively. Kumar says:

> He [Merrick] said that up until then our relationship had only been symbolic. It had to become real... He said for the moment we were mere symbols. He said we'd never understand each other if we were going to be content with that. It wasn't enough to say he was English and I was Indian, that he was a ruler and I was one of the ruled...He said people talked of an ideal relationship between his kind and mine. They called it comradeship. But they never said anything about the contempt on his side and the fear on mine that was basic..All this was part of what he talked about before he put me though what he called the second phase of my de-gradation...The confession he wanted was a confession of my dependence on him, my inferiority to him...And at the other end of the scale when you thought about the kind of Englishmen who pretend to admire Indian intellectuals...if you were honest you had to admit that all they were admiring or sympathising with was the black reflection of their own white ideals. Underneath the admiration and sympathy there was the contempt a people feel for a people who have learned things from them..." (DS: 309-311).

Merrick's personality is an exemplification of Mannoni's

theory of the coloniser's character. Mannoni argues that the native woman's personality is rarely externalised and only reflects back to the European his own projection. The same, I think, holds good for the native male whose personality is what the British would like to think it is. Mannoni says "If a man lives in the midst of his own projection without truly admitting the independent will and existence of other people, he loses his own will and his own independence, while the ego inflates as it becomes empty" (113-4). This, I think, adequately describes Merrick's case.

The other homosexuals--Sophie Dixon and Bronowsky do not attain Merrick's stature. Bronowsky too is in a position of power from which he can indulge in his whims. Like Merrick, he is insulated from retributive violence by virtue of his position. (Merrick however comes to a gory end.) The party at the Maharanee's where the transvestites and homosexuals gather is similarly an arena where sexual and political intrigues are simultaneously enacted. The Maharanee who throws the party hates the English: "You are all barbarians. I detest Englist girls" (DIV: 65). Ronald Merrick says that at these "top level" parties one finds the scum. Perron is in disguise and on duty, ostensibly looking for subversive conversation (34-40, 51-66).

In Staying On similarly there is a homosexual inclination shown by people towards those who are of lesser social and economic status. Martha, who takes Lucy "under her wing" when Lucy is a poor working girl in London, is suspected, retrospectively, by Lucy of having more than just affection for her:

"Since then I've wondered about Martha. Perhaps her feelings for me were not entirely natural..." (SO: 135). There is a suggestion, a solitary one that Tusker may have homosexual tendencies. Lucy says about him: "He's prepared to pass the time of day with a dirty little English hippie whose begging is a disgrace to us all" (81) Here again Tusker is the better placed man, the English hippie is a beggar, and is not really capable of either defence or aggression. Tusker and Martha in Staying On therefore echo in a low key the tunes played by Merrick and Bronowsky towards their homosexual partners in the Quartet.

Apart from homosexuality there is, in both the Quartet and Staying On, a "bonding"--between men or women. People dissatisfied in their relationship with the opposite sex find more comfort and pleasure in members of their own. We have the example of Mabel Layton whose relations with her step-daughter-in-law Mildred and her family are quite formal. Living alone in Rose Cottage, she finally finds Barbie Batchelor for company. The two women find great comfort in each other and other and have a very good relationship which lasts till Mabel dies. With Mabel's demise Barbie's sense of loneliness, long dormant, is revived and is one more factor that contributes to her madness.

During Barbie's madness in The Towers of Silence it is Sarah who visits her and provides a little comfort, even though Barbie does not recognise her. Sarah is also the only one to visit the old Lady Manners who takes care of Daphne's baby Parvathi (DS: 47-51).

In Staying On Lucy has only Susy Williams for a companion,

the only one who guarantees Lucy a home after Tusker's death. She had always been a good friend though seldom acknowledged. Towards the end of the novel Lucy realises: "Yes, Susy had been a good friend" (176). Tusker himself has a good friend in Mr. Bhoolabhoy, meeting over drinks, swapping gossip and having a merry time in each other's company. Sharing, in Staying On as in the Quartet, occurs mostly between members of the same sex, even if there is no sexual liaison.

Thematic preoccupations of the kind discussed so far are reinforced by use of symbolism and imagery. The images which are repeated in the Quartet and Staying On are those of "skin" "shadows", the "garden" "immensity" and human insignificance, and photographs/movies/illusions signifying frozen time. These images are woven into the fabric of the text and are a means of indirect representation and reinforcement.

In the face of the immensity of the Indian landscape man ceases to matter as such. The landscape of Bibighar conveys to Daphne "an idea of immensity" (JC: 9). Crane sees the future "as a blank featureless territory with, in its centre, a pinprick of light that seemed to be all that was left of Edwina Crane" (JC: 20). The human is merely a peripheral figure. Lucy Smalley attending the women's committee meetings, sits "a foot away" from the table. And when she sits down she is even more insignificant, "small as she was, promptly disappearing" (TS: 56-7). In Staying On too, the Smalleys are insignificant and passed over. When they attract attention it is only to receive contemptuous treatment at the hands of Mrs. Bhoolabhoy.

Man is a part of herd, the "collective mediocrity" in J.S.

Mill's phrase, powerless before the sweeping tides of historical events and time. There is, therefore, frequent reference to mobs, rabble and confusion which symbolises the latent animal cruelty in humans. The crowd that kill Chaudhuri in The Jewel in the Crown consists of unidentified people. Daphne Manners' rapists come out of the shadows and are not distinct. Ahmed Kasim's killers in A Division of the Spoils are also never identified as individuals, only as a mob.

Man is not only part of a mob but also the victim of a system he has helped to create. As Merrick puts it: "'You become a rubber stamp'" (DS: 222-3). The individuality of the man is buried under the edifice of ideology. In Staying On Tusker and Lucy are seen as the Raj itself. What isn't acknowledged is that they are as much victims of the Raj as the Indians had been. As an individual Tusker had never counted, he was only one of the many cogs in the Imperial wheel. It had fetched the Smalleys nothing. The colour of the skin alone seems to have mattered, not the man beneath the skin. Lucy visualises Coocoo Menektara thinking: "You're nice, you can be fun...you're always welcome, but you're an Englishman so you represent the defeated enemy" (SO: 146).

The significance of the names of "Smalley" and Lucy "Little" or "Bhoolabhoy" which lends support to our argument about human insignificance has already been discussed in the second chapter.

Another recurring symbol is that of the garden. Daphne Manners is raped in the Bibighar Gardens, and the garden gets a weight of significance by representing/signifying evil and

forever hanging as a dark cloud or brooding presence over the Quartet. There is the unbelievable beauty of the gardens of MacGregor House: "The range of green is extraordinary...In the shadows there are dark blue veils, the indigo dreams of plants fallen asleep, and odours of sweet and necessary decay..." (JC: 74) which suggests enchantment and a sense of illusion, with its "unreality." M.A. Kasim cultivates a small patch of garden within the Premnagar Fort where he is imprisoned (DS: 5). Here the garden symbolises a certain independence from the confines of masonry and British power. Kasim cultivatng his own garden within the British prison becomes symbolic of his rebellion even when limited by the powers of England (the fort is the restricting force). The garden of Rose Cottage is flattened into a tennis court (TS: 377-8). This represents the change, where the new (Mildred Layton) does not respect the old (Mabel) and tries to "re-write" the past. It probably indicates a change in attitude towards India itself--from the humane and liberal attitudes of Mabel to the grossly commercial and indifferent one of Mildred. In Staying On the garden is restored to its old glory by the Menektaras. Scott seems to imply that the "new" is merely the return of the old, in a slightly modified form.

The next important image is that of "shadows." Daphne Manners is assaulted in the shadows of the Bibighar Gardens, by men with the "nightmare faces" (JC: 433), who came out of the blackness of the night. The shadows here signify the darkness which soon envelops Daphne's and Kumar's life and grows to engulf every character of the Quartet. Merrick and Kumar are described as two darknesses by Sr. Ludmilla: "Two such darknesses in

opposition can create a blinding light. Against such a light ordinary mortals must hide their eyes" (JC: 146). The darkness here is probably the enormous strength of character both these men possess. Their clash goes beyond the confines of the two individuals and seeps into the lives of everyone else. Sarah feels herself in darkness while under the white skin: "She could feel that heat on her bones, the heat on her skin. Within them remained the nub, the hard core of herself which the flames did not come near nor illuminate" (DS: 86). She is the shade and Susan is the light (DS: 86-7), but each suffers. The darkness enveloping Sarah is the darkness of her sacrifice and repression. The light of Susan is the attention she receives from everyone, and the ironically tragic consequences that arise from the attention (Bingham and Merrick, her two husbands). Barbie, looking out from the hospital windows, sees "smudges in the sky" (TS: 395)--the carrion birds (vultures) circling the towers of silence. In A Division of the Spoils Rowan sees black storm clouds in the distance, over Government House, probably signifying the storm which would break at the time of Independence and Partition (DS: 138).

Staying On practically revels in "shades", if one can call it "revelling", as we have seen in the second chapter. The shadows of the Shiraz which darkens the Smalley's lives resembles the shadows of Bibighar which wraps itself around Daphne Manners, Kumar, Crane, Barbie, and Merrick in the Quartet.

A study of Staying On as a kind of repetition of The Raj Quartet has thus proved that much of the novel has always already

been in "ferment" within the huge vat which is the Quartet. A study of the novels before the Quartet would no doubt expand our contextual search for a more accurate location of Staying On, but is likely to be as huge as, say, the Quartet itself. In any case the above analysis gives ample evidence for us to argue that Staying On cannot be studied in isolation. It is not just a figure, but a figure in the carpet wherein it is embedded. One weave, if we could call it that, of this carpet is The Raj Quartet.

Notes

[1] Sujit Mukherjee suggests in his book Forster and Further: The Tradition of Anglo-Indian Fiction (1993) that Kasim's killing at the hands of the mob in the Quartet "damns not just Muslim-Hindu relation of the time but the whole relationship of three hundred years between Britain and India" (105-6). Though Mukherjee does not say so, this failure to protect Kasim on the part of the English in the compartment, is the failure of the "ma-baap" relationship the British believed they had with the Indians.

[2] O. Mannoni in Prospero and Caliban: The Psychology of Colonisation argues that the rapes allegedly perpetuated by the numbers of one race on the other are projections of the unconscious. The accusing of the native is the ridding oneself of the guilt by putting the blame for his (Westerner's) bad thought on someone else (110-121). Merrick's warning to Daphne Manners and Sarah Layton can be seen as an example of this argument. It is levelled from a position of strength and authority against a usually helpless, subjugated native.

Chapter 4

Paul Scott and the "Scene of Writing"

Having disentangled one weave of the carpet in which Staying On figures, we can, in this chapter, consider another weave, the larger area of the genre of Anglo-Indian writing. Staying On and The Raj Quartet can now be studied as one unit in the context of this genre. The reader thus "strategically locates", to use Said's terms, Paul Scott in his text(s), and the text itself in the context of its "strategic formation" (Said: 20). This exercise is concerned with the discourse of Anglo-Indian writing as a whole, and not merely Anglo-Indian fiction.[1]

Using Said, one may attempt to trace the line of discourse in Anglo-Indian writing from roughly 1600 onwards, selectively highlighting motifs in that discourse in order to see how the writing reflects, imbibes, modifies the powers cultural, political, intellectual and moral of the age. One is thus mapping not a set of texts, as much as a "conceptual terrain" of knowledge about the Orient. This terrain is termed "discourse" (Young: 48). This exercise is necessary in order to locate Scott in that discourseand the analysis will indeed highlight aspects of Scott's writing in terms of their interrelationships with the discourse.

The "scene of writing" is not "pure" writing. It is inter-generic, cutting across texts, cultures, politics and administration. In the tradition of Anglo-Indian writers, one might say that their works demonstrate the politics of writing and, because the Imperial enterprise is its backdrop, the writing of politics.[2]

By the mid-eighteenth century British rule, in the form of the East India Company, had tightened its hold on India. The Conservatives held power in England and people like Pitt (Sr.) and Edmund Burke began to attempt a comprehensive understanding of India. Burke the philosopher-politician rejected the notion of a savage India. In his speech of 1783 titled "The Peoples Under British Rule" he said: "This multitude of men does not consist of an abject and barbarous populace...but a people for ages civilised and cultivated: cultivated by all the arts of polished life, whilst we were yet in the woods" (Burke: 111) Burke however also saw India as a nation of weaklings. He set the precedent for the representation of India (and the Orient) as effeminate and child-like: "this aboriginal people of India, who are the softest in their manners of any of our race, approaching almost to feminine tenderness..." (113). This representation justified the presence of the strong, masculine Westerner and "naturalised" it. Progress in India could not be achieved without British help (or the Westerner's). Ketaki Kushari Dyson in A Various Universe: A Study of the Journals and Memoirs of British Men and Women in the Indian Sub-Continent, 1765-1856 (1986) records opinions of those like Bishop Heber who, travelling through India, found people

doing well in the areas under British management (137). The British were appalled by the apparent backwardness of the Indians. This shocked reaction resulted in a kind of sympathy for the heathens. Sympathy in the Conservatives resulted in propounding "virtues" of English presence. Finding the Indians, "slow, imitative rather than inventive" (Dyson: 125) the British with their "practical, pioneering outlook" (132-3) began expansion in right earnest, ostensibly for the benefit of the Indians. Burke, speaking on the East India Bill of 1780, sums up the point: "It will be a distinction honourable to the age that the rescue of the greatest number of the human race...has fallen to the lot of abilities and disposition equal to the task..." (Burke: 125, emphasis mine).

This rigorous approach of the British in India may be linked to Britain's own transformation from an agricultural society into an industrial one. The age, as we know, was the age of the industrial revolution and had, in a sense, unified Britain under the banner of technological progress. India by contrast was disunited in its leadership and was technologically backward. The clash between the geographical East and West was, as George Bearce has argued, the clash between the old--India, and the new--Britain (Bearce: 7).

Romanticism as a philosophical and literary movement emerged in the later 18th century as a reaction against the Enlightenment values of "reason" and "order". The poetry of Wordsworth, Keats, Shelley, Byron attempted to move away from Pope, Dryden, Johnson and Swift. The poetry was marked by vivid and colourful

images and a verbal exuberance. The Orient for the Romantics was exotic, mysterious and glamorous. Fired more by their imagination than actual experience the poets and the novelists like William Beckford, Sir Walter Scott and Philip Meadows Taylor presented India as a combination of awe-inspiring beauty, mysticism and supernatural terror. The Giaour in Beckford and Byron, the dark spirits in Southey's Kehama and Thalaba are good examples. Poems like Moore's Lalla Rookh border on the ridiculous in their descriptions of the Orient city. The Orientals are usually blood-thirsty men. Or they are of great strength like Southey's Thalaba. Spear writes about the man who was "entertained" on his voyage by tales of Tipu's cruelty "regarded in the same light as the Kaiser and the Prussians..." (43). Byron's Turkish tales, or Philip Meadows Taylor's Confessions of a Thug (1839) and Tippoo Sultaun (1840) also provide similar portraits of Orientals. The women are veiled, mysterious and sensual, as in Moore's "The Light of the Harem" in Lalla Rookh (quoted in Sencourt: 305-11). They are delicate and child-like, as described in poems like "The Nautch-Girl" by Trego Webb: "an image carved by water...with a sleek and sliding motion", possessing "dark eyes" and "ripples" of hair (Kaul: 36-7). We recollect the beautiful, sensual, and unfaithful Ameena "ensnaring" Kasim Ali in Taylor's Tippoo Sultaun contrasted with the sober and self-controlled Amy pining "faithfully" for Herbert Compton.

Sir William Jones, the President of the Asiatick Society, saw India as a beautiful land. Jones, whom Basham calls "one of the most brilliant men of the 18th Century" (5), was keenly interested in India's traditions, language and culture. His poems

like "The Palace of Fortune" or "Solima" abound in Romanticised descriptions of an idyllic landscape:

> "Fresh lawns, and sunny banks, and roseate bowers,
> Hills white with flocks, and meadows gemm'd with flowers;
> Cool shades, a sure defence from summer's ray;
> And silver brooks, where wanton damsels play,
> Which with soft notes their dimpled crystal roll'd
> O'er colour'd shells and sands of native gold..."
> (10: 214)

Jones considered Indians "harmless" due to their feminine nature: "The general character of the nation is that of softness, love of pleasure, indolence and effeminacy" (10: 348). Jones also found the customs and religion of the Indians primitive and largely unchanged since their origins. He cites as conclusive proof a historian, Mr. Orme, "who believes that the original inhabitants have lost very little of their original character" (3: 31). This is precisely Said's argument throughout Orientalism: that both hypothesis and proof come from within the same paradigm and hence are coloured by similar prejudices.

With this Romantic view of the Orient and despair at its backwardness was combined an overwhelming desire to "civilise." Like the Conservative attitudes before the Romantic age, the sense of enchantment for India roused a sense of "responsibility"--the "white man's burden." The combination of Romanticism and the Missionary spirit can be seen in those like Bishop Heber. Reginald Heber was struck by the magnificence of India, as Dyson quotes: "I never saw such prospects before, and had formed no adequate idea of such. My attention was completely strained, and my eyes filled with tears, everything around was so wild and magnificent that man appeared as nothing, and I felt as if

climbing the steps of the altar of God's great temple" (227). In his letters, Heber attacks the "primitivism" of the Hindus, dismissing Hinduism as "the worst...of all idolatories" (230). The reformist zeal resulted in the setting up of many societies like The Society for the Propogation of Christian Knowledge, The Church Missionary Society, The Asiatick Society, Society for the Propogation of the Gospel and others, sanctioned by the Charter Act of 1813. There began a large flow of missionaries into India.

The anti-heathen sentiments were inculcated in the officials of the Indian Civil Service. The officials were deterred from becoming "Indianised" or "going native". There was a distinct effort to exhibit British superiority which went with their self appointed role of Saviours.

The major shift from Conservatism is this reformist zeal. Burke and the Conservatives advocated ruling India according to the Indian experience. But from the early 18th Century the members of the "Clapham Sect" and philosophers like James Mill began advocating reforms and authoritarian government. Mill was perhaps the most influential Liberal-Humanitarian of this age. His History of British India (1817) became a veritable textbook in his time (Adas: 166-171).

Mill disagreed with William Jones' view that India was a civilised society: "The mistake in regard to Hindu society committed by the British nation, and the British government, be very great, if they have conceived the Hindus to be a people of a high civilisation, while they have in reality made but a few of the earliest steps in the progress to civilisation..." (1: 456).

Mill argued that "in beholding the Hindus of the present day, we are beholding the Hindus of many ages past, and are carried back, as it were, into the deepest recesses of antiquity" (1:483). As proof (and here Mill parallels Jones' methods) he cites British authorities like Dr. Buchanan and Barrow (1: 467-486). As is seen from the writings, the view of the Orient was of a static, unchanging place, a "vision", as opposed to the seething "brute reality" of a "narrative", to use Said's opposition (239-40). Positing the Orient as unchanging helped British attempts to present an apparently objective and satisfactory understanding of the Orient.

James Mill was, unlike Jones, a Utilitarian. He regarded money as "the real sign of riches and civilisation" (1: 480). Later thinkers like J.S.Mill and Jeremy Bentham who popularised Utilitarianism came to regard India as a site for working out of Utilitarian ideas, a place where free trade and capital enterprise could be practised. A more authoritarian government was called for when they realised that India was a prospective lifeline for the British economy. The most active reformers who advocated large-scale changes in the Company's policies were members of the Clapham Sect--William Bentinck, Charles Metcalfe, Charles Grant (Jr.), William Wiberforce, Zachary Macaulay, Josiah Pratt and later Thomas B. Macaulay. Educating the Indians was seen as the first goal by these reformers.

To justify reforms and new governing policies a new element entered into the discourse of the times. James Mill had attacked the literary and cultural tradition of India (1: 366-384), But it was Thomas B. Macaulay who was instrumental in bringing about the

complete rejection of Indian literature and languages, and the promotion of Western education. Macaulay's Minute (1835) has now gained notoriety for its virulent attack on Indian writings, language, and education system: "a single shelf of a good European library was worth the whole native literature of India and Arabia" (Macaulay: 109) and "all the historical information which has been collected from all the books written in the Sanskrit language is less valuable than what may be found in the most paltry abridgements used by preparatory schools in England" (110). The aim was to establish in India, as in England, a powerful middle-class "Indian in blood and colour, but English in taste, in opinions, in morals and in intellect" (116). The activities of the reformers helped start Western education, the launch of a free press, the bills banning suttee and child marriage, the penal code, women's education and widow remarriage. The reformers ignored the protests of Orientalists like H.H. Wilson who argued that Western education would destroy the Indian individuality. Dr. Adam Hartley in Walter Scott's The Surgeon's Daughter (1827) is the fictional portrait of the reformer of this age.

Two other important figures of this age were Thomas Munro and Mount Stuart Elphinstone. They combined Romanticism with a practical Utilitarian approach. Munro and Elphinstone disagreed with the then commonly prevalent view of Indians as dishonest and wished to provide them with more political power. Their proposals included such steps as conversion to Christianity, establishing incorruptible British officials and institutions and general

improvement of Indian society. Like the Clapham Sect they believed that Westernization was the final destination of India's progressive transformation. But unlike the Clapham Sect they were more cautious and preferred to leave Indian religion alone till the Indians were themselves ready for Christianity. Munro, unlike Macaulay, had a high opinion of Indian education, and believed it was better than the one in most European countries of his time.

The Liberal-Humanitarian attitudes of the Mills and the Clapham Sect ended with the coming of leaders like William Auckland, Edward Ellenborough and Henry Hardinge. They favoured an aggressive expansion disregarding its possible outcome. From reforms the spotlight turned on the material progress of India to maintain the economic health of the Company. This enthusiasm for the material exploitation of India led to development of railways and public works like the postal services. The aggressive imperialism of these hard line Imperialists received a setback with the disastrous Afghan wars of 1838-42. The rejection of Romanticism for commercialism was seen as a betrayal of sorts by people like W.B.Hockley and W.D. Arnold.

Hockley and Arnold were two of the many who had arrived in India with "dreams of adventure" and ended up commiting "deeds of empire", to use Martin Green's famous phrases. Hockley's Pandurang Hari (1826) reflects his growing disillusionment and disappointment with India. The novel has a basic theme of betrayal, by natives, of Hari. There is romance and intrigue woven together. The final twist where Hari is revealed as the heir to a princely state and his eventual marriage to Sagoonah are in the conventions of a Romantic thriller.

William Delafield Arnold, the younger brother of Matthew Arnold, was a delicate sensitive young man who had visualised India as the romantically mysterious land. On arrival he fell victim to disease and to ill-feeling of colleagues. Oakfield (1853) is his autobiographical novel set in India. The novel is bitter in tone and deplores the commercialism of the British in India. Arnold describes the English as being "mere animals with no single idea on any subject in the world beyond their carcasses," and having only a single-minded pursuit of money as their goal: "There is an utter want of nobleness in the Government of India: it still retains the mark of its commercial origin...the evil is a money-getting, earthly mind" (quoted in Sencourt: 399-403).

Dennis Kincaid in British Social Life in India, 1609-1937, provides perhaps the best example of this commercialism of the Englishman. Father Stevens, the first Englishman known to have reached India, is reported as being impressed at the sight India presented. The first thoughts of Father Stevens was that "Here in India was a fine market for English trade"! (Kincaid: 2).

The inhuman commercialism of the Englishmen which so repelled Arnold might have its roots in the English public school system, if we were to accept Philip Mason's argument in The English Gentleman: The Rise and Fall of an Ideal (1982). At these schools, writes Mason "a boy learned to do as he was told without question; later he learned to take it for granted that be would be obeyed. He learned to punish and to encourage. He learned in

short to rule" (170). The schools turned out rulers who were beasts, even if they were "just beasts". Mason remarks that "many an imperial pro-consul must have looked just like that to an Indian or Egyptian suppliant" (174).

With Hockley and Arnold we see another element emerging in the imperial discourse--the criticism of the Raj from <u>within</u>: two officials of the Company expressing dissatisfaction with the Company's views and actions.

The disillusionment found in Hockley and Arnold is ominous since it looked forward towards 1857 when the Company's complacence was rudely shaken. The British regarded the "mutiny" as a betrayal of trust by their native subordinates. <u>An Englishwoman in India: The Memoirs of Harriet Tytler 1828-1858</u> (1986) adequately sums up the feelings of the British at this stage. Long innured to the theory of their own invincibility and their "ma-baap" roles the British officers refused to believe that the natives might "rebel." Tytler writes: "No officer of a native regiment for a moment thought that at such a time their men would prove disloyal" (113). Such an attitude made the "revolt" all the more unacceptable to them. Tytler assumed that the Muslims had led the revolt. She believed that "the Hindus who are, for the most part a very ignorant and gullible race" would have remained loyal (110). She writes: "I don't believe a Hindu would have been guilty of such cold-blooded atrocities" (114). Tytler's opinion with its belief in Hindu femininity is one of the earliest echoes of what one might call the Judeo-Christian element in Imperial discourse. The Muslim is superior to the Hindu and the English could do business with them. Tytler of course highlights Muslim

cruelty, but it is a cruelty which the English could absorb in later years. They entered into a "workable" relationship with the Muslim rather than with the Hindu. The Kasim Ali--Herbert Compton friendship in Taylor's Tippoo Sultaun, Aziz and Fielding in Forster's A Passage to India (1924) or the Nawab and Harry in Jhabvala's Heat and Dust (1975, an Anglo-Indian novel in theme if not in its authorship) are examples. In Farrell's The Siege of Krishnapur (1975) the Collector "could not afford to alienate the Mohammedans, who were generally considered to be the most loyal section of the native population..." (99). There was a closer proximity between the Muslims and the Sahibs probably due to the similar origins of their religions. Another reason might be because both the Muslims and Whites had a sense of being "outsiders" in India.

After the "revolt" the Crown assumed responsibility for India, ending the Company's rule. A period of introspection followed. Leaders like Sir Charles Trevelyan, Disraeli and Canning believed that Britain's policy was partly to blame for 1857 (Bearce: 233-41).[3] Efforts at reconstruction and "conciliation" with India began with Disraeli and Lord Canning. Britain, they realised, could not afford to lose the wealth of India. Joanna Trollope in Brittania's Daughters: Women of the British Empire (1983) quotes Disraeli's views which sums up the post-1857 attitude: "There may be grave questions as to the best mode of obtaining wealth...but there can be no question...that the best mode of preserving wealth is power" (20). Confidence began to creep back into the British selves, and by the late Victorian age

they felt bold enough to "reject everything Indian to retain their identity" (Greenberger: 15). Greenberger has hence labelled this age "the era of confidence."

Rudyard Kipling represents this resurgent self-confidence. Kim, published in 1901, is the tale of a young Irish boy who has lived all his life in India, lording it over the natives. He becomes a Tibetan Lama's guide, and a spy in the "Great Game." Towards the end of the novel his identity is established, accepted and Kim turns Sahib. Kim embodies the assertion in Kipling's short story "His Chance in Life": that even a drop of English blood was sufficient to bring out leadership qualities as Michele proves (95-101). Kipling's view has two strands intertwined in it. One, the assertion of Western superiority and two, the homogenisation of the Irish and the English. Homogenisation, as both Frantz Fanon in The Wretched of the Earth and Edward Said in Orientalism have separately pointed out, is an essential characteristic of all colonial discourse.

With Kipling the theme of "miscegenation" becomes prominent in Anglo-Indian writing. Kim's final "conversion" to "Sahibhood" is, I think, Kipling's rejection of the possibility of "Indianisation" of the Westerner. Kipling has an obvious affection for India which helps him paint India so beautifully--whether it is the bazaar, the Himalayan slopes, a railway carriage or the Grand Trunk road. Kipling's vision is essentially Romantic, if we look at the "standard" Romantic elements in Kim--the mysterious parenthood of Kim, the intrigue of the "Great Game", dark villains with darker deeds ("Mahaboob Ali") the mystic East (the Lama). And yet there is a final rejection of this Orient by Kim,

and he remains the stranger.

Maud Diver's Lilamani (1910) was subtitled "A Study in Possibilities." The possibility was that of miscegenation. Nevil Sinclair falls in love with Lilamani, an Indian girl. He paints her portrait, works his way into Lilamani's and her father Sir Lakshman Singh's confidence, and proposes to her. After some agitation on the part of Lakshman Singh and Sinclair's lady friend Audrey (who is also Lilamani's tutor) Lilamani and Sinclair are married. There follows a trying time in England (among Sinclair's family) for Lilamani. Fears of disapproval and rejection follows. Sinclair's attitude adds to Lilamani's misery. She attempts suicide and is rescued at the last moment by Sinclair, with his fervent reiteration of his undying love.

Lilamani is another novel written in the Romantic tradition. Indian remains the veiled mystery, and Lilamani is the quintessential India for Sinclair. She is referred to as a "child" or a "half opened flower", regarded more as "a possible picture than a possible woman" (4). She is, like India, seen as static and unchanging, captured with the "synchronic essentialism" of a picture frame. Sinclair is the Kiplingesque hero--full of self-confidence and not given to much emotional outbursts: "'Temper must be controlled', said he of the West, using the key-word of his race" (358). Audrey is the crusader with the civilising mission, the idealistic and controlled Western woman who is the very opposite of the emotional, delicate and passionate Lilamani. Lilamani is discouraged from versifying when she ought to be studying "profitable" subjects like medicine (one notes the

language with its commercial connotations). Western education has also helped Sir Lakshman Singh emerge from the "pale cast" of Hinduism.

When towards the end Lilamani is condescended to "magnanimously" by Sinclair there is more a sense of power-play than love. She addresses him as "Lord and King", implying the Christian and Imperial aspects of their relationship. Sinclair admits to his fear of fathering a child of mixed blood. He "relents", as on one in power can relent, for Lilamani's sake. He hopes the son will have "the spirituality of the East, the power and virility of the West..." (423).

In her subsequent novels like Captain Desmond, V.C. (1909) and Desmond's Daughter (1916) Diver further explores the possibility of miscegenation. In Far to Seek (1921), Lilamani prevents her son from going to India for fear that he might wed an Indian girl. The implication here is that Lilamani's marriage to Sinclair was only an exception to the rule which said that the races could not mix. The power structures at work in Lilamani and the later novels suggests that the bedrock of inter-racial relationships in one of the master-slave.

By the next few decades this attitude had undergone a slight change. The advent of E.M. Forster and George Orwell heralds an era of self-doubt. The "strong man" image of the Westerner begins to be questioned, and is best illustrated by Orwell's "Shooting an Elephant" (1: 235-242). For the first time since Arnold, and to a lesser extent Hockley, the writers began to place the blame on Britain for the erosion of British authority in India. Especially singled out for attack, as in Oakfield, was English

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officialdom. The only English characters favourably presented were the non-officials--Orwell's Flory (Burmese Days) and Forster's Fielding (A Passage to India) being examples. Ronny Heaslop and Major Callendar in A Passage to India are prototype English officials. Accused of posing as Gods by Mrs. Moore, Ronny argues with the arrogance and brash overconfidence of the Raj: "We are out here to do justice and keep the peace...we are not pleasant in India, and we don't intend to be pleasant. We've something more important to do" (50). In this Heaslop resembles Jhabvala's Douglas in Heat and Dust or Farrell's Magistrate in The Siege of Krishnapur.

Forster suggests, like Diver, that as "man to man" there might be scope for "rapprochment", but they will be solitary cases (like Lilamani and Sinclair). As a race, as a nation, India cannot be "accepted" by Britain. "Individually it knew better, as a club it declined to change" writes Forster about England (65). Forster also suggests, marking a shift in the discourse within Anglo-Indian writing, that the belief of the British being "God sent" was self-deluding. In the Hill of Devi (1953) he writes: "Indians don't long for social intercourse with Englishmen any longer. They have made a life of their own" (155). He believed that the rising animosity towards the English (he was writing, as one ought to remember, at a time when Indian nationalism was beginning to assert itself strongly) was a result of their (Englishmen's) past behaviour: "We were paying for the insolence of Englishmen and English women out here in the past" (155).

Forster in A Passage to India also takes the first step in

breaking down the myth of the asexual, gullible English woman. The deliberate confusion regarding what really happened in the Marabar caves, Adela's absolving Aziz from any charge of rape suggests that the whole "criminal assault" might have been a projection of her thoughts and fantasies, a way of giving vent to her repressed feelings. Forster, in part, refutes McBryde's opinion that "the darker races are physically attracted by the fairer but not vice versa..." (218-9). Not only is the English woman not the asexual, ice-cold lady (like Amy in Tippoo Sultaun or Audrey Hammond in Lilamani), but is sexual and is attracted by the darker races. This point is made clear by Jhabvala in Heat and Dust where we have the lady-narrator making the first move to seduce Inder Lal (127).

Mannoni in Prospero and Caliban: The Psychology of Colonisation provides us a theoretical understanding of the myth of the sexual aggressiveness of the native, and highlights the radical significance of Forster's Passage. Mannoni claims that the White man's (and woman's) fear of the rape of the white woman by a native man was the projection of their own unconscious desires. It was, Mannoni claims, a method of transferring the blame in order to absolve themselves of the guilt feeling due to such desires (110-121). The "rape" in Passage becomes a kind of Freudian wish-fulfilment for Adela, and Aziz's indictment by the European community is this transferance of the guilt feeling.

By the time of J.G.Farrell and Paul Scott a change had occurred in Britain's fortunes. Most of its colonies, among them India, had attained independence. There was a post-war depression. The Suez crisis of 1956 put paid to any further

Imperial ambitions. The Welfare State's austerity measures had not improved matters till the 1960s. Class distinctions remained as strong as ever. From the 1950s onwards a cultural revolution had begun. The decade, Arthur Marwick argues, was characterised basically by a move away from the conventions of the Victorian age (Punter: 31). Failure of prosecution for obscenity of Lawrence's Lady Chatterley's Lover, the Betting and Gambling Act of 1966 and the Abortion Act of 1967 were landmarks of this revolution. 1967 also saw the Sexual Offences Act being modified. Homosexuality between two consenting adults in private was no more a criminal offence. One recollects Paul Scott's traumatic experience in the army due to threat of exposure as a homosexual (Spurling: 93-94). Pinker's situation in A Division of the Spoils, involving Merrick, is probably a disguised version of Scott's trauma (252-259). The social stigma attached to homosexuality however remained. The Matrimonial Property Act of 1970, Equal Pay Act of 1970, publication of Germaine Greer's The Female Eunuch began the Feminist movement which was to gain momentum in the next two decades.

Probably the most significant change in the socio-political scene for the genre of Anglo-Indian writing occurred in the sphere of racial relations. When in 1952 America banned West Indian immigration, Britain bore the brunt of mass immigration from the West Indies and the Indian subcontinent. The resultant strain on Britain's already crippled economy (especially housing and employment) led to the Race Riots and the Immigration Act of 1962, and later the Race Relations Acts of 1966 and 1968. Racial

hatred for the immigrants (the "cultural other"), economic depression, the loss of empire was the background against which J.G.Farrell, John Masters, Rumer Godden, and Paul Scott wrote.

The loss of the Raj resulted in a strong nostalgic mood. Authors like John Masters with works like The Deceivers (1952), Bhowani Junction (1954) and The Ravi Lancers (1972) and Rumer Godden with The Dark Horse (1981) provided the "escape route" into the India of the past--dark, mysterious and sublimely beautiful. The Romantic streak is pronounced in these novelists, and to a lesser extent, in Jhabvala.

Nostalgia as a theme figures in both Farrell and Scott. In Farrell's "An Indian Diary" (included in The Hill Station), the Indian who had served in the British Army tells him [Farrell] how happy he (the Indian) had been during British days (217). There is an alienated feeling experienced by the Westerner in India, which is usually presented through symbolism in Farrell and Scott. Images of vastness, immense, rolling landscapes and stifling heat are common, especially in Farrell's The Siege of Krishnapur. In "An Indian Diary" Farrell wrote: "I feel a stranger everywhere in India" (218). The "innocence" of the natives provides him a sense of security and is, paradoxically, simultaneous with his alienation: "The main feeling I have after my first twenty-four hours here in India is one of great security due, I think, to the lack of aggressiveness in the people" (209). Farrell, believed, like Forster before him, that the British had failed to understand India. In The Siege of Krishnapur, the Collector Hopkins muses about "what a lot of Indian life was unavailable to the Englishman who came equipped with his own

religion and habits." The portrayal in Siege of the poetic-minded, nervous and emotional Fleury, who protests against use of terms like "superior culture" (176-7) is the antithesis of the routine British hero of Anglo-Indian fiction--Herbert Compton (in Taylor's Tippoo Sultaun), Nevil Sinclair, (in Diver's Lilamani), Ronny Heaslop (in Forster's A Passage to India), or Douglas (in Jhabvala's Heat and Dust).

Like Paul Scott, Farrell evinces a distrust of the new breed of Westernised Indians. In "An Indian Diary" he writes this about these youngsters: "There was a deadly Britishness about the other Indians I saw there" (242). Paul Scott's Merrick shares a similar dislike for those like Hari Kumar and Vidyasagar. Farrell and Scott by showing the Westernised Indians in a poor light probably suggest that English education has more harmed than helped British interests. For example, in The Alien Sky (1958) Scott has the Westernised Vidyasagar first insult an Englishman Tom Gcwer, (40-1) and later kill another, Steele (185). In the Quartet Hari Kumar antagonises Ronald Merrick with his arrogance and better accented English, and the educated Vidyasagar is a political revolutionary.

With Paul Scott's Raj Quartet emerges the final connection, as it were, between Imperialism, its basis defects, effects, its criticism and the personalities that launched, perpetuated or defied it. The "strategic location" of Paul Scott in the text of the Quartet or Staying On (treating the two as one unit) is difficult to pinpoint. From Scott's own admission in My Appointment with the Muse (65) we know that the narrator in The Jewel

in the Crown is Scott himself. From Spurling's biography, and especially from the opinions of Scott gleaned from it, one may safely assume that Scott's voices in the Quartet are Edwina Crane, Sarah Layton and Guy Perron. From the Crane voice one hears about the noble aspiration of the early Raj, from Sarah Layton the reneging of promises, the betrayal and from Perron the ignorance of the British regarding the reality of India.

Most of the elements of discourse seen in the genre are distilled in Scott. The Western view of the Orient as effeminate and child-like had concretised into the roles of "ma-baap." Paul Scott in the Quartet and Staying On subverts the roles and presents the natives in command, with the Western dependent upon them. Scott suggests in Staying On that in such a role "the British had taken themselves far too seriously" (97).

The native however is, officially at least, inferior/ subordinate to the Englishman or woman. And this makes one wonder how much of a shift Scott really makes within the paradigm. Whether it is Mr. Chaudhuri and Edwina Crane, or Joseph and Crane in The Jewel in the Crown, Suleiman and Lady Manners in The Day of the Scorpion, Kumar and Merrick through out the Quartet, Mr. Gopal and Nigel Rowan in The Day of the Scorpion, Aziz and Barbie Batchelor in The Towers of Silence, Ahmed Kasim and Sarah Layton or Ahmed Kasim and Bronowsky, M.A. Kasim and the Governor in A Division of The Spoils or Ibrahim and the Smalleys in Staying On, the Europeans are in their official capacities the superiors. However the natives are shown to be morally better. Chaudhuri and Ahmed Kasim die defending the English. Suleiman, Joseph and Ibrahim exercise great care in looking after their English

masters. Minnie rescues Susan Layton's baby from certain death. Kumar refuses to confess to any crime even in the face of torture, and gains a moral ascendancy over Merrick. M.A. Kasim refuses to oblige the Governor in resigning from the Congress. Ibrahim puts up with abuse and choleric invective from Tusker and continues to look after him and Lucy. Scott may be suggesting, through these numerous examples, that where the English perverted their initial nobility the natives had only reaffirmed and strengthened their own.

Edwina Crane voices Scott's opinion of the moral depravity/ deprivation of the British and the passage is worth quoting in full:

> For years, for nearly a century, the books that Indians have read have been the books of our English radicals, our English liberals. There has been, you see, a seed. A seed planted in the Indian imagination and in the English imagination. Out of it was to come something sane and grave, full of dignity, full of thoughtfulness and kindness and peace and wisdom. For all these qualities are in us, in you, and in me, in old Joseph and Mr. Narayan and Mr. White and I suppose in Brigadier Reid. And they were there, too, in Mr. Chaudhuri. For years we have been promising and for years we have been finding means of putting the fulfilment of the promise off until the promise stopped looking like a promise and started looking only like a sinister prevarication... (72).

Another reminder of the betrayed and broken promises of affection is the Colin Lindsey--Hari Kumar situation. Lindsey, who had been a close friend, refuses even to acknowledge Kumar when the former arrives in India. Kumar's feeling of loss is touchingly voiced in these words: "I am invisible, not only to white people because they are white and I am black but invisible

to my white friend because he can no longer distinguish me in a crowd" (282).

Attacked by Scott (and something which Forster had partly demolished) is the myth of the asexual European woman. Scott does not flinch from portraying the European woman as a sexual being. Daphne Manners gets involved with Kumar. Sister Ludmilla's shady past in Europe is hinted at. Mildred Layton has an extra-marital affair with Kevin Coley during her husband's absence. Susan has numerous flings with army officers at Pankot. Sarah Layton has a purely physical relationship, with no love on either side, with Jimmy Clark and John Bellinger. Barbie Bactchelor is suspected of having a lesbian streak. Lucy Smalley confesses her sexual farcination for her chauffeur and her disappointment with Tusker as a lover.

Scott had been a great believer in the work ethic, as he admitted in My Appointment with the Muse (117-118). In the Quartet we have the missionary teachers like Edwina Crane and Barbie Batchelor who strive hard to "uplift" the natives, in the true spirit of the Evangelicals of the nineteenth century. Sister Ludmilla tries to provide a home for the dying (obviously inspired by St. Theresa). Daphne Manners drove an ambulance during the war and helps Sr. Ludmilla. Sarah Layton works with the Women's Auxiliary Corps. Each one of them tries to do something for India. Their failure to succeed in their chosen areas leads to disillusionment and bitterness. Crane commits suttee, Barbie goes mad, Sarah becomes bitter and rude, Sr. Ludmilla goes blind. There is thus, a suggestion that the English sense of responsibility had been both misplaced and been badly carried out, if it

all. However, there are those like A.V.Reid who believe they have done something for India, like preparing her for self-government (JC: 285). Lucy Smalley believes that anything good in India was a legacy of the British (SO: 79).

There is at least one occasion when there is admission by the English that they had merely utilised India, and then simply let it slip away, having served its purpose. The Utilitarian thrust in British policy, the major discursive element in the earlier writings of Mill or Macaulay, is admitted to in the Quartet by Robin White: "We were in India for what we could get out of it" (JC: 340).

Ronald Merrick is frank about what Imperialism really meant.He tells Daphne Manners in The Jewel in the Crown: "That's the oldest trick in the game, to say colour doesn't matter. It does matter. It's basic. It matters like hell" (417). He tells Kumar that the basic attitudes of the Indians and the British are those of fear on the Indian's side and contempt on the side of the British (DS: 310, 393).

Scott's belief had been that the Raj had been built on the shaky foundation of illusions and sustained by the same. Illusion like the "ma-baap" role, the reformist zeal, India as a responsibility, were bound to collapse in the face of reality. There is in Scott's works an enormous number of references, direct or symbolic, to the play of illusion versus reality. There are various myths explored and broken (such as that of the scorpion, or the white skin as armour). The Raj had been run, as Guy Perron believes, by insular people who had no real knowledge of India:

"The most insular people in the world managed to establish the largest empire the world has ever seen" (DIV: 106). Scott himself wrote in "Enoch Sahib: A Slight Case of Cultural Shock"; "The British at home were always quite happy with their Empire and quite happy to let it go, bit by bit, so long as they weren't pestered by it or about it" (MAM: 92). The ignorance about India's reality is best illustrated by characters like Perron's Aunt Charlotte, and the view of Purvis. Purvis speaks of India as a "wasted asset, a place irrevocably ruined by the interaction of a conservative and tradition-bound population and an indolent, bone-headed and utterly uneducated administration, an elitist bureaucracy so out of touch with the social and economic thinking of even just the past hundred years that you honestly wonder where they've come from" (DIV: 31).

People like Daphne Manners or Lucy Smalley who had wished to see the "real India" full of elephants, fakirs and maharajahs were disappointed. Romanticism and the cultural "superiority" of the West fails them. Scott, like Forster, attempts a revision of history by criticising the British who "wear blinkers and dark glasses and forgetting such places [like India] actually exist" (DIV: 31). Scott believes that the Raj took for its victims both Indians and the English. Edwina Crane, Mr.Chaudhuri, Lady Manners, Daphne Manners, Hari Kumar and his Aunt Shalini in The Jewel in the Crown, Teddie Bingham, Susan Layton in The Day of the Scorpion, Barbie Batchelor, Mabel Layton in The Towers of Silence, Ahmed and Sayed Kasim, Ronald Merrick, Captain Parvis in A Division of the Spoils and Lucy and Tusker Smalley in Staying On are directly or indirectly, victims of the Raj. Scott thus

suggests that Imperialism was basically an anti-human enterprise, whether the human beings involved were English or Indian. His conclusion, as known from his interview in Publishers' Weekly is that "after three hundred years the English really don't understand the Indian mind" (6-7).

The final comment on the whole farce of Imperialism, the "civilising mission" comes from the Collector in Farrell's The Siege of Krishnapur: "Culture is a sham. It is a cosmetic painted on life by rich people to conceal its ugliness" (345). The comment echoes Eliot's "To prepare a face to meet the faces that you meet;" in "Prufrock."

To sum up, we have attempted to show that Paul Scott's texts are one of a long line of texts. Paul Scott the man becomes a subject in his biography and is imbedded as a "figure" in his text. This "figure" informs and is informed by the weaves of the "carpet" around it. Staying On is thus shown as a "figure" within its immediate surrounding weave--The Raj Quartet. From this context we explored the larger context of Anglo-Indian discourse. Anglo-Indian writing as a genre is the scene into which and against which Paul Scott writes. We have moved from Paul Scott the man to the author, the author-in-text, the text itself, and the text-in-context. This entire exercise can be seen as the reader's response to Paul Scott and Anglo-Indian writing. The movement has been achieved through the medium of Staying On. The text of Staying On is itself therefore, a "scene of writing", if we are to

see the reader's response and production of meaning as an act of interpretation.

Notes

[1] Edward Said's Orientalism draws upon Michel Foucault's work on discourse. Foucault in his works like Discipline and Punish: The Birth of the Prison (1977), The Order of Things: An Archaeology of the Human Sciences (1970) and the books on sexuality, has tried to demonstrate that every systematized knowledge, from legal codes to purely academic disciplines like epistemology, are embedded within and imbedded by discourse and discursive practices. Every aspect of human life is enmeshed within this web of power struggle. Said uses Foucault's theory of discourse to study Western writings about the East. For Said, discourse is the means and the end of "Orientalizing the Orient."

[2] Intertextuality can here be called "architextuality" or "transtextuality", to borrow Genette's terms (quoted in Worton and Still: 22-3). "Transtextuality" is textual transcendence and cuts across genres for discourse analysis. This improvement upon Kristevan "intertextuality" also includes the study of the late-come text(s)--"the hypertext" in relation to the early text(s)--the "hypotext." This would mean looking at Paul Scott in relation to earlier Anglo-Indian writing. We therefore trace a genealogy of sorts for Paul Scott.

[3] Ainslie T. Embree in India in 1857: The Revolt Against Foreign Rule (1987), quotes from Disraeli's speech of 27 July, 1857: "Our Government in India of late years has alienated or alarmed almost every influential class in the country...Everything

in India has been changed, laws and manners, customs and usages, political organisations, the tenure of property, the religion of the people--everything in India has either been changed or attempted to be changed, or there is a suspicion among the population that a desire for change exists on the part of our Government" (11-13).

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