

ABSTRACT

In English novel, India has often been treated as an image of the other. Both, E. M. Forster and Paul Scott, before actually visiting India, had misconceived it, like their fellow natives, as a place rampant with myths, haloed by mystery and shrouded in confusion and muddlement. In order to unravel its mystery, the novelists mentioned above did chart through India and in their novels projected a de-Romanticized real image of India that did not correspond to its distorted and unrealistic image formerly lying in the minds of the native English people. Hence Forster and Scott's India—filled with people full of human emotions, proficient in the complex system of their own language, having self-esteem of the highest rank and cultured to the marrow of their bones (despite their common human faults)—was a new but shocking and uncomfortable version of India, which the White man was never aware of. However, in comprehending and representing real India, they are restricted by lingual limitations. Insufficient range of vocabulary hampers the description of the true Indian native-self. Lack of sufficient psychological rootedness into indigenous culture and history keeps the novelists alienated from the essence of India.

Forster and Scott can not fully de-Romanticize India and offer its perfect image based upon realistic patterns; they therefore proceed to re-Romanticize it. On aesthetic and artistic plane, they surround India with even another myth and deeper mystery, transforming it into a metaphor for the issues of humanistic and metaphysical stature. Forster's *A Passage to India* and Scott's *The Raj Quartet* can be interpreted as the writers' mystical adventures to seek a union with collective self of mankind, to be one with the Universe, to grasp the ever elusive

Truth. For this, they re-Romanticize India and transfigure it into a metaphor that allows for a mystical salvation of humanity.

“Introduction” will contextualize the research by relating it to the relevant critique on Forster and Scott.

Chapter 1, “India as an Image in Transition” will explore different stages in the development of the Image of India in the White Man’s perception.

Chapter 2, “India in *The Passage to India*” will critically analyze Forster’s treatment of India as an image, and his mystical vision as presented through this image.

Chapter 3, “India in the *Raj Quartet*” will employ textual criticism to discuss Scott’s treatment of India as an image, and his mystical vision as offered through this image.

Chapter 4, “Rape as a Metaphor” will interpret the incidents of rape in *A Passage...* and *The Quartet...* as metaphors for the complex dynamics of colonizer- colonized relationship. The chapter will argue that Forster and Scott aim at re- imagining India through the extreme acts of rape perpetrated by the central characters in both of the novelists’ respective works.

Chapter 5, “Conclusion” establishes that colonization of India was an exploitative enterprise because the British could not comprehend the real India. Forster and Scott through their respective novels try to compensate the colonial guilt by attempting to re-imagine India as an artifact. By re-imagining India the novelists re-romanticized it.

Methodology:

The research will be based upon critical analysis of the primary texts with reliance on pre-existing critical material (secondary texts).

Scope of the Research:

This research is an effort to extricate the writers under study from too much repeated colonial/postcolonial theory, and to establish them as the novelists of greater human concerns than just the dynamics of colonizer-colonized relationship.