Counter Hegemonic Effects of Hybridity in Paul Scott's *The Raj Quartet*

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ABSTRACT: *This paper aims to justify counter hegemonic effects of hybridity in Paul Scott's* The Raj Quartet *from the subaltern perspective. This study explores linguistic, cultural, political and racial hybridization with its counter hegemonic effects upon the colonizers. The cultural contact zone is imbibed in ambivalence according to Homi Bhabha, which differentiates it from the pre-colonial culture. Macaulay's Minutes of 1835 provide the basics for the creation of hybrid Indians to sustain the British Raj. Following his ideology the British writers as Kipling viewed the British culture and values as a civilizing mission for the natives. It was intended to produce mimic Indians to extend colonialism and annihilate resistance of the natives. But in the Quartet hybridity results in mocking the subjects and consequently acts as a site of resistance and democratic struggle against colonialism. Hence, the colonizers get the opposite of what is intended. Bhabha also holds that imperial ideology is contaminated by hybridity when colonized natives strike back through appropriation of the Western knowledge. The Anglicized Hari becomes a staunch anti-colonialist. Daphne established liaison with Hari and becomes the mother of the hybrid child Pravati. The western educated Kasim's family struggles for decolonisation. Hence, the Quartet draws upon the agency of the Indians as the subaltern contrary to the stereotypical concepts of the British.*

Keywords: Hybridity, Hegemony, Colonial Ideology, Ambivalence, Mimicry, Mockery

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Introduction:

Hybridity refers to "the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft et al. 118). It is the result of the relationship between the colonizers and the colonized which is ambivalent in nature. The ambivalence exists in a fluctuating relation within the contact zone contrary to the "assumption that the identities and positioning of colonizer and colonized exist in stable and unitary terms" (Moore-Gilbert 116). Homi Bhabha argues that "ambivalence disrupts the clear- cut authority of colonial domination" (Ashcroft et al. 13). The reason is that the colonizers need complete hybridity or mimicry of their values and language for their identity. But when colonized 'mimic' their masters, it slips into 'mockery' which is resented by Kipling and such colonizers as looking at the uneven mirror which distorts images. Thus, hybridity unsettles the hegemony of the colonial ideology. Analogously, the English also find it unforgiving if they see exact replica of their culture and language as they think it a threat to their identity and assumptions. Consequently, hybridity is regarded as an unwelcome aspect of colonialism.

The case of *The Raj Quartet* (*Quartet*) seems more radical than the debate as McLeod argues that "these mimic men are not the disempowered, slavish individuals required by the British in India" (54). Hari Kumar is the dominant hybrid Indian who is intentionally adapted to the colonial values and education by his father, Duleep. The latter wants his son to defy the British in the English language and values. Hari's hybridity empowers him to argue with Merrick and others hence jeopardize the colonial ideology which tries to devise obedient Indians or Bhabha's mimic men. His beauty of an Englishman and a figure of attraction for the white women as Daphne and others represent the British's ambivalence and the counter hegemonic effects of the text. Similarly, Kasim's family is also hybrid and western educated. They interact in English language yet they appropriate it for the cause of decolonization. Next hybrid character is the white girl, Daphne who falls in love with Hari while she is aware of the danger of "doing something unconventional" (*The Jewel* 379). She notes that loving him would be "the breaking of the most fundamental law of all – that although a white man could make love to a black girl, the black man and white girl association was still a taboo" (*The Jewel* 379). The love between the white girl and an Indian also represents the rejection of the colonial ego and the generic convention in which white woman is the site of attraction for the colonized. But Daphne as the symbol of the West is feminine

while Hari as the symbol of the East is masculine to whom she surrenders (Goonetilleke 817). This departure from the Orientalist model can be made possible through hybridity.

The study aims to prove subversive effects of hybridity upon the hegemonic culture of the British. Hybridity was inevitable for the Indians as they were subjected to colonialism. Hence, hegemonic culture affected the Indians. But the Indians appropriated it for decolonization. Bhabha argues that the Indians are empowered "to menace the colonizers because they threaten to disclose the ambivalence of the discourse of colonialism" (McLeod 54). Apart from this the British were also affected by the native cultures which disillusioned them with their own colonial ideology as Leela et al. argue that "the coloniser—as much as the colonised—is implicated in the transcultural dynamics of the colonial encounter" (131). Resultantly ambivalence of the colonizers came to the limelight.

This study seeks to answer such questions as how the hybridity of the Indians disrupts the colonial ideology? How does the aspect of hybridity as mimicry and mockery destabilize the civilizing mission of the British? Does hybridity of the British break the taboo of colonialism and reveal contradictions in the assumed sense of superiority? The case is Paul Scott's *The Raj Quartet* which dramatizes the last seven years of colonialism. This study will fill the gap that the colonized people cannot be represented as Spivak proposed and all the colonial texts bear colonial ideology which Edward Said discussed. As a result of this study it can be found that the Indians find representation and voice and dislocate the colonial ideology in the four novels written by a colonial writer.

This is qualitative research based upon the case study of Paul Scott's *The Raj Quartet* while applying the concepts of postcolonial theory. Hybridity and subaltern perspective are appropriated to the in order to analyse the cultural effects of colonization. Bhabha's theory of ambivalence has certain role in the study of hybridity which helps to dislocate the colonial assumptions. Bhabha and Spivak themselves utilized this strategy as discussed by Moore-Gilbert (115). Spivak's strategic essentialism and Gyan Prakash 'reading from below' help in establishing subversive approach to the study of colonial mission in Paul Scott's *The Raj Quartet*.

Literature Review

Hybridity as a celebrated aspect of postcolonial theory is much criticized since it undermines any prospect of recovering pre-colonial culture. The

cross-cultural contact in colonial power structure gives rise to unequal shares of the two cultures and leads to the dominant place of the hegemonic culture. Hence, Moore-Gilbert argues that the relationship between the colonizers and the colonized is very important for "Bhabha seeks to emphasize the mutualities and negotiations across the colonial divide" (116). Kipling is against hybridity "unless actively and persistently cultivate, such hybrids would inevitably revert to their primitive stock" (Ashcroft et al. *Key Concepts* 120). While Gorra argues that for Englishmen, "mimicry is reassuring only when one can see its flaws and its exaggerations and thereby can tell the copy from the original" otherwise "it forces the white English to confront the nature and the basis of their own cultural identity" (41).

Young discusses hybridity with reference to Bakhtin as the latter points out the conscious and unconscious processes of hybridity. In the case of conscious process, it enables the hybrids to adopt subversive forms in order to break the colonial homogeneity. Hence this is the potential of hybridity which reverses "the structure of domination in the colonial situation" (Young 2). Hari was 'unconsciously English' in the beginning but the 'cultural shock' and the British racism turned him into consciously English (Gorra 44). Young argues that Bhabha transformed 'Bakhtin's intentional hybrids' into an active agent of 'challenge and resistance'. Thus, hybridity deprives the imperialist culture of its authenticity. But Young "warns of the unconscious process of repetition" of the colonial cultures (Ashcroft et al. *Key Concepts* 121). Bhabha sees hybridity as a residual of colonialism and a positive factor as it provides a space in which the colonial and the subaltern can convert and annul the binaries of colonial project. Colonial ideology aims to construct certain assumptions on the basis of race, colour and land to justify their colonialism and prove the colonized as racially and biologically inferior to the colonizers. Hence it is named as chromatism which refers "to the essentialist distinction between people on the basis of colour" (Ashcroft et al. *Key* Concepts, 37). In other words, it points out the situation when races are distinguished on the basis of their skin colours. Gorra argues that "[t]he juxtaposition of the dark skin and light underlines the difference between the races" (3). McLeod argues that "this important aim is *never fully* met" or in other words the colonizers fail to actualize this assumption (52). Scott refers to the role of chromatism or colour in *The Raj Quartet* when the Indian characters are treated as racially inferior due to their 'dark skin' by the British. Fanon's speculations about the psychological trauma of an individual who is the object of derision and hatred on the basis of skin colour are of peculiar interest. He

narrates his feelings when his blackness was pointed out by the Whites as a sign of derogation (Fanon 112). There is a close similarity between Hari and Fanon regarding the colonial discrimination on the basis of colour. Ashcroft et al. argue that Bhabha adopted the term 'ambivalence' to describe the failure of colonial ideology. The most important factor of Bhabha's theory is that "ambivalence disrupts the clear-cut authority of colonial domination" as it destabilizes the simple relationship between the colonizers and colonized (Bhabha, *The Location* 13). Duleep himself highlights this situation when his mimicry of speaking English language turned into mockery; "in conscious mimicry of the people who rule us. We did not necessarily admit this, but that is what was always in their minds when they listened to us. It amused them mostly. Sometimes it irritated them" (*The Jewel* 215). The irritation of the colonizers occurs when they feel mockery in language and actions of the colonized people or not the exact replica of the British (Ashcroft et al. *Key Concepts* 13).

Hybridity correlates with the reversal of binary opposition. 'Binary' means 'combination of two things or a pair' or 'duality' but in postcolonial theory it has wide use as Colonial ideology constructs the world in terms of binary opposition in which the first term exerts dominance (Ashcroft et al. *Key Concepts* 24). The cross-cultural zone is "the area in which ambivalence, hybridity and complexity, continually disrupt the certainties of imperial logic" (Ashcroft et al. *Key Concepts* 26). In other words postcolonial theory disrupts the structure of binary opposition by revealing the contradictions in the binary system while exposing the ambivalence in the colonial ideology. Moore-Gilbert argues that 'contradictory patterns of psychic affect in colonial relations as desire for as well as fear of the Other undermine their assumptions of fixed and stable identities of the colonizers and the colonized' (116). Seemingly, Dannis Porter argues that even the racist colonial text bring into play different views which establish opposite views to its aims. Hence, McLeod argues that "the most seemingly Orientalist text can articulate 'counter hegemonic views' within itself" (51). Bhabha shows a radical departure from Said's *Orientalism* about colonial discourse. Seemingly, hybridity as a conscious process can bear counter hegemonic effects which disrupt the clear-cut authority of the Orientalist assumptions.

The Raj Quartet allows its characters to claim their agency which reveals ambivalence of the British as well as the colonial discourse. Morey argues that hybridity works with Scott's technique of undercutting character-types and narrative expectation to forge a new

kind of fiction about India, responsive to the changed perception of subjectivity and national identity in the post-colonial world (156). He adds that "in fact, Kumar's cultural hybridity could be seen as a telling intervention which splits the homogeneously imagined community of the English in India" (153). In addition, "[t]he idea of a black man/white woman combination works against the mores of Anglo-India which, as so often, receive articulation in disconcertingly forthright fashion from Merrick to whom the man in any interracial liaison [---] should be white because there is about whiteness the connotation of" something superior and capable of leading (Morey 153). This form of hybridity breaks the earlier generic conventions as well as the tradition of Anglo-Indian fictions. Hence, Daphne's preference of Hari over Merrick is also one of the deviations from the earlier imperial fictions. That is why for Morey "the character of Hari Kumar constitutes a powerful irruption on the previously gentle, rolling landscape of British fictions of India" (156). It suggests that Scott is attracted to "marginal figures" and "the relation between marginality and power" (Gorra 36-7). Haswell concludes from Lady Manner's account that Hari Kumar is "an invention of the white world not in terms of illusory promises of equality through literacy and enculturation, but through injustice, cruelty, and hatred rooted in racial prejudices" (Haswell 11).

Discussion

Macaulay's infamous minutes of 1835 has vital importance for the study of hybridity in India. Its aim was to establish such an educational system which produces coloured Englishmen or such hybrid Indians who cannot easily revert to indigenous culture. McLeod also holds the same idea that "[c]olonialism uses educational institutions to augment the perceived legitimacy and propriety of itself, as well as providing the means by which colonial power can be maintained" (140). In this way Indians would not resist the internalized values of British superiority and their own inferiority. This strategy was successful to a greater extent in producing 'mimic' subjects with the desire to be 'like' the colonizers and be accepted by them but it did not fully met its aims. Contrarily, they turned into a 'menace' for their resistance and appropriation against the colonialism. Moreover, the colonizers were worried by the threat of resemblance when they heard back their colonial language from the Indians. Mar. Reid openly expressed the menace of hybridity as, "I felt sickened to realise the extent to which some of these so-called educated young Indians would go to defy and attack the people who had given them the opportunity to make something of themselves" (*The Jewel* 318).

Ashis Nandy argues that hybridity "is that liminality which Kipling resented. It is the liminality on which the greatest of Indian social and political leaders build their self-definitions as Indians over the last two centuries" (104). The reason is that it poses a threat to the Orientalists' assumptions about the Orient. Such a position of 'unlike' mimicry renders the Indians with anti-colonial resistance (89). Their ability to speak English enables the Indians to challenge their so called fixed identity and representation.

Ambivalence characterises the complex relationship between the colonizer and the colonized which dislocates the racial superiority of the British. Ambivalence in the *Quartet* is seen from three perspectives. First is the ambivalence of the colonizers as Bhabha's theory of ambivalence argues that "the colonial relationship is always ambivalent; it generates the seeds of its own destruction" (Ashcroft et al. *Key Concepts* 13). As Sarah's aunt Fenny was worried about the former who went with Ahmad Kasim for horse ride lest the Bibighar incident might not be repeated. While she said, "the young Kasim boy we met in Mirat at the guest house, struck me as rather sweet for an Indian. And you couldn't call him rebel" (*The Towers* 319). It reflects her ambivalence towards Ahmad, fearing from and attracted to simultaneously. Second is the ambivalence of colonized subjects which "suggests that complicity and resistance exist in a fluctuating relation within the colonial subjects" (Ashcroft et al. *Key Concepts* 12-3). It is referred to when Mar. Kasim is addressed by his father, "You look at the English people you meet. Some of them you like. Some you hate" (*The Day* 82). It suggests ambivalence on the part of Mar. Kasim. Thirdly, it is the ambivalence of the colonial discourse which negates its own ideology. The story of Kumars' family is richly imbibed in hybridity with certain complexes. The elder Kumar despise the English education but seem to have adapted to their colonized lot. While their new generation seem to adopt those values and techniques which privileged the British. The novels illustrate the rising sense of revolt against the traditional thinking and adoption of newly arrived values which can set them for the challenges of life. Duleep was conscious of the white authority and wanted "to break away from a landlocked family tradition, to become a man who instead of requesting favours, granted them, and to save Shalini from the ignorance" through education (*The Jewel* 214). Duleep taught his sister Shalini lessons in Hindi and English while other women of the household laughed at her.

Hybridity is not celebrated among the Indians as a debasing act of appropriation, which decentres their nativism. There are two layers of

shame in the colonized people, one of the inferiority complex and the other of adopting colonial education or serving under them. Besides, striving for hybridity to sustain their existence, they have hatred for the colonial privileges. After getting admission in the Government College and leaving for it, Duleep's family members "looked at him as if he were setting out on some shameful errand" (*The Jewel* 214). Similarly old Kumar objected to Duleep's entry into Government administration as "[i]t is the administration of a foreign government. I should feel shame for my son to serve it" (*The Jewel* 218). He wants Duleep to adopt such a profession which can assist the Indians and resist the foreign government. Likewise, when Ahmad Kasim tells Pandit Baba that they always speak English at home, the latter retorts, "Do you not feel shame to speak always in the language of a foreign power" (*The Day* 125).

Duleep expresses his hybridity with a sense of regret for his Indianness which is the ultimate result of colonization. He thought that "India had made its mark on him and no subsequent experience would ever erase it" (*The Jewel* 225). He said that "[b]eneath the thin layers of anglicisation was a thickness of Indianness" (*The Jewel* 225)). It suggests that his stock is Indian but outwardly coated in Englishness. It also implies that his Indianness cannot surrender before Englishness which is confirmed by his 'arranged marriage' (*The Jewel* 225). At another occasion he expresses that he is "half Anglicised. The stronger half is still Indian" (*The Jewel* 227). His sense of regret is nourished by his inferiority complex which is inflicted by colonization. All that Duleep wants for his son was the best English education and living among the English at any cost. He has an ambivalent attitude towards Anglicanism because colonialism mirrors progress like mirage and acceptance of the colonized people in colonial education and values.

Morey's contention that "Scott's concern in these novels is with hybrids, margins and places" supports this study (152). He adds that "Kumar's hybridity, a fusion of English attitudes and learning and Indian colouring and background, leaves him ill at ease, and at home neither in the Anglo-Indian community nor among his fellow Indians." (153). Hari is initially sketched through the voice of Lili Chatterjee that 'he was brought up in England' but he was sent back to India after his father's death without completing his education. She adds, "He spoke like an English boy. Acted like one. Thought like one. They say that when he first reached India he was spelling his name the way his father had spelled it. Coomer. Harry Coomer" (*The Jewel* 120). Pandit Baba told that Hari "was attempting to forget that he was an Indian" (*The Day*

135). Hari was not adapted to the Indian values and colonized thinking. He was also "critical of his father who spoke English with that appalling sing-song accent" (*The Jewel* 211). Shalini's brother-in-law, Romesh Chand Gupta Sen complains that the boy Hari "will be the death of me. Who does he think he is? Why cannot he learn the ways of honour and obedience, the ways befitting a young Indian?" (*The Jewel* 155). Kumar's disobedience upsets his uncle who is adapted as a colonial subject. But Kumar, a brought up coloured Englishman does not accept it and disobey the set pattern of colonization. In this way, his hybrid nature is a serious threat to both the colonizers as resisting subject and to the Indians as an agent of subverting the pattern like a 'rebel' (*The Jewel* 156). This idea of the hybrid generation capable of resisting the Empire, was prophesised by Duleep who thought that the English "were going to hold on to their Empire well beyond his own lifetime and far into if not beyond Hari's as well" (*The Jewel* 225). He thought their ultimate departure from India when the British would get the "Indian boys who would be as English, if not more English" to take the responsibility of the Government as 'adopted sons' or mimic men (*The Jewel* 225-6).

'A man with two sides' is clearly reflected in Sister Ludmila's recollections (Haswell 210). Ludmila recalls Hari when he was found drunken in a ditch and brought him to her Sanctuary. She observed that "[h]e was a black-haired deep brown boy, a creature of the dark. Handsome" (*The Jewel* 133). The choice between Coomer and Kumar and the description as deep brown but handsome are imbibed with hybridity. Even the whole character sketch of Hari seems to be the creation of ambivalence and hybridity and ambivalence respectively. Similarly speaking like an English lad with the look of an Indian shows his hybrid nature; "An Englishman with a black skin" (*The Jewel* 162). She says that he suffered from neglect but at the same time attracted the British ladies; "[h]e was handsome in the western way, in spite of his dark skin" (*The Jewel* 134). Merrick's language for Hari Kumar during the former's raid on the Sanctuary is also typical of the colonizers which Sister Ludmila observes and points out to be insularity. She observed that Hari was surprised by the authoritative language of the police officer to which Hari was not yet adapted. Being a hybrid production of colonization, Hari is engaged with Merrick in dialogue as "I don't speak Indian" (*The Jewel* 143). Ludmila heard him "*[i]n perfect English. Better accented than Merrick*" (*The Jewel* 143, as in original). Hari talks with Merrick as a man of equal status and does not show any sign of colonized mentality. There seems that Merrick has observed in Hari a person who is posing a danger to his Englishness as "in Merrick's book,

this counted against him" (*The Jewel* 145). Because "[h]earing their language through the mouths of the colonised, the colonizers are faced with the *worrying threat* of resemblance between coloniser and colonised" (McLeod 55). In addition, it may lead to the collapse of the Orientalist assumptions. Seemingly, it is the mockery of colonial education that instead of developing coloured Englishman; Hari turned into a resistant Indian with a sense of agency. In addition, the privileges of language are itself bestowed upon Hari but still under privileged as far as his skin colour is concerned. Haswell also argues that "Hari is inferior by race but privileged by culture" (212). Ludmila said that "here, in spite of the reversal implied by the colours of the skin, the old resentments were still at work, still further complicating the conflict" (*The Jewel* 145). But it does not mean that he completely looks upon the Indian values to become a mimic man. His father wanted him to enter into the Indian Civil Service with the advantages of Englishness. He told the Board that his father did not consider the English attitude and manner to be superior to the Indians but he thought that in English administration, "an Indian at a disadvantage unless he had been trained to identify himself completely with these ideas" (*The Day* 287). In addition, it correlates with Fanon's idea that colonized people accept colonial education and culture in order to defy the derogatory term of 'othering' (*Black Skin* 114).

The British Empire compels both the colonizers and colonized to adopt a particular world's view. The English people are also not spared to think freely rather "to see their world and themselves in particular way" (McLeod 19). Macaulay's essay underlines Englishman's principal of government to 'be the father and the oppressor of the [colonized] people; be just and unjust, moderate and rapacious' (Moore-Gilbert 119). In spite of this that the colonized adopt colonial values and education but still they are not accepted by the Whites. Fanon writes that 'I was expected to behave like a black man' and was humiliated for dark skin colour (*Black Skin* 114). Hence, colonization fragments the very self of colonized people and wanders for completing their selves. Naipaul writes, "India is for me a difficult country. It isn't my home and cannot be my home; and yet I cannot reject it or be indifferent to it; I cannot travel only for the sights. I am at once too close and too far" (Hayward 111). He refers to his unhomliness as a residual of colonialism and his hybridity as an ultimate result. But these 'unhomliness' and 'hybridity' enabled both Fanon and Naipaul to write back to the Empire and realized their voice among the hegemonic cultures. Seemingly, Hari also suffered

from 'unhomliness' and 'hybridity' but it empowered him to voice his representation in the *Quartet*.

M.A. Kasim and his family are also hybrid but his hybridity empowers him to realize his worth as a leader among the English circles. He has an ambivalent attitude towards the West along with his strong sense of nationalism. M.A. Kasim is a westernized educated man but intensely wants peaceful retreat of the British. His son Muhammad Kasim took King's commission in British army but later he joined the Indian National Army against the British colonialism. M.A. Kasim strongly resented his son's joining the INA for he could be declared as a traitor according to the British law. His other son Ahmad Kasim was serving the princely state which worked under the patronage of the British. Ahmad seemed least concerned about the presence or quitting of the British. Even he took great care of the British guests who were staying in the Nawab's guesthouse. The narrator mentions the ambivalence that M.A. Kasim "had to swallow political pride and disappointment, because the elder son was a King's commissioned officer currently a prisoner-of-war in Malaya and here was the younger working for an Indian prince and looking after the comfort of visiting members of the *raj*" (*The Towers* 180). Apart from this, M.A. Kasim is a staunch anti-colonial nationalist and looks for democratic struggle against the British Raj. In *The Day* when Mrs Lytton and Sarah ride with Merrick to the palace, the latter mentions the hybridity of their honorary attendant, Mar. Ahmad Kasim. Merrick tells them that Ahmad is an Indian and a Muslim besides "[h]e is an attractive young fellow, well educated, speaks first-rate English, not in the least the usual surly type of Westernised type" (*The Day* 179). In addition, Merrick was impressed by him "as man of Hari Kumar's type" (*The Day* 261). He further tells them that Kasim is friendly and co-operative which may be an apparent manifestation, hence "treat him cautiously as well as considerately because it would be unnatural if didn't resent us a bit" (*The Day* 180). On the one hand Merrick asserts the hybrid nature of Kasim and attraction towards him while on the other hand he warns the women about his intrinsic anti-colonial feelings. Merrick admits that Kasim is young man of abilities which contradict the Oriental assumptions. Similarly, Merrick does not believe him to be a mimic man rather conscious of his subversive feelings. Mar. Chaudhuri is another hybrid character of the *Quartet* who impresses Miss Crane by his talent, westernized values and sacrifice for the countrymen. He negates the stereotypical concepts of the British as she notes that Mar. Chaudhuri is not from primitive race rather "he is of that younger generation of men

and women who have seen what I have seen, understood what I understand, but see and understand other things as well" (*The Jewel* 55).

Daphne Manners is a hybrid white girl who adopts Indianness by developing love with Hari. She rejects Merrick's proposal which correlates with rejection of the English notions regarding India. Besides, she also becomes the mother of a hybrid child. Ludmila was astonished by her serenity and thought about the illicit child in her womb that "she made no secret of it" (*The Jewel* 160). In addition, Daphne insisted that she would go through the natural process of delivery rather than "to be cut open" (*The Jewel* 375). But her aunt allowed for caesarean in view of her pain. Thus the baby girl born through an unnatural way but the labour took Daphne's life. Her caesarean suggests the creation of the two 'future' states in an unnatural way (*The Jewel* 377). Just as Hari's Englishness arouses the animosity in Merrick and chooses him as his victim in order to disarm him of his hybridity. Similarly in the case of Daphne, the British try "[t]o get rid. To abort. To tear the disgusting embryo out of the womb and throw it to the pi-dogs" (*The Jewel* 161). Her aunt Lady Manners wrote to Lili after Daphne's death that "the child is of Hari Kumar's" (*The Jewel* 470). Goonetilleke encapsulates the whole affairs that "[s]he is a symbol of the interrelations of the two races and cultures, the Indian and the British, and a symbol of India's future. India's birth too was not natural. It was also accompanied by death" or blood-shed of partition (819).

Daphne's love for Kumar transcends conventionality which undermines racism and the Orientalist assumptions. She expressed that in her love with Hari she was 'unconventional' as "the black man and white girl association was still a taboo" (*The Jewel* 379). Just as the British colonialism does not provide any common social ground on which the natives and the foreigners may meet on equal basis. Seemingly, embodying this idea, Hari and Daphne are restricted to such places as Bibighar to consummate their love where the unpleasant incident happened (Goonetilleke 816). She writes in her journal that she did not care what the people like Merrick say about her but she "wanted to protect him from any danger" which her love has exposed him (*The Jewel* 426). Hari has become the other half of her soul. She had come across many lovers including Merrick but 'it was only Hari she had loved' the most' (*The Jewel* 355). She seems to say that the child who 'is only half her flesh and blood' and will bear 'some likeness to Hari which will be her vindication' over the so-called assumptions of race superiority and injustices with the Indians (*The Jewel* 468). In addition,

her concerns for the hybrid child can be assimilated with the concern for the 'conceived' decolonized India.

Conclusion

In short, hybridity as the key factor of Scott's novels sequence disrupts the binarism of colonial ideology, hence supports the agency of the Indians. Colonialism wants mimic natives but the Indians become mocking subjects who turn upon the assumed 'masters'. Moore-Gilbert refers to it as "a distorting mirror which fractures the identity of the colonizing subject" (121). Consequent upon the failure of colonial ideology, the hybrid natives confronts colonialism with more audacity. Therefore, the colonizers did not bear their exact replica among the natives with the dark skin. Hence, chromatism was also one of the basics which exposed the duality of the civilizing mission. Duleep, Hari, Ahmad Kasim and other Indians became mimic Indians but 'the colour of their skins' do not allow them to be treated by the British equally. After realizing the emptiness of the civilizing mission, these hybrid characters and other nationalists turn against the British. The anglicized Hari becomes a staunch enemy of the British and appropriated his hybridized capabilities against them. Duleep also wants his son to be able to oppose the British and 'get back the country.' Moreover, Scott does not seem to undervalue the hybrid characters in the *Quartet* rather criticizes colonialism for the creation of hybridity as Fanon discussed. Moreover, the *Quartet* breaks the earlier generic conventions of hybridity and 'the idea of black man/white women combination' (Morey 153). As Daphne embraced Indianness and developed love with Hari. She rejects the pleas of the British people to abort which indicated the rejection of the English notions. Thus her hybridity was also a threat to the colonial ideology. The British want to deprive both Daphne and Hari of their hybridity as they see a threat in it but it is not possible. Hence, it shows that hybridity in the case of Paul Scott's *The Raj Quartet* has counter hegemonic effects.

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