CHAPTER II

CULTURAL CONFLICT IN INDIAN ENGLISH FICTION
The word culture is given a wide variety of meanings and interpretations. It is an indispensable element of every society. In fact, culture has to do with our way of life, traditions, mores, manners, ethics, religion, education, aesthetics and everything which is instrumental to the making of human civilization. According to the British anthropologist Edward B. Tylor, the term refers to that complex whole which includes knowledge, belief, art, morals, law customs and many other capabilities and habits acquired by man as a member of society. Thus, culture is closely associated with human beings—"how they lived and how they made contact with one another."

Every human society has a set of norms and ethics governing behaviour and other knowledge to which an individual is socialised or acculturated, starting from birth. Language plays a significant role in spreading culture. With
the emergence of language, human culture becomes more complex. Though language acts as one of the means of transmitting culture, it cannot fully do it. Inspite of the presence of cultural diversity in the world there are some elements of culture which are universal—these include "the primary means of subsistence— for example hunting and gathering, agriculture, individualised labour; set of rules of social contact; religion; material culture (tools, weapons, clothing); forms of art; many other institutions that indicate the common adaptation of all human societies to varied natural environment." 

In the nineteenth century, anthropologists and sociologists theorised that human culture evolved through specific stages. However, at present it is no longer believed that culture necessarily progresses through every stage. Thus, it can be spread from society to society depending on society's ability to absorb new ideas, institutions and technologies.4 The early phase of cultural contacts between people of different tribes, races, states or countries seem to take place through trade, by treaty and more often by war5. The disturbance of such a cultural contact between individuals involves the domination of a relatively weaker group by a relatively stronger one. However, the domination does not necessarily imply that the stronger race is superior to that of the weaker one:

Imperial Rome, for example, whilst demonstrating her superiority in political, economic and military organisation, was willing to concede the superiority of the Greeks in art, letters and Philosophy6

This idea, however changes in the course of time. As Robert Cecil points out.

It was among western Europeans of the 16th (sic) and subsequent centuries that the belief took root that their
incursions into the lands of alien people with different cultural traditions marked the dominance of a superior culture over an inferior one.\(^7\)

The European imperialists introduced themselves to the colonies in the garb of maritime traders. Colonial expansion, symbolising the triumph of the canon as well as of a superior culture (of the imperialist) faced the minimum resistance in Africa and South America. Whereas, in the case of Asia, the imperialist had to confront a number of opposing forces. The situation in India became complicated due to the presence of a dominant religion (Hinduism) and a number of dominant native languages – leading to a misunderstanding and confusion between the Indians and the English colonisers.

Formerly, the English missionaries had not been permitted to carry on their mission by the East India company. This is because the company felt that missionary activities would be a threat to the native's tradition and this might hinder the policy of ruling the colonised. After 1813, the missionaries were able to work out their mission with the permission of the colonisers. This is marked with the installation of a Bishopric institution in Calcutta. Moreover, the British imperialists had to revise their opinion about the missionary activity because of the growing strength of the Evangelical organisation in India and in London\(^8\).

In the beginning, the missionaries in India had been profoundly concerned with the welfare of the Indian subjects. However, under the heavy pressure of those who believed that their work would disturb the company's trade, the missionaries had to shift their focus to something else. As Robert
Cecil says,

The Evangelicals exaggerated the scale on which suttee (immolation of widows) and infanticide were practised and ascribed every disorder in India to religious depravity.9

Missionaries like Wilberforce had become so hostile towards the tradition of that natives that they even considered their religion as something which was 'abominable'.

On the other hand, there were others like Charles Grant who seemed to be a little considerate and liberal in their views about the native's culture. According to them, it was necessary to reform the lives of the Indian through their acquaintance with "the truth and excellence of revelation."10 This was because they felt that it would enable the natives to have a larger share in the administration of their nation. Under the Governor-generalship of Lord William Bentinck (1828-35), English was introduced as the official language in India. Bentinck insisted that the aim of English education in India was "the promotion of European literature and Science among the natives."11 Bentinck's education secretary Thomas Babington Macaulay, in his educational policy, aimed to create "a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals and intellect."12

The point is further developed by Nirad C. Chaudhuri. Chaudhuri suggests:

the impact of European culture through the agency of the English language on the life of the Hindus brought about a far-reaching revolution; it renovated their minds and resuscitated their culture 13
Chaudhuri feels that the process of acculturation is only one way—the cultural influences flow only from the West to the East. However, the process of Westernisation of the Hindu mind had to face opposition and resistance from both the local British and the traditional Hindus. Their charge was that Westernisation is only an imitation of another people's culture and it was neither creative nor dynamic. Still, there had been Indians like Bankim Chandra Chatterji who "defended imitation as a stage in the creation of culture." Bankim Chandra Chatterji was one of such Indians who felt that "imitation in itself, is not to be condemned."

Chaterji propounded a theory about the evolution of culture in a society. His theory is based on three principles: the first one is about how culture is formed/created in two ways—in the former case, it is created through a gradual process of civilization and in the latter one, it happens when one society takes over another's culture. The second principle focuses on the imitation of an advanced culture by a lesser one in an encounter between two races—one with a comparatively superior civilisation and the other with a relatively inferior one. The final postulate of his theory supports imitation:

it confers important benefits and after the preliminary phase of imitation, independent creation begins.

He has given the example of the Bengali society of nineteenth century: he feels it is quite justifiable for the educated Bengali to imitate "the Englishman who is superior to him in culture, in education, in strength, in wealth, in happiness. For him, the imitative process becomes destructive only when it becomes mechanical, uncreative, unadaptive and unstimulating." The degree of mental revolution of the Indians (Bengalis) is evidently visible within the period of the foundation of Calcutta University in 1857.
Sir Henry Maine, a member of the viceroy's executive council during the time of Lord Lawrence, had been instrumental in providing the "most emphatic testimony" of such a change "in literature, in taste, in morals and in law."18 Maine attempts to explain why the educated class of Bengalis accept such a change by the fact that it enables them to satisfy their mental appetite. He feels such a change is confined only to the scientific domain. While, on the other hand, Nirad C. Chaudhuri feels that the reformation encompasses "every department of human thought, emotion and feeling."19

The impact of westernisation is so great that it becomes difficult for the educated Indian (Bengali) to understand his or her own Hindu philosophy in its original form. This problem, as pointed out by Chatterji, arises due to the difference between the eastern modes of philosophy and the western ones. The difference between the two modes is so vast that the translation of one into another fails in the case of ideas or thoughts. Chaudhuri tries to discuss some of the changes which come about in the life of the native (Bengali) through the influence of the English language and literature and also of elements which are from European literature (French, Italian). Religion seems to be the main target of such a reformation:

the religious life turned from ritualism to devotion, and devotion towards personal god, on aspect which is not pronounced in our religion."20

Also, life in the intellectual sphere of the natives (Bengalis) became free from what had been "the curse of scholastism, dogmatic and narrow."21

In the literary field, prose was introduced for the first time in India; otherwise all the literary forms were in verse. The new change brought about a complete transformation of poetry. The introduction of new ideas—those of
individualism brought about tremendous changes in Hindu society. The society of that time, is a 'regimented society' which "hardly allows any individuality in its members." It imposed strict rules upon its members. Under the influence of the English language, the aesthetic feeling which had been once lost, took a new form.

Nirad C. Chaudhuri has discussed in detail about one important facet of westernisation — "the life of passion as revealed through European literature on Hindu personal life on the man-woman relationship in Hindu society." The concept of romantic love (derived from the romantic novelists and poets of England) was introduced into the Bengali mind by Bankim Chandra Chatterji. Chatterji even wrote about certain aspects of Shakespeare. He made an attempt to compare 'Sakuntala' with a Shakespearean heroine 'Miranda'. This impact of the English literature on the Indians became greater towards the end of the nineteenth century. Tennyson and Browning were the favourite poets of the Bengalis. Among the novelists, Scott, Dickens, Thackeray and George Eliot had been of great influence.

The English language also introduced the Bengalis to the European writers like Victor Hugo, Gautier, Maupassant and others. Russian writers like Tolstoy, Turgenev and Dostoevsky were also popular. The influence of the concept of love in European literature on the real life of the Indians (Bengalis) could only be seen in their novels. In 1865, a romance, Durgeshnandhi (a novel by Bankim Chandra Chatterji) was published as the ultimate consequence of the impact of western literature over the native mind.

Before 1800, the Bengali society had been excessively strict and orthodox in its view – especially regarding the life of the married people. However, under the romantic influence of European literature, all the orthodox
and conservative ideas about love and sex had been changed:

Now a revolution took place almost overnight . . . . a new idea of feminine beauty, something to be adored and worshipped, never to be looked upon with any kind of uncleanliness.24

All these changes had been widely reflected in the Bengali literature especially in the novels and poems. Thus, changes were brought in the concept of love as well as in the spirit of nationalism; sometimes, a conflict arose between the two. Such a conflict is reflected in a Bengali novel where the protagonist is caught in a dilemma between his love for a girl and that for his country.

In a cross-cultural encounter between India and Britain, the cultural mobility is a two way transaction with not only the West exercising its impact on the East but also the East counterinfluencing the West. In 1875, a special interest was taken in the Hindu culture with the foundation of the theosophical society. Helena Petrovna Blavatsky (Russian) in collaboration with Colonel Alcott founded the society. It tried to promote universal brotherhood in the world, the study of comparative religion and philosophy and "to make systematic investigation into the occult, the mystic potencies of life and matter."25 Under her influence the theosophical society had access to Hindu philosophy. As a result, "theosophy became for two generations the main focus of western interest in Hindu thought."26 After her death, the society continued its programme under her disciple and successor Annie Besant. Annie Besant's involvement with India is marked by her conversion to Hinduism. Subsequently, she became an active participant in the freedom movement of India.
In his study on the impact of Hindu culture on the West, G.M. Carstairs points out:

The swing towards yoga, mysticism and meditation was heralded by Allen Ginsberg and Jack Kerouac (The Dharma Bums) in the 1950s and early '60s but it assumed full force only after the Beat Generation has been succeeded by the Hippies and their more ethereal offshoot, the Flower people.27

As stated by Carstairs, there had been three groups of European who took interest in India. They were the missionaries, the orientalists and the would be yogis, or disciples of yogis. Recently, the third group has been followed by "waves of young people from the western countries who have been emotionally drawn towards the study of Hindu and Buddhist teaching."28 These young seekers have to be differentiated from the much smaller number of people who become profoundly involved in the Hindu ways of life and have made India their home. At present, some of them have been highly fascinated by a spiritual leader but their fascination, sometimes culminates in disease and disillusionment.29 This aspect is thoroughly reflected in the novels of writers like Ruth Prawer Jhabvala.

The east-west encounter in India is a remarkable example of cross-cultural contact in the history of human civilisation. The end of the British rule in 1947 does not free the Indians fully from western domination. This is because they seem to remain influenced by western thought, values, attitude and structure to a considerable degree. In a study of the subject, G.S. Amur points out that the contact between the East and the West seems to be the source of a tension—that tension which becomes the stamp of what is known as Indian
writing in English. This conflict arises out of the tussle between the growing intellectual dependence on the west in nearly all the subjects and the urge to revive the supremacy of the native culture and tradition.30

The impact of the east-west encounter is extensively manifested in a number of works by Indian English writers. As stated by G.S. Amur:

In Indian Writing in English the meeting of east and west is articulated at various levels: the psychological, in terms of cultural, political and economic conflicts; the philosophical, in terms of the clash of world views and value systems; and the literary, in terms of interactions between languages and modes of expression. These levels are not isolated from one another, but interrelated or co­exist and are often simultaneously present in a given work though the form of expression may vary from text to text.31

The meeting of the east and the west did not create much tension for early Indian poets writing in English particularly in the works of Toru Dutt and Sarojini Naidu. These poets borrowed the western poetic forms from the English authors in order to convey their native Indian experience. The situation has been different for the latter poets because the choice (here) has been more limited and difficult. Their attitude to western culture can be classified into three types: assimilationist, ambivalent and indifferent.32 In the field of drama, the encounter theme has not been of much significance except in the case of a few plays. Whereas, it is the genre of fiction where it has exercised its extensive influences.

In her study on Indian English fiction, Meenakshi Mukherjee considers an Indian writer in English to be the product of the east-west encounter. Hence. 'Twice Born Fiction' has been assigned as the title of Mukherjee's text which
presents an elaborate analysis of Indian English novels. In her essay, "East-West Encounter" Mukherjee tries to examine how the intercultural theme is perceived and interpreted in various works of Indian English writers. The essay is an attempt to tackle the complicated issues arising from such an encounter. It also examines how such a subject is reflected in Indian English fiction.

Mukherjee identifies three groups of Indian English authors on the basis of the manner of treating this subject. In one category of Indian-English writers, the east-west dichotomy or conflict does not generate any tension or creative activity. The range of this group of novelists is limited in the sense that they "write as if the acquired values alone can sustain their view of life." The Indian English writer D.F. Karaka may be considered as an apt example in this regard.

While, another group of such writers adopted a neutral attitude towards the intercultural motif; it does not deeply influence their fictional world. R.K. Narayan and K. Nagarajan may be taken as good instances of those novelists who do not make any assumed distinction between what is eastern and what is western. Their refusal to support either of the values - east or west, "to justify, to explain or to condemn, is responsible for a good deal of their success as novelists."

In the third classification of writers, Mukherjee has taken the case of Manohar Malgonkar, "for whom the conflict is not between East and West, but between the sense of justice, fair play and integrity (exemplified by the British in India) on the one hand, and on the other, inefficiency and servility, dishonesty and a sense of inferiority which by Malgonkar's definition are typically Indian." The presence of an obvious distinction or contact between the two sets of character - one which Malgonkar has endowed with the British Public
School 'virtues' and the other where the author has failed to do so, does not lead to any tension or conflict in his work. According to Mukherjee, the second set of characters "never become as fully realised as those the author favours."

However, most of the Indian English writers have accepted the intercultural dialectic as a challenge to their creative art. The tension between the two cultures and their respective values may either enrich or hamper the artistic faculty of the novelist:

The duality of culture as it exists in India today can either be a source of a strength to the writer, providing him with which to conquer India's hydra-headed reality; or it may be a serious handicap, because writing about a society in which different sets of values are flowing into each other, each at a different level of internal change, cannot be an easy task. To make out of this flux, where no single standard exists for all, a coherent social context for a novel, calls for exceptional qualities of organisation and selection.

Ramesh Chadha, in her analysis on the subject of the east-west contact, has stated that it produces two different traditions of writing fiction in English--that of the Indian English novel and that of the Anglo-Indian novel. As she remarks, the uniqueness of the subject lies in the deployment of the same language to develop two distinct traditions.

Chadha makes an important statement in her study of cross-cultural interaction in Indian English fiction:

The incompatibility of the Indian and the English appears to be a concrete variant of the theme of cultural encounter which permeates this study. In one way or the other, this
controversy and its possible reconciliation frequently enters the Indian English novel. The setting and the plot vary but the cultural dichotomy finds its persistent articulation in different guises: the native versus the material, the ideal versus the practical, the spinning wheel versus the steel-town. Obviously, such polarization is an over-simplification, but surprisingly, almost all the other major authors of both the traditions, while piercing through the delicate subject, carefully avoid the facile aspects of seemingly opposite forces.

In most of the cases of the cross-cultural encounter, the east seems to be usually represented by India and the west by Britain. One of the most recurrent forms of the intercultural conflict depicted in a work of Indian English fiction can be seen in the institution of marriage. Here, the intercultural or interracial marriages take place when an Indian chooses his or her spouse from another race or country or culture and vice versa. In this regard, Kamala Markandaya’s *Some Inner Fury* (1995), Ruth Prawer Jhabavala’s *Esmond in India* (1957) and *A Backward Place* (1965), and Balachandra Rajan’s *The Dark Dancer* (1958) may be worth mentioning.

*Some Inner Fury* is supposed to be a post-independence novel which re-examines the main theme of *The Prince of Destiny* (1909) with a difference. Written by Sarat Kumar Ghosh, *The Prince of Destiny* is one of the earliest novels in English to explore the east-west motif seriously. The protagonist of the novel, the Indian prince, Barat is in love with an English woman, Nora whom he meets in England. Their relationship succeeds only on the level of passion and it ends in their separation. Like Ghosh’s novel, *Some Inner Fury* too. is concerned with the passionate relationship between an Englishman Richard and an Indian woman Mira. Here, the east-west relationship is successful to the extent that it is able to surmount all the cultural barriers
separating the two. But it is not strong enough to withstand the pressures of political conflict of the country. Their separation becomes inevitable in the end: the woman leaves her English lover to join the freedom movement of her nation in the midst of communal riots and violence. The Englishman dies as a victim in the riot of the disturbed country.

Jhabvala's *Esmond in India* also takes up the same theme. In the novel, the conflict between an Englishman Esmond and his Indian wife Gulab, is represented as a clash of the values between the two cultures. The husband holds the view that one's wife should be considered as an equal and a companion in married life. This view along with his dislike for the Indian way of family life reduces him to a bully and a sadist. It is to be noted that it is not his cruelty which finally separates his wife from him. Rather, it is Esmond's failure to protect his wife's honour as set by the Indian marriage norms.

*A Backward Place* presents the cross-cultural marriage between the Indian, Bal and the English woman, Judy. Throughout the novel, the English woman is shown as determined to adapt to an alien culture of the east. As pointed out by Aruna Chakravarti:

Never regretting her girlish impulse Judy opened herself, from the very beginning, to all of India's influences. Full of the wise passiveness that wordsworth rated highest among human qualities, Judy alone out of all the Westerners in *A Backward Place*, recieves all that India can offer.40

In *The Dark Dancer*, the author has attempted to employ the subject of arranged marriage to highlight "the return to Indianness of someone who has
been distanced from it. The novel shows its protagonist coming back to his homeland but split between his love for an English woman and his Indian wife. The dilemma of the hero may be related to that of those who suffered as a result of the partition of the country.

In *The Serpent and the Rope* (1960) Raja Rao has also employed the structure of a marriage to explore the issues of cross-cultural encounter. The novel is significant in this sense. Meenakshi Mukherjee comments:

... the East-West theme assumes a depth and validity not achieved before in Indo-Anglian fiction.

It depicts the inter-cultural marriage between a South Indian Brahmin Ramaswamy and a French woman, Madeleine. Their marriage ends in divorce as a result of their temperamental incompatibility but the basic difference between them is a metaphysical one – i.e. in their conception of self and reality, a difference rooted in their separate cultures. As Meenakshi Mukherjee remarks:

... they are constantly interpreting their own and each other's actions in terms of their national and cultural differences, invariably ending up with generalisations about 'Indian' and 'Western' traits of character.

The predicament of the hero towards the end, seems to add a new dimension to the east-west theme. After his complete separation from Madeleine, Ramaswamy comes back to India and retires in Travancore in search of a guru.

In another category of Indian English novels, the east-west tension is internalised i.e. the tension lies within the character as an indirect impact of the western values and ideals. Nayantara Sahgal's *A Time to be Happy* (1957)
and Kamala Markandaya's *A Silence of Desire* (1963) belong to this category. In Sahgal's text, the east-west conflict is subtly presented in the character of the protagonist, Sanad Shivpal. Shivpal's dilemma results from the clash of values between the western one with which he has been brought up and the eastern one which is engaged in the tradition and culture of his birthplace. As a result, he suffers from a sense of alienation and rootlessness in his own land. He achieves a kind of consolation of "coming close to the people by marrying the unsophisticated, non-westernised daughter of a college lecturer and by (incredible as it might seem) learning Hindi and spinning." However, such a complex problem of rootlessness cannot be easily resolved as suggested in the novel.

In the other novel, the impact of the west on the individual is reflected in his attitude to life. The protagonist of the novel is a British trained Indian clerk who marries a traditional Hindu wife. Doreann MacDermott remarks: "their smooth and happy family life is disrupted where the traditional Hindu wife refuses and operation in modern hospital and puts herself and the hands of a native faith healer."

In Kamala Markandaya's Possession (1963) the east-west motif is rendered in an altogether different way. In this text, marriage between the East and the West is replaced by an unusual relationship between an English patroness – Caroline Bell and her Indian protege – Valmiki the goatherd whom she calls as Val. In the village of the goatherd, nobody except the Swamy recognises the creative vein in Valmiki who is a talented painter. Under the Swamy's guidance, the goatherd practises his art in painting the temples of his village.

Val's encounter with Caroline introduces him to a new world of the
west. Under Caroline's patronage, the westernisation of the Indian takes place. Caroline adopts a paternalistic attitude towards Val. Beneath her patronage lies her main motif of acquiring the Indian artist as her possession. On the other hand, Val surrenders his complete self—emotionally, physically and spiritually to his English mentor till he discovers that her patronage has been a trap to possess him. At this level, the Caroline-Val relationship almost runs parallel to that of an imperialist and his ruled subject.

The novel portrays the English woman as a rich widow who happens to be the daughter of a political adviser to India during the British rule in India. Although much older than Val, she has no compunctions about using her sexual desires to own him. In Caroline's world, Val's art can only thrive in terms of material gains. However, it gradually degenerates into its most crudest form and the artistic impulse of the artist is completely exhausted.

In the absence of the spiritual drive which Val derives from his Swamy, his creative urge loses its vigour and motivation. As a consequence, he comes back to his village where he revives his old artistic self with the help of his Swamy.

The character of the Swamy in the novel remains questionable. When Valmiki asks his permission to accompany Caroline to London, he grants it without any hesitation. This may indicate his confidence that Val will return to him. In fact, he has been proved right for Val does return from his stay in the west to him, disillusioned but rich with experience.

The western culture as represented by Caroline Bell is antagonistic to the eastern one as symbolised by the Swamy. The conflict between the Swamy and Caroline may be interpreted in the form of a tussle between the spiritual values of the east and the western values of material progress.
The homecoming of Valmiki to his native place may be seen as a triumph of the east over the west. Still, the predicament of the hero in which he retires in the wilderness (of his village) to pursue his art remains a debatable issue. The decision may be highly philosophical and idealistic but it remains vague and impractical in terms of its application to real-life situation. At this point, the novel seems to lose its universal significance. Possession also employs another model of the east-west conflict. And it is shown as a struggle for assimilating the two cultures in the character of the narrator in the novel.

Anusuya is the narrator who serves as the link between Caroline and Val. Through her, the English woman gains access to the village of Valmiki. In a way, Anusuya may be considered as an agent in bringing about the encounter between the English woman and the Indian artist, thus leading to their chain reactions. But she herself remains unchanged in the process. At this point, her nature assumes the role of a catalyst in a chemical reaction. Unlike Val, Anusuya is also an Indian who comes in contact with the west but does not surrender her complete self to it. On the other hand, she succeeds in maintaining her eastern identity even though a part of her is being influenced by the west but does not surrender herself completely to it. On the other hand, she succeeds in maintaining her eastern identity even though a part of her is being influenced by the western influence.
On the whole, the novel achieves its uniqueness and significance in its upholding a multicultural view about cross-cultural encounters in literature. At the same time, the apparent solution seems to offer only a possibility to the problem.

In her very recent novel, *Pleasure City* (1982) Kamala Markandaya has shifted her focus from the much familiar east-west tension to tradition-modernity tussle in her portrayal of the cultural theme. The same theme has also been reflected in Ruth Prawer Jhabvala's *The Nature of Passion*. In Jhabvala's novel, the clash between tradition and modernity is the result of the impact of modern western ideology over the Indian traditional values. The intracultural conflict is examined primarily through the character of the female protagonist, Nimmi. Nimmi is a rebel against tradition and convention because she feels that it threatens her individuality. However, she is brought back within the fold of her tradition and culture towards the end of the novel. This is because her cherished ideas and values of a modern society lack depth.

Some of the contemporary men Indian English writers have also taken up cultural theme in their novels. Anurag Mathur, G.B. Prabhat and others are included in this category. Anurag Mathur's *The Inscrutable Americans* (1991) is concerned with the one-year stay of the protagonist Gopal in America. The novel shows Gopal to be a young man from a small town in North India. M.K. Naik comments on the protagonist's encounter with the alien land:

*Armed with customary semi-urban prejudices and misconceptions about America and Americans, Gopal blunders through the country unselfconsciously parading his very Indian English and dropping linguistic and social bricks on wary American feet, from the time he lands on American soil up to the moment he boards the flight home.* (For instance,
when the Customs officer tells him

"Watch your ass". Gopal's reaction is: 'This is wonderful. How he is knowing we are purchasing donkey?'; and when at an airport toilet, the black attendant holds out his hand for a tip, he shakes it vigorously and invites him home.)

-1 hands of the novelist.

J.B. Prabhat's *Chains* (2000) also deals with the east-west encounter but in a different way. Here, the protagonist, Janakiraman is an Indian who suffers from a conflict between the eastern values which are a part of his Indian tradition and the western ones which he has acquired during his stay in the U.S.A. The title of the novel, *Chains* is significant for it symbolises the chains of "cultural norms which the protagonist . . . discovers he cannot break."

Some of the older women novelists have also written significant novels which focus on the intercultural theme. They are Kamala Markandaya, Jai Nimbkar and others. In Jai Nimbkar's *Come Rain* (1993) the novelist has taken up the east-west theme. *Come Rain* portrays the interracial marriage between a Western woman, Ann and an Indian, Ravi. In this marriage both the Westerner and the Indian find it difficult to the Indian ways of Ravi's family, especially their social environment. This adds anew dimension to the theme of interracial marriage.
NOTES


Diverse Cultures Now and in the Past, eds. Robert Cecil and David Wade, XII.


29. G.M. Carstairs, "Changes over time in Western Perceptions of Hindu Culture.". Cultural Encounters, Cecil and Wade, 93.


31. G.S. Amur, "East -West Encounter : India". Encyclopaedia of Post-Colonial


