Chapter – III

Pastiche, Parody and Guru

In the previous chapter the researcher has used Freud’s psychoanalytical principles and Jung’s Anima-Animus concepts/categories to study the novels of this project analytically. This chapter focuses on Ruth Jhabvala’s seventh novel A New Dominion (1972), which was published in America as Travelers, it being a quest work dealing with problems faced by the Western travelers in India.

In the story of the novel A New Dominion, the Western characters happen to be ‘spiritual seekers’ who visit India to explore the rich cultural heritage of this country. Inevitably, some of them fall into the trap of certain charlatans which creates several psychological problems and physical ailments (like jaundice). All this naturally has a social dimension and varies from minor adjustment to the pathological problems – as per different characters. The form of interactions, due to cultural differences as well as miscomprehension — directly or indirectly — affects the important characters being portrayed. Basic survival of the body poses little problem in itself for the Westerners. However, this does entail naturally close social interaction and contacts rather frequently. To a certain extent this causes assimilation. In a general sense in this light assimilation may be defined as the process of interpenetration and fusion in which persons and groups acquire morals, sentiments and attitudes of two or
more previously separate cultures or groups and by sharing their experience and history, are incorporated in a common cultural life, to produce something new.

According to Clyde M. Woods:

... assimilation refers to the blending of separate cultural traditions into a qualitatively new tradition where syncretism is the blending of single traits or complexes rather than whole traditions. (21)

This definition applies quite aptly to the interactive process of the foreigner and Indians in the work under review. The assimilation, as an attempt can be viewed as social, cultural and even to a certain degree environmental. But this is beset by racial impediments, chiefly due to segregation.

This chapter will focus on and deal with the aforesaid, of course with respect to the Western characters and how they cope well or badly with problems and unfavourable situations. Relatedly, certain Indian characters also suffer from the lack of social consciousness emanating from weak ego, narrow-mindedness and selfish desires. As such, they are socially maladjusted and exhibit lack of awareness of their genuine needs as well as feelings and beliefs. Therefore they become easy prey to unscrupulous elements in the guise of godmen/godwomen with alleged powers of spiritual guidance and counsel while actually being mere imposters.

For proper comprehension of the preceding, a brief summary of the novel would be in order. The novel has three parts: the first is set in Delhi; the second, in the holy city of Benaras; and the third, in Maupur, a small town in Rajasthan.
These parts also carry many episodes with sub-headings, viz. 'Gopi comes to tea', 'Raymond writes to his mother', 'A Secular state', and 'Red Roses'. Both Indian and Western characters move about a great deal from place to place undergoing different experiences of the religious, spiritual, political and socio-cultural domains.

_A New Dominion_ highlights in depth and detail the story of three British girls, Lee, Evie and Margaret; Raymond, a British tourist; and Miss Charlotte, a Christian missionary who is a social worker and has spent nearly thirty years in India. Miss Charlotte does not occupy the foreground, yet her role is important in connection with Margaret in particular and with Lee and Evie to a lesser extent.

The first sub-heading of the novel is _Lee Travels_. It reveals that the main objective of Lee is to visit India and experience varied aspects of Indian spirituality and culture. Her quest along with that of Evie's and Margaret's, lands them in a small ashram near Benaras of a Yogi, who is grandiloquent and has delusions of spreading his influence worldwide as if he were Swami Vivekananda, such be the inflation that he suffers. This stems from his colossal egotism whose hallmark is callousness. Under his sway, Lee is violently raped and Margaret dies due to denial of medical treatment at the right time. Evie who is frail as a leaf identifies herself with Swami as she is hollow within. She, unlike Lee, never manages to free herself from the Swami's influence and remains a doormat.
This particular section of the novel received the major focus from Jhabvala. Though the narratology is objective, Jhabvala definitely criticizes the Guru tradition. She does not tell the reader about the familial and socio-cultural background of these three girls neither omnisciently nor through any flash-back, but it appears that they lack familial connections. In their need to belong they relate to this beastly guru. The reason for this in all the three cases is necessarily pathological.

Raymond (who does not belong to the Ashram), requests Swamiji to allow him to hospitalize Margaret who was severely ill. However, the god—man's sway over her and Evie is total. Thus Margaret refuses and Evie, as per instructions, continues reading the holy book and administering potions. It appears both of these Western girls have strange obsession for the said Swamiji. While the horrified sexual experience of Lee with Swamiji makes her feel repugnant, Margaret dies of her illness. Evie, however, feels that proximity with Swamiji is divine and would give her spiritual peace. Raymond, the centripetal Westerner, Gopi's friend, is crucial to the novel's plot. Gopi exploits him as he uses his apartment, food and clothes but Raymond, being a surrogate elder brother figure, is largely tolerant which even involves bearing emotional exploitation. Their relationship is of significance especially in terms of Raymond's assimilation of relational values. This is, to a certain extent, the result of his own closeness to his mother, which gives him the qualities of love and caritas quite evident in his relationship with Miss Charlotte. At the core, in
Jungian terms, he is essentially rich in Anima and as such he has to some extent bridged the cross-cultural divide and is largely free from its tensions. The dynamics of these relationship concepts would be examined within the purview of transference falling back on psychopathology.

Another important character in the novel is Asha, a princess and widowed sister of Rao Sahib, formerly a prince of a small Indian state and now a politician. Lee has a casual sexual encounter with Gopi, whereas Asha has a long standing relationship with him, as neurotic as she herself is. Asha is epicurean by nature, who loves parties, drinking wine and dancing, etc. and Gopi is influenced by her dominating and sensuous personality. She preys successfully upon his betrothal status effectively sabotaging it at the end. Banubai, another so called theosophical character (Sadhvi), has an obsession for Gopi. When she comes to know about his engagement, she is disturbed, perhaps because she will be losing control over one of her disciples. This Sadhvi is herself in his fetters as the inordinate attention showered by her on Gopi illustrates a veritable obsession.

In *A New Dominion* three parallel stories unwind with nine major characters who criss-cross one another’s paths. All cohere into a seamless web. It is clear from the summary of the novel that Jhabvala has used the ironic mode involving pastiche and parody to disapprove of the charlatans who pose as authorities of religio-spiritual knowledge. However, actually they are not true gurus who can lead from darkness to light, but simply exploitative elements
who harm both Indian and Western disciples indiscriminately. Before spotlighting the guru as facilitator, it would be appropriate to define pastiche and parody. Pastiche literally means a piece of art, music, literature etc. which intentionally copies someone else’s work or consists of part taken from other places. It is originally a French term. Pasticcio is its forerunner in English. To quote Jaidev:

In English, the use of French term pastiche is about a hundred years old, although the use of pasticcio by English writers goes back to the early eighteenth century. Pasticcio was a formal term and signified "a medley of various ingredients, a hotch-potch, farrago, jumble." (31)

Parody mimics writing, music, art, a speech, or dialogue, etc. and intentionally copies the style of some famous creator; or, it may mimic a particular situation, transforming the original into a more noticeably humorous style. It should not be confused with comedy, as a comedy is a work in which the materials are selected and managed primarily for interest and amusement. Pastiche and parody would be employed in this chapter to highlight analytically resultant cultural deterioration due to slavish and blind apishness. Some of Ruth Prawer Jhabvala’s Indian characters slavishly imitate the materially more advanced Western culture at the cost of loss of roots and moorings, rendering them comic. The Western characters fall into similar predicaments in their respective quests for peace or inner identity — erroneously conceiving it as an Indian culturally branded product. However, they neither achieve peace; nor
are they able to stand on the terra-firma of their own culture. Instead, they become pastiche figures.

Jaidev expounds on Pastiche at length and it will be used as a concept and supplemented by the researcher's own cognition. Accordingly to Jaidev:

What are the Pan-Indian 'structures of feeling or the salient features of our cultural practices? ... Even at the risk of appearing naïve, biased, or both, I would like to suggest the following. We have intuitive, feeling-based responses towards others, and often these tend to be quick and spontaneous. Secondly, we respond to others in a familial way because family is a value to us. The illiterate boy in a roadside dhābā who serves tea to the customer is likely to address him as uncle. Many Indians are now unable to live in a joint family but a good deal of their identity is still derived from their larger family links. Thirdly, we bring respect to the elderly. It is possible to find Indian counterparts of Meursault but they are likely to be very exceptional indeed. We are deferential towards the elderly, but for this we also make claims on them. Reverence for the elders is a value and flows from a hierarchical conception of society in which deference is due according to several gunas, stages etc. Fourthly, our responses can be communal, but usually they do not prevent us from cooperating with the members of other communities. Today, unfortunately, we are a very violent, very intolerant society, but this is clearly because of the use of communalism as a political card from above. Fifthly, neighbourhood and the community are a major feature of our socio-cultural reality. Each can be resented at times, but is seldom discounted. Sixthly, sharing, as opposed to exclusiveness, is considered good. Individuality is granted to people, but individualism is not regarded as a value. Finally, most Indians do feel the need to posit faith in some agency or system beyond or outside their worldly existence. Existence is not all. (9-10)

In this light culturally, Indians are familial and rooted. For us, individuality is neither a primary nor a laudatory trait. Connectedness is sought and achieved through entirely functional relationship of uncles and
aunts, brothers and sisters, and so on and so forth, thus a sense of community dominates. In India, the strong feeling of community is prevalent since time immemorial, unravaged by invaders galore who assimilated rather than retained a separate identity. With respect to the import of community, it has changed in present context. So, community has degenerated somewhat into communalism. However, this is not of a pervasive nature. In India the elder as ‘uncle’ or ‘aunt’ is perennial — a form of deference accorded to all elders, relative or non-relative, but still with relative-enclosed relational dynamics. This reflects the socio-cultural reality. It has a diminished existence in the metropolises and perhaps relatively smaller cities where the citizenry is work harried. Nevertheless, this semblance of family there too still exists though it may be limited and not be part of the work related travel routine for some who take public transport. The familial address may not be employed at these places for strangers but deference is still given — a tribute to the concept of clan, tribe and community. Indians lack greatly, (except for the youth and ‘generation next’ largely) belief in themselves alone. Thus they need to repose faith in images of deities and leaders for sustenance and self-affirmation and to engender self-belief. Indians are conditioned, mostly, to believe in the apparent *a priori* — a contradiction in terms. At the same time, they do not arrive at even the threshold of existentialism in a major sense. Belief in the other-world is paramount to the Indian psyche and culture. Most Indians, therefore, would not say ‘existence precedes essence’. Instead, God with a face in form of an image is and becomes
the primary mover of consciousness. Yet, Indians do actually see the divine in
the cosmic play of life, no matter that they find it necessary to place the same
within a relational framework. Herein, the individual is, naturally, less
important than the community.

It would be briefly relevant to touch upon certain terms in connection
with this project wherein these are applicable. Burlesque is often defined as "an
incongruous imitation" (Abrams 17) in manner and matter of a literary genre,
usually written for its own sake, though it is a form of satire. A New Dominion
does have elements of the same as its diction and expression, plus atmosphere,
are rendered descriptively and vignette-wise in a rather consciously satiric
imitation of style of the less fluent writers. Here burlesque is used generically.
Burlesque may be either high or low, that is, the mock epic or parody and the
Hudibrastic satire respectively (Abrams 18-19). A New Dominion encompasses
both at varying instances, depending on characters and subplots and overall
creation as well as impact. As a parody it is of a high order, especially in the
pastiche mode. Satire diminishes the subject through use of the ridiculous as
well as amusement, contempt and indignation or scron. Jhabvala's work does
contain strong elements of these. Utopia (Abrams 177) is the class of fiction
which represents an ideal political state and way of life. A New Dominion can be
said to be a mock utopia, in a minor sense, in the total mock mould. So, a
comparison with Plato's Republic would be ludicrous, a true utopia works in
dialogue form, though actually an essay. Similarly, the horrible imaginary
world of the 'Dystopia' (Abrams 178) can also be applied to the novel in
discussion in connection with Lee, Evie and Margaret suffering at Swamiji’s
hands, a point elaborated later in the project, though without specific recourse to
the term. However, the use of this is strictly narrow, not encompassing wider
socio-political, technological and futuristic concerns of the proper genre as such.
Therefore, suffice it to say, that A New Dominion has, in small or moderate
measure all of these (Bulesque, Utopia, Dystopia) in the pastiche mode.

Imitation can often become mockery in real life, but it is necessary as a
tool to learn. Social inter-relationship is the basis of human societies, culture and
civilizations. Within it are contained physical, socio-motivational psycho-
physiological and cultural proximities. It presupposes class differences and
both convergences and divergences. The importance therein of humanity or
mankind is paramount — instead of the masses. In today’s world migration and
its connected state of globalization assumes importance. Nowhere can the
cultural and often the religious dimension be denied.

Now to examine Yasmin Gooneatne’s view of A New Dominion in her
book Silence, Exile and Cunning: The Fiction of Ruth Prawer Jhabvala. She describes
the novel as one of conflict between good and bad, old and modern.

The conflict between good and evil in A New Dominion is not
capable of a simple resolution into – let us say – a battle between
Christianity and Hinduism for Lee’s soul, or even between modern
science and Indian spiritual disciplines for Margaret’s life. It is
both of these; and more. ‘Good’ characters show themselves to be
occasionally both flawed and ridiculous, ‘evil’ ones are attractive
and disarmingly polite; seriousness and comedy are inextricably
blended in incident after incident. Good and evil co-exist, in fact, at every level and in every character in *A New Dominion*, just as they have a habit of doing in real life; and although Ruth Jhabvala supplies her readers (and her characters) with signposts and resting places along the path of their pilgrimage, her characteristic irony ensures that we each make our own way to that personal celestial city wherein, if we have read the signs carefully enough, puzzlement ceases and understanding is complete. For herself, however, one suspects that the pilgrimage continues, and that the sustained ironies of *A New Dominion* have made possible yet another stage on its author’s journey towards a better understanding of India, of life and of herself. (203-204)

So, according to Gooneratne the conflict between good and evil in the novel is independent of religious leanings of the characters. It may be further argued that the mystical element of both religions — Hinduism and Christianity — is universal which neither time nor modernity nor sciences can swallow. Positivity towards life is thus pervasive to all faiths - which the superficial differences of ideologies, teachings, rituals and customs at the core cannot nullify or negate. The search for peace, satisfaction in modern comfort, or self-search all are just an escape from one world to another, as is evident in the case of Lee, Margaret, Evie and Gopi. However, the irony of fate comes into play in Lee’s and Margaret’s respective violations at the Swamiji’s hands. Their companion Evie’s brainwashed being also is of the same nature. Thus their quest for peace becomes a parody of Indian spiritual tradition due to preconceived notions of spirituality. Satisfaction in material comfort as well as the quest for self is also hollow, just an escapist drug in nature as evident in its transience.
Actually the co-existence of modernity and traditionalism, religiosity, and universal or mundane love can give real peace and salvation. In this light the irony of *A New Dominion* is stark in the sense that the good characters are rendered ridiculous and the evil ones 'magnetic' in hold and appeal. So, the beauty – on the surface – can be deceptive as proven in Swamiji, Banubai and Asha. The outward glitter does, at times, make a strong impression upon first interaction. However, as time passes, the exalted characters’ inner faults and disabilities become quite obvious. Their wisdom is proved self-serving and hollow, a vacuous parade in form.

Now to detail what Lauri Sucher has to comment on the novel as it is highly relevant.

*A New Dominion* details the progress of two major love triangles and several other minor rivalries. The first concerns the two English girls, Lee and Margaret, who love Swami; the next concerns Raymond and his rival, the fiery Indian princes Asha, who love beautiful Gopi. There is an old symmetry in the fact that Margaret literally dies as a result of her obsessional love for Swami, while Lee reluctantly repudiates him; and Asha, having succeeded in keeping Gopi, retreats into an alcoholic stupor, while Raymond rather reluctantly leaves for England. Both Margaret and Asha get their man, unluckily for them. Both Lee and Raymond do not, and are the more fortunate.

There are other rivals too, for dominion in human relations is made up of, depends on, rivalry. If there were no rival, beloved would be that much less valuable. Gopi is also loved – though he becomes an issue in the novel – by the guru Banubai at her ashram. Sensing a rival in Raymond, she implicitly accuses him of racism and throws him out. Banubai also competes with Asha for Gopi. Both Margaret and Lee compete with Evie, the third English disciple, for Swami’s attention. Asha’s servant Bulbul resents Banubai’s influence on her mistress. Raymond’s servant Shyam
resents Gopi. Lee sleeps casually with Gopi and thus is a rival to Asha. Even Swami and Banubai resent each other as fellow teachers of meditation, and each subtly undermines the other's competence. Every human relationship bears the seeds of jealousy.

(51-52)

The infatuation and carnal relationships are thus of pivotal importance to the plot with respect to the love triangles, specifically. In carnal relationships there is no deep emotional bonding or Rasa (in Indian terms). To understand the depth of the relationships, Sri Caitanya suggested certain virtues by which love can be made eternal.

In this context Swami Prabhavananda states in *Spiritual Heritage of India*, thus:

Sri Caitanya also emphasized the practice of ethical virtues, particularly humility and forbearance.

By the conduct recommended, one causes the divine love to be made manifest in the heart. Of this manifestation there are five stages, corresponding to various expressions of love on the plane of human life.

First there is santa, the peaceful stage, in which, as he finds joy in the thought of God, the aspirant attains poise and tranquility.

Then comes dasya, the servant stage, in which aspirant feels that God is the master, or that he is the father, the protector.

The third is Sakhya, the stage of friendship. God is now realized as friend and playmate.

The fourth is vatsalya, the child stage. Now, Krsna, God of love, is a child, and the devotee must take care of him.

The fifth and last stage is madhura, the sweetest of relationships, the relationship between the lover and the beloved. The strongest of human ties, that between man and wife, finds its ultimate realization in the new tie between man and God, ... (329)
Laurie Sucher has highlighted the rivalry for Gopi amongst Asha, Banubai and Raymond. This researcher believes that the competing three have entirely different Bhava towards Gopi – Banubai has Vatsalya Bhava, Raymond has Madhur Bhava, and Asha has Madhur Bhava (solely erotic nature), showing differing perceptions towards the different relationship with one central character. In the Swami’s case, Margaret, Evie and Lee are rivals for his affection – all due to almost hypnotic fascination of differing levels and degrees. Petty jealousies and rivalries are quite marked in both cases – that of the Swami and that of Gopi too. The minor characters like Asha’s servant Bulbul or Raymond’s servant Shyam, have dasya Bhava, which it is marked by petty behaviour of a rather dismal form and nature. As the novel unwinds, jealousy increases quite markedly. Jealousy springs mainly due to either dependence on or a desire to control the other person. If one fails in this, it leads to resentment and anger. The rivalry between Lee, Margaret, and Evie has different impacts on each due to the Swami’s mesmerizing appeal, which all three practically desire to the point of exclusivity. Evie thus quarrels with Lee while Margaret gravitates to dysfunctional depression which is delirium itself, and ultimately dies due to callousness.

Vansant A. Shahane rightly observes that this novel has depicted ‘east-west get-together’.

*A New Dominion* (1973) marks a new phase in Jhabvala’s literary career and a deviation from the norm which characterizes her early novels. ‘A New Dominion’ is, of course, India again, but it is not
an area of darkness, or a backward place but rather a promised land. Jhabvala’s storehouse of recorded values presents new notes and rhythms in and around India reflecting a change of perspective from *Esmond in India* or *A Backward Place*. The theme can no longer be glibly summarized as ‘east-west encounter’, but rather ‘east-west get-together’ or even ‘Indo-European-American union’. Indian is no longer conceived in negative or prejorative terms, but rather in positive and adulatory terms—as an ancient country with a rich heritage of philosophical thought and spiritual insights, challenging, provoking, inviting and inspiring three eager-to-learn western girls, Lee, Evie and Margaret. India is evocative, inspiring, fulfilling and frustrating and all this at the same time in this novel. (113)

Vasant A. Shahane is thus of the opinion that what the novel shows is that not only Europeans but Americans too have started migrating towards India as it provides rich heritage, spiritual insight, etc. But whether they achieve all this is a moot point. India’s magnetism — ‘evocative, inspiring, fulfilling yet frustrating’ — is elusive as the seekers fail to approach the right person, falling instead prey to charlatans like the Swami.

Now it would be worthwhile and relevant to apply these concepts on the characters, beginning with Raymond, who is the most positive one. A bachelor of about thirty, Raymond is on a one year tour to India, on leave from his job in a publishing firm owned by his uncle. He has financed the trip with a late aunt’s legacy. Unlike the other foreigners, Raymond is simply a tourist – not a spiritual seeker – and it appears from the letters which he writes to his mother that he has come to visit India only with a purpose to know a lot about the country. Yet the strange thing — comic, in fact — is that he largely stays in the same place learning
through observation about India and its cultural heritage. He habitually writes letters to his mother who is in England. He socializes with Indians, observes their day to day routine, but does not lose his own identity. He enjoys daily routine of his neighbours by observing them keenly. In this regard he writes to his mother:

Actually, I feel as if I've been living in this flat for ages. I'm already familiar with the exact daily routine of my neighbours. E.g.: at seven every morning the householder from downstairs sits in his courtyard to be shaved. He sits on a chair like a king and the barber scrapes at his cheeks with some great cutlass - a murderous-looking instrument which however he wields very tenderly. In the next courtyard regularly at the same time two women fight with their servant, a pock-marked old man who fights back, and in the courtyard next to that another woman fights with her servant, who doesn’t fight back. He is an undernourished boy who looks eight but is probably twelve. (3)

Typical Indian mohalla scene is portrayed beautifully. Raymond enjoys the fight of women and their servants but never interferes. Considering each and every day a gift of God and enjoying every moment of life is a positive sign.

Ruth Prawer Jhabvala deals well with the basic reality of the world. She is mainly the novelist of wake theatre, conscious; pre-conscious; and collective conscious. To understand the aforesaid, the Vedantic theory of Mandukya Upanishad is required to be discussed. According to Vedanta there are three states of consciousness which are described in Mandukya Upanishad. “The first level is waking stage, which is known as Vaisvanara” (Prabhavananda Vedic Religion and Philosophy 64) which there is awareness and relationship with Jagat
(world). As the world has its impact on the general masses, so is the effect of the people as a whole on the world. In other words, both, as such, are co-related and supplemented to each other. Thus there is a continuous experience of the masses with the world, after which reaction to those experiences follows, bringing about emotional activation. Now the intelligence or Buddhi takes care of all such activation. The mind or memory of the person mixes old things with the new. "The second is the dreaming state. This aspect of consciousness in the individual is known as Taijas" (Prabhavananda Vedic Religion and Philosophy, 65) available to us in dreams. The dreamer takes material from his wake realities, for his dreams. The daily wake reality is treated by the dreamer in a symbolic way. The present reality may be mixed up with that of the past reality from the day one to the present. Thus dream is a process involving the deeper or innermost self, that is, Antaratma or the soul, but not ego of an individual. On the basis of selection, the Antaratma creates the alternate reality to guide the wake, that is, ego and also for projecting its wishes and tendencies into the future, because the dream purusha is not in to past time but he is an access to the future, which is given in symbolic terms. This is a stage between waking and deep sleep.

"The third of these states is deep sleep, in which consciousness is known as Prajna" (Prabhavananda Vedic Religion and Philosophy, 65). It is the stage of mind's self-consciousness, the dream level which transports a person to imagination. The fourth state is the "transcendental consciousness"
(Prabhavananda *Vedic Religion and Philosophy*, 66). It is neither consciousness nor unconsciousness. In this stage self-realization takes place.

Raymond is more into waking state and enjoys day-to-day life of taking its indelible impression in his brain. He is comfortable, for the most part, with the people and environment of India, but is a tourist as he calls himself, and thus not hankering for any valuable, intangible gain. He observes his surroundings and wake realities, but using his intelligence he does not mess up the two cultures in order to achieve any supernatural experience, and therefore is not culturally insecure, but instead, mostly adjustable. He has an ambivalent relationship with Gopi, though the latter's peevishness is trying. Raymond has not forgotten his own culture and norms learnt from his mother and aunt. He knows the proper decorum of manners and hosting and, in addition, enjoys such type of role on certain occasions:

He loved tea-time, especially he loved guests at tea-time, and he loved to have everything just so. He poured the tea and heard himself say in the rather fluting voice his mother adopted on such occasions, 'Milk? Sugar? How's that for you?' Raymond had always lived with his mother and an aunt, and both these ladies had enjoyed having other ladies and elderly bachelor gentlemen to tea. (6)

It is his awareness of the past that he has retained the things in his memory and by mixing these memories he is able to bring them to the conscious or present. His connection with his mother in England, as is evident from the letters he writes to her, shows no deficit, as he can share everything with her.
His mother makes no appearance in the novel but it seems she is virtuous and cultured and has a good deal of influence on him, reflected in his strong Anima of love and caring towards Gopi, almost of motherly proportions as well as evident in his seeing to his (Gopi's) every whim. But Gopi takes Raymond for granted, as shown when he takes up residence arbitrarily at Raymond's due to ennui. To quote the text:

Gopi didn’t care where he slept – on the sofa, on the floor, on two chairs pushed together. And he fell asleep very quickly; when there was nothing more to interest him, he dropped off at once. He looked childlike and innocent with his eyes shut and his long lashes delicately spread on his cheeks. Raymond sometimes tried to arrange him more comfortably, tucking in a pillow here or there, but really it was not necessary for Gopi was absolutely comfortable already. (13-14)

Raymond’s feelings are deep to the point of ridiculousness as is Gopi’s frivolity – true pastiche characters of West and East respectively. Raymond’s refusal to see Gopi as a mere parasite, but instead as an affectionate and innocent soul, is parodic as per the description. He can be considered as belonging to Taijasa state, his inner self (Antaratma) sees only Gopi’s innocence due to an unreal combination or mixture of past and present. So, Gopi’s faults and vices, quite callous, fail to be seen in their true colours.

Raymond’s love for and fond thoughts of his mother show that his feelings are akin to Miss Charlotte, a Christian missionary in India. So, in Miss Charlotte he finds a substitute mother who also takes good care of him. In fact, Miss Charlotte’s personality is similar to that of his mother to a great extent,
making her a strong reminder of the latter. He affectionately writes to his mother about Charlotte thus:

'... I meet Miss Charlotte quite often now and like her very much. So would you. She would fit in very well at Hazelhurst and I can quite clearly see her and you going for long walks together - she strides in the same way you do - and having animated discussions on life and literature, both of you shrieking in high girlish voices. I can't get over the way she's so English, considering the years she's been out here and the sort of work she's been doing....' (61)

So, fond reminiscing occurs, sustained in correspondence as he feels nostalgic in India. Sitting at a far off place from his home he yet has a day to day connection with his mother through correspondence. The setting of the novel is the 1970s and in those days telephonic facility was not an easy job. So, one could easily find the excuse of not being in touch with his family members. But to Raymond her mother appears to be her spiritual, moral guide and friend. Miss Charlotte and her mission are respectively a person and place of solace reminiscent of home in England. To him Miss Charlotte is the mother archetype. But since he has no mother deficit, therefore, no deep relations bond is formed. Since he is not personality deficient, he does not need to seek any guide or god-father/god-mother for counseling. This is largely so because, unlike other Western characters, he has a good mother with whom he can share his feelings and thoughts.

Raymond writes in detail to his mother about Shyam (his servant), Gopi, Miss Charlotte, Lee, etc. and intimates her of his variegated sweet and bitter
experiences in India. Ruth Prawer Jhabvala has given a vivid account of the Indian lower middle-class through Raymond's letters to his mother. His visit to Gopi's house has been described rather picturesquely.

'...whereas a well-off middle-class Indian home will be stuffed with all the material possessions it can hold, the less affluent live in rather a bleak way. You remember I wrote to you about that rather nice boy I met, Gopi? Well he took me to tea with his family. His father is dead and his mother lives with his sisters and I think some more relatives in a couple of rooms in the upstairs part of a crooked little house in a very crowded locality. ...'(33-34)

It is clear that Gopi lacks his father's protection. Moreover, he has to bear the burden of the responsibility of his two sisters and mother, he being the only male member in the family. But poor as he is at studies, his future appears to be dark. Moreover, he has neither legacy nor any land to fall back upon. In fact, he is an escapist, that is why instead of planning his future by working hard, he is escaping from the realities. The congested, stiflingly burdensome atmosphere of his house compels him to seek better surroundings and company. Therefore, he takes shelter in Raymond's house, where he has unabandoned freedom and full advantage of Raymond's generosity. Moreover, here he need not face his peers among whom he is a misfit. So, his parasitism is easily justified.

Gopi lacks an identity of his own, and even personality and substance as well. Habitually he is a veiler of his own faults. His casual sexual encounter with Lee (he achieving this with petulance and pressure), shows his selfishness;
also, he enjoys luxurious living at the expense of Asha. The skin deep veneer of his personality can be seen in the following excerpt.

At least the tea ceremony was over and Raymond could relax and attempt to make his guest relax too. But the first question he asked him, which was about the college Gopi attended, was not a welcome one. Gopi's college was not very good - in fact it was distinctly third-rate; it was run by private enterprise in some outlying suburb for boys like Gopi who had not scored high enough marks to get admission into a better place. Gopi was ashamed of going there and he replied to Raymond in an indistinct mutter. (7)

So, he has a marked inferiority complex, being unacademically inclined. He thus seeks 'success' in the company of Raymond taking advantage of his gentle behaviour and mannerism. In the real sense he is a 'pastiche' character because he pretends to be what he is not. According to Jaidev:

The term [pastiche] appears to be useful because it has application both in art, where it denotes a formal activity, and in life situations, where it indicates behaviour patterns that are pretentious, anomalous and derivative. (3)

As a pastiche character Gopi has a false sense of high status - lording over Raymond's servant arrogantly, wearing Raymond's clothes, using his bed as he has key to the latter's house. He lacks sincerity and even physical cleanliness (a quality and a habit easy to emulate as Raymond has them), yet he has delusions of aristocracy, strutting around in borrowed feathers. He thus satisfies a false sense of sophistication. Raymond's large house makes him feel important; it appears paradise to him as compared to his own house in a dirty Mohalla which
is described as a "bulging place" (34). (It is Raymond's description of Gopi's small house in one of his letters to his mother). Raymond is of genteel personality and likes to make people feel comfortable; also he does not like to embarrass them. He makes every effort to make himself natural and comfortable in a surrounding totally in contrast to his milieu. So, for the most part, Gopi feels comfortable in Raymond's house, but Gopi's own shortcomings make him react in an unusual manner with Raymond. He finds trivial excuses to quarrel with Raymond, an outcome of snobbery without basis. Earlier Raymond writes to his mother about his social visit at Gopi's house and his strange experience as he found himself in an unusual situation.

Conversation was very, very difficult. The two sisters didn't say anything and the mother couldn't say anything because she spoke no English. So she and I had to exchange a succession of smiles and she kept pushing plates at me and said, 'Eat, eat'. And I did eat – heaps of sweetmeats and other heaps of salty, spiced things. And the sisters kept coming in with more dishes and they kept refilling my plate and I kept at it manfully. I had to! It was the only thing to do, it was what I was there for; apart from feeding me they didn't know what to do with me. But they had taken such a lot of trouble. Not only frying all that food but cleaning up the room and making it as nice as they knew how. Only I'm sorry to say they didn't know how very well—esthetic living isn't something they ever pay much attention to, I think. There's hardly any furniture, just a sofa with worn-out springs and a couple of hard chairs which I think had been borrowed. The crockery too seemed to have been borrowed and none of it matched and some of it had cracks with dirt ingrained in them. Yes I know, unforgivable of me to notice these things – but I promise I didn't make what you call my fastidious face, I really watched myself and did my best to be enthusiastic over everything. Perhaps I overdid it a bit – an awful lot of 'delicious' and 'divine' and 'most kind' and 'thank you so much' – but I dare say you would call that erring in the right direction. (34)
Despite the fact that there are so many shortcomings in Gopi’s house and their life style, Raymond’s adjustable nature is such that he makes himself at ease in Gopi’s unhygienic and cramped quarters in the same way as in his own clean and accurately furnished house. He, in fact, is of realistic outlook with faith and hope in relationships, even in non-native soil. He is a fairly good listener and has the quality of conduit, but unfortunately has adopted petulant Gopi as a subject, who is a flat character and would never change or progress. Thus Raymond finds himself alone in his social nexus. Gopi’s hollowness and overbearing nature show him to be a pastiche character of small proportions who exaggerates them. Instead of being thankful and showing gratitude to Raymond for his wonderful cooperation and encouraging attitude at his house, he starts finding faults with the latter. He always criticizes Raymond and tries to command his servant Shyam as already stated, and on the occasion of a tea party, he is rather peevish:

Although Gopi had made no attempt at conversation during this tea-party—he had sat there and scowled, disowning all of them—afterwards it was not himself he blamed for its failure but his family and his guest. He was upset for days. When he was at home, he was sulky with his family, and when he was with Raymond, he kept picking quarrels with him. He found fault with Raymond’s living arrangements and sneered at all his little decorations. He characterized him as a fussy, snobbish English sahib. The tea-party was never mentioned between them, but Raymond knew it to be the cause of Gopi’s displeasure. (35)

Gopi is indeed, therefore, a parody of the occident in his apishness of lifestyle in particular. In Gopi’s case (a hollow man) it is merely delusional in
nature and form, it makes him a pastiche character without a doubt, a mere shell without any substance within. Gopi’s negativity reflects this, as he is not validating his wishes through work and hardship; rather, he loves to live a parasitic life.

Raymond’s servant Shyam is a pastiche character as well. But he knows, relatively, how to please Raymond, and even manipulates him, much to Gopi’s chagrin as there is constant discord between servant and secondary master. Overall, he knows the business of survival and really does serve Raymond genuinely. He does his job and is not a parasite like Gopi. Raymond discusses him at length.

Shyam keeps popping in and out to show me dishes and trying to decide which will do for sandwiches, which for cakes. It seems none of them will do for anything and we shall have to acquire an entirely new set. Shyam also thinks it might be necessary to outfit him with a new uniform consisting of a high-collared coat with gold buttons. He points out that some American ladies equip their bearers with white gloves for the purpose of serving guests. I retort that my guest may not have as high standards as the guests entertained by the American ladies. Then Shyam becomes suspicious and, pressing inquiries, discovers that my guest is in fact an Indian, and a mere student at that. (3-4)

The above passage illustrates Raymond’s dependence on Shyam, his fastidiousness being a positive point. Yet, it also shows Shyam’s disappointment over the fact that the guest would merely be an Indian student (Gopi). Shyam, rather wistfully, wishes to serve ‘Gora Sahibs’ instead. The contentiousness
between Shyam and Gopi has already been dealt with at length. Specially, early on, disaster does ensue, as illustrated by the following quote from the text:

Shyam, the servant, was being unco-operative. He made it clear that he was not used to serving people like Gopi. Gopi felt this and resented it and sometimes he raised his modest eyes and resentment flashed out of them. At the same time, he was as afraid of being seen to do something wrong by Shyam as by Raymond. He was usually a graceful boy but his fear made him clumsy. He crushed delicate bread and butter in his hand and dropped a spoon and finally even, in setting his cup and saucer on the table with an unsteady hand, spilled tea on the table cloth. Shyam stood and sneered. (6-7)

Here it appears that Jhabvala is satirical in giving the description of the Indian characters who are imitating the Westerner's mode of living, blindly. Shyam, (Raymond's servant) is a pastiche, who feels elated, acting in a Western style, while Gopi becomes parodic and even in front of Shyam he looks cumbersome.

It is obvious that Gopi is highly insecure, magnifying the ordinary problems to a great degree. This stems from acute self-consciousness, a by-product as well as outcome of his insecurity. He could overcome the dearth of mannerism and over consciousness by learning to serve and sit on a tea table rather than feel clumsy, but he cannot do so, because of his basic parasitic nature. In Indian terminology they are called Tamsik, characterized by inertia, vacillation. Because of these such characters miss the opportunity to improve themselves. His parasitism is most evident in his dependence on Asha. The case in point is the liaison with the aging princess. Asha adores him for purely
physical reasons. He, through sex, uses her for the keys to luxury, which serves as an intoxicant brew as well as the specific aphrodisiac shown in the following description of a tryst:

That was during one of their first days in the hotel suite Asha had engaged for them. Gopi was deeply thrilled to be there. He kept turning on the taped music and the concealed lighting. He also studied the room service menu and it enchanted him to order dishes he had never heard of and have them brought up to the room at all hours of the day or night. He moved from one pastel-covered telephone to the other; he ordered and counter-manded his orders. Sometimes when Asha slept – and she slept quite a lot, overcome with love and all those drinks Gopi kept ordering – he went down to the swimming-pool and swam rapidly up and down as if wanting to exhaust his own inexhaustible energy; or he went into the smart man’s shop in the hotel lobby and ordered clothes on credit and ran up quickly to the room to try them on while Asha watched him. (58)

It is thus clear that indolent Epicureanism is both the means and the goal.

M. Scott Peck, too, in his book *The Road Less Travelled* categorizes this situation as manifestations of psychiatric disorder. Commenting, to begin with, specifically on dependency, he states:

I define dependency as the inability to experience wholeness or to function adequately without the certainty that one is being actively cared for by another. Dependency in physically healthy adults is pathological; it is sick, always a manifestation of a mental illness or defect.... All of us have desires to be babied, to be nurtured without effect on our parts, to be cared for by persons stronger than us who have our interests truly at heart. No matter how strong we are, no matter how caring and responsible and adult, if we look clearly into ourselves we will find the wish to be taken care of for a change. Each one of us no matter how old and mature, looks for and would like to have in his or her life a satisfying mother figure and father figure. But for most of us these desires or feelings do not rule our lives; they are not the
predominant theme of our existence. When they do rule our lives and dictate the quality of our existence, then we have something more than just dependency needs or feelings; we are dependent. Specifically, one whose life is ruled and dictated by dependency suffers from a psychiatric disorder to which we ascribe the diagnostic name "passive dependent personality disorder", psychiatric disorder. (Peck 99)

The social system is a network of dependencies in which transactions are involved, without which there will be no web of social relationships in our society. There is a mutual awareness among the members of a society. But if this dependence becomes parasitic it is harmful to both the person who is dependent and the other one on whom he depends. Such is the case of Gopi who is not only creating hindrance in his own growth but also cheating others like Raymond, Lee, and Asha and later becomes favourite of Banubai, a spiritual female Guru.

Though we have already dealt with Lee and Gopi's encounter earlier, it is still relevant to redraw attention to it marginally in brief as it illustrates his selfishness and comments on his pastiche character. He hinders his own growth. At the same time, he exploits Raymond, Lee and Asha. He intrudes habitually into other's space.

Lee seeks the answers, however misdirected in practice, to the quest for self or rather beyond, perhaps even imagining a mystical merger. But the object of her quest is hindered by the likes of Gopi with their pre-conceived notion of Western women and men which is entirely false. This is a cultural stereotype,
but the Western girls have their own values and norms. For Gopi, the Western woman's image is of frolicking about carelessly and flaunting sexuality. Though indeed there are certain Western women, who are blonde, lead open, flirtatious and glamorous life, but in number they are rather miniscule. This disproportionate stereotyping leads to massive cultural misunderstanding. In this preconceived light does Gopi view Lee and makes her a victim of his amorous desire.

A girl who had been brought to a hotel room - had been led upstairs in full public view — and now she said she had been thinking of something else. And this was not an inexperienced, unknowing Indian girl like his sisters, but a Western girl who was travelling all round the world by herself. Everyone knew that Western girls were brought up on sex, lived on sex. (41)

Such an image (utterly false) is common and can be seen as the reason of Lee being sullied at Swamiji's hands. Resultantly the quest is always illusory for the Western seekers. What happens to these Western tourists is that they get an entirely opposite picture of what they had in mind about India. Their dilemma is that they either surrender themselves to the spiritual charlatans like the Swami or fall in the hands of such officious idiots as Gopi. But the question is whether they achieve peace or not? What appears in case of the Western tourists is that some of them are neither fit for their own culture not do they assimilate in India, and some of them who are sensible and have some roots in their homeland like Raymond and Lee, think of going back to their own country, without gaining anything pleasurable or memorable.
Lee, who earlier had association with Miss Charlotte, (a Christian missionary) on her arrival in India, is now searching for a similar type of religious place where she could have shelter and safety in the foreign land, as the mission has been ordered to close down by the Indian Government. (The novel depicts Indian scenario of seventies, the period nearly twenty five years after independence which should have shown the sign of independence both mentally and outwardly but the things are being done tumultuously at political level only). So she has no hope of being able to stay at the mission and continue her quest for Indian mythological facts. Miss Charlotte is doing no harm to the society, rather, she is providing help to the downtrodden and shelter to her compatriots. But after receiving expulsion orders, she will be going back to England and people like Lee and Raymond have to find a new dominion.

Raymond is not a seeker but a mere tourist. When Lee decides to go to Swamiji’s Ashram, persuaded by a letter of Margaret, Raymond refuses to accompany her. She thinks that Raymond too wants to seek peace but Raymond politely declines, though Miss Charlotte’s mission provided him something akin, albeit in the parodic mode. But Lee is bent upon convincing him thus:

I said it was wrong—what was the use of coming to India if all you did here was to be a tourist. Tourists don’t live, I told him, they only look – and looking is nothing, it doesn’t change you, it doesn’t help you really and truly find yourself. (61)

So, we can see that Lee’s quest stems from the depths of herself, which she desires to explore with the aid of a spiritual guru for inner illumination,
spirituality. So, she decides to join Margaret at Swamiji's Ashram. This blind faith in guru, who is himself given to worldly pleasures, proves to be a horrifying experience to Lee, Evie, and Margaret. They had come to India separately but the irony of fate is that all of them fall prey to the same guru, better known as Swamiji.

Ruth Prawer Jhabvala believes that India has tremendous spiritual knowledge and there are several spiritual gurus who can become torchbearers for seekers. But the true gurus are neither easily available nor accessible; a great deal of quest is required for the purpose. She touches this subject in Apologia to her latest work, My Nine Lives:

Although I soon felt at home wherever I happened to be, at the same time I held back almost deliberately, from being truly assimilated. It was as though I wanted to feel exiled from some other place and to be free to go back to or in search of it. But then these quests turned out not to be for a place after all but always for a person. This may have been a person I have looked up to, or been in love with, maybe even for some sort of guru or guide. Someone better, stronger, wiser, altogether other ... Does such a person exist, and if so, does one ever find him? (vii-viii)

Jhabvala considers My Nine Lives as "potentially autobiographical" (vii). She admits that she is an amalgam of the central European background and present Indian state of being. After leaving for America from India her urge to return has been described as a quest for someone perfect.

But now to end further digression and focus on the Swamiji of A New Dominion. He is by no means enlightened, and is, in fact, an exploitative 'bhogi'.
In common parlance, Swami means master, but its deeper meaning is spiritual; he is a holy man who has attained Enlightenment and can direct the seeker/disciple on the right path. If he is unable to do so at least he can give a taste of it in relational terms to the seekers. In this sense he is a spiritual mentor. Invariably, a true guru is a recipient of spiritual transference.

To understand the Guru concept well, a good and comprehensive study of Indian heritage and related functions of spiritual leaders is required. The most ancient Hindu religious texts are the Vedas. According to Indian tradition as well as the theory of the Vedas "one must have - as Yajnavalkya had - a master, or guru"; (Parbhavananda, *Spiritual Heritage India*, 29). In present time the 'guru' is a composite of 'Acharya', the teacher in his hermitage. Insofar as the guru concept goes psychologically, the guru is one who takes the disciple to alternate states of consciousness.

To highlight the Guru concept, this researcher will attempt the Freudian and Jungian views of transference. It can be either positive or negative. In cases of individuals being treated for psychological disorders, the analysand often projects or transfers thoughts and emotions onto another, especially analyst quite often. Freud discovered that the process of transference begins during a deeper relationship in most cases.

The Jungian school postulates the establishment of a relationship between analyst and analysand. This differs from that of the guru and disciple or teacher and student, but bonding is part of it. In essence it is growth oriented
relationship, growth being the process and the objective as well. As Whitmont says:

Essentially, then, the course of therapy that follows Jüng's approach is based on a continuous dialogue between the conscious ego and the unconscious. Thus the direction of therapy is not determined by the analyst's idea of what is or should be normal nor by analysand's hopes and expectations but by what might be called an autonomous process: the unfolding of the inherent plan or pattern of the unconscious, the "replies" to ego as the dialogue unfolds ... 

The center of gravity of the Jungian approach thus could be said to rest upon the purposes and guidance of the unconscious. In dealing with any problem there is certain amount of rational common sense that we can use and must use first, whether we are in analysis or not. ... 

This means that Jung credits the psyche with a potentiality towards self-healing. The idea that the unconscious contains also the healing potential and not only the disturbing elements was one of Jung's unique revolutionary discoveries ... 

Transformation, therefore, rather, than sublimation is the goal of Jungian analysis. (294-295)

Thus Jung's view is that transformation of a person should be the analyst's goal as he is a facilitator. The role of traditional guru, however, is more of a guide. All three - teacher, analyst and guru - can serve archetypally or even as archetypes. According to Jung, archetypes are extremely powerful and can affect individuals differently. To quote Whitmont:

The "archetype as such" becomes archetypal image, typical emotional attitude and action pattern when actualized into complexes through the channels of personal experience and conditioning, predominantly during childhood. We have discussed the manner in which the actualized archetypes - in the
form of complexes - can affect our lives and have seen that their power can be either constructive or destructive, depending on the form of actualization and the attitude taken by consciousness. (104)

As stated in the aforesaid quotation the archetype is totally a personal experience and its effect can be positive or negative, depending upon the attitude of the individual. This gives rise to a new type of relationship. When depth comes in this relationship, counter - transference takes place. The sense of bonding becomes spiritual in case of positive effect and jiggle over the libido resulting into alchemy. Jung is more interested in archetypal realities, dimension and the alchemy, in the larger arena and is spiritually inclined in so called genuine Gurus and interested in the magic of transference in term of deeper spirituality.

Jung and traditional genuine gurus overall share the firm conviction that transference should be allowed to run its course and never be willfully tampered with. It can be tapped as a source, but in essence is not under control of either guru or disciple. The disciple himself must decide what to take from the process - that relevant to this own condition for positive transformation. The guru should help to fill the deficit taking into due account the psychological realities of the disciple. The guru should develop a closer bond with the disciple which is necessary for transference to effect transformation. Freud and Jung share this view and it can be understood in a better way from the following quotation from The Symbodica Quest, by Whitmont.
The most important element in therapy is the personal encounter, commonly referred to as transference and countertransference. Jung's view of the transference and his manner of utilizing it again went beyond Freud's relatively limited approach. Freud regarded the intense, not infrequently exaggerated emotional reaction to and involvement with the therapist, the intense interaction of the psychic fields in the setting of the therapeutic encounter, as a neurosis. He spoke of the transference neurosis which he defined as a transferring of the patient's original neurotic, distorted relationship to parental figures onto the therapist. This view is valid, but too narrow. In the Jungian frame of reference the transference is seen as the emergence not only of personal conditionings and personal complexes but also of their archetypal cores, by virtue of projection. (300-301)

The relationship of guru and disciple can be compared to the relationship of therapist and patient. The therapist is archetype to the patient and, in similar fashion, guru is archetype to the disciple. The analysand puts himself ideally in the therapist's care, believing in his knowledge and direction for healing purpose, especially from psychic disorders. Once this process has run its course, the relationship takes proper perspective, transference having worked its course — provided no emotional involvement lingers. In the guru-disciple relationship, the disciple is under 'magical' sway, according position of a knowledge storehouse to the guru. But such type of hold (not relationship) should be relinquished, freeing the disciple to further spread the knowledge gained from his guru. The disciple is not to be thus made a slave. Thus a true guru should make the disciple's potential actualize. Initially, transference enables the disciple to partly overcome lacks and failings. However, it should continue onwards and thereby induce sincerity, affection and faith to make the
disciple connect with his/her own deeper individual reality in relation to the overall environment in the company of a perfect man. The transference should therefore spread like tincture. The personality can thus deconfine and liberate itself.

According to Indian mythology, the function of a 'guru' as illustrated by Swami Prabhavananda in *Spiritual Heritage of India* is thus:

Thus function of the 'good teacher', as Hinduism conceives it, is twofold. He of course explains the scriptures, the spirit as well as the letter; but, what is more important still, he teaches by his life - by his little daily acts, by his most casual words, sometimes even by his silence. Only to be near him, only to serve and obey him in humility and reverence, is to become quickened in spirit; and the purpose of the study of the Vedas is not merely or primarily to inform the intellect, but to purify and enrich the soul. (29)

It is thus clear that a good teacher not only imparts knowledge, but also activates inner feelings and thoughts so that they take a tangible shape in the form of creative output. The real guru will light the insight in the student and help him to know his potentials resulting into self-actualization (self-actualization is the last and the highest type of need described by Abraham Maslow's theory of need, as referred to in the preceding chapter).

But sadly, certain charlatans have become the gurus and by exercising their influence, cheat the innocent seekers. The Swamiji in this novel lacks even the basic quality, that of kindness. He has delusions of grandeur and is callous to the point of extremity. He lacks virtues of love and compassion and is rather
a businessman of the spirit and a publicity seeker, who conceals falsehood and wickedness.

In a dark sense he is a pastiche of the true guru in whom horror and callousness dominate, chilling the very marrow of the reader's bones. The Ashram of the Swamiji was not exactly in Benaras but about ten miles on its outskirts. It was the policy of Swami that he wanted to inspire the people in a new place having an entirely new environment, and not at the established old religious places like Benaras. There he had put up some hutments and there was a great plan for the development of the ashram. It was a dusty place where there was always scarcity of water and unhygienic surroundings prevailed. Since "cleanliness is next to Godliness", the Swamiji’s ashram itself falls far below the mark:

There were many flies and mosquitoes, the kitchen arrangements were inadequate, and the sanitary ones primitive. But all these physical discomforts could be and were interpreted as blessings, for what surer test could there be of a disciple's sincerity than the ability to overcome discomforts? There were many who fell short and one by one they went away, and Swamiji saw them do so with a smiling, loving acquiescence. It only made him draw those that remained closer to himself. (65-66)

The parodic element of filthiness is a striking point of contrast. At the same time it shows the charlatan's mesmerizing power. In addition, the quoted lines can be related to the India of the 1970s, a decade of socio-political and economical upheaval. Sociologically, it was an era of immense and turbulent change, reflected even in better housing conditions for some. It was the time
when basic infrastructure began to develop and on the ground conditions of poverty and misery and illiteracy versus opulence and epicureanism and the power of restricted information were the two ends of the spectrum. Westernisation was part of the social atmosphere but to a relatively lesser degree. Though progress did come about, but to get back to the text, this was not the order of things in Swamiji’s ashram.

The Swami is a libertine who encourages a personality cult around himself. The setting of the communal prayer-hall shows the luxuries availed by him.

The room was dominated by a large coloured picture of Swami Ji’s own guru…. Underneath this there was a big velvet armchair with an antimacassar embroidered by one of the disciples and here Swamiji sat with two devotees waving a peacock fan over him.

(66)

The Swami would make the disciples chant holy names to the point of exhaustion, an exercise designed to brainwash by sheer endless repetition. (He asks his devotees to chant as loud as they can, the name of God Rama, Gopala, Hari). This is somewhat similar to the aspects of conservative Sufism. As Bankey Behari says:

After detaching himself completely from all that is not God — the Sufi gives himself up to meditation, contemplation and repletion of the Name of the Lord — all in the spirit of perfect numility and with fervency of heart. This practice of the Sufi — Zikr grows by the tawajjih (attention coupled with grace) of the Murshid (teacher) and in his muraqba (contemplation) he actually perceives the Reality, Truth, God. (71)
According to Sufi discourse the Guru (Murshid) and disciple relationship should have vitality, longevity, vigour and life-enhancing qualities. Murshid aims that his disciple should become many-sided before experiencing the state of ecstasy, in which the disciple feels the union with God. In this way the quest for reality, truth, God and self is accomplished. But initially one's normal personality must grow through experiences in beginning to assimilate such trance, to expand and enrich oneself and give oneself amplitude and vastness.

This is possible with the help of a real guru who has profound relationship with collective unconscious and is a source of insight and guidance as already stated. The Jewish philosopher Martin Buber sees spirituality as animate between seeker and recipient in giving mode. This is chiefly in terms of 'I' and 'Thou'. The first category, 'I-It' is treated as object. However, each individual has his own identity. Therefore this type of dialogue is unreal, mechanical and bad in every way. No growth occurs in this type of relationship. The second category is one of genuine interaction between the 'I and Thou', some knowledge and insights result. 'I-Thou' is essential for any type of relationship. This is characterized by equality and symmetry, making for humanism and holistic relationship. The dialogue between Krishna and Arjuna in Sakhya Bhava is a good example of 'I and Thou' relationship.

The third category 'I-You' shows deep relationship and intimacy. This is the dialogue with God, between God and a sacred figure (which may be a saint or an angel). 'I and You' can be brought into 'I and Thou', if the latter type of
dialogue transmutes to a genuinely profound level. The dialogue between guru and disciple should be that of ‘I and You’ type. The guru should gently but properly guide the disciple with dynamism (Buber 3-10, 56-59, 16-18).

Thus the disciple’s dependency on the guru should be of short duration, till the former receives enlightenment from the latter who sits with the disciple and both of them analyse together (analyst/analysand mode). During this process extraordinary experiences are felt and the process of realization followed by the liberation of disciple takes place. A good disciple is the tincture of the guru, who spreads the light of knowledge in the world. Whenever required, Guru comes to help the disciple in his insight. He becomes an archetype of wisdom, and is thus both concrete and pervasive.

Now to briefly refocus on the text. Lee, Evie and Margaret are under the Swami’s hypnotic grip, especially during prayer, a technique akin to Hitler’s speeches after a hard day of work. But Lee remains confused, and questions her unreal feelings and wonders if all this is due to meditation or there is something wrong with her. Her apprehension finds sensory expression at night in her mind, a delirious experience:

And at night, when everyone’s asleep, it’s spooky inside the ashram too... inside my own hutment where I’m shut in with Evie and Margaret, both of them sleeping and both – I can’t help feeling sometimes – so strange, so strange. I mean, Evie lying there like nothing, not even breathing, and Margaret on the other hand breathing very loudly and in an unhealthy way so that I think not only of the dreams she’s having but also of what’s going on inside her body. I keep remembering what Miss Charlotte said about
diseases that rot you away from within, and it seems to me that that's what's going on inside the hutment, inside Margaret. (166)

Lee's thoughts seem to be genuinely right as it is not the extraordinary experience after meditation that results in this kind of thinking; rather the main cause for all this is the exhaustion and sickness due to unhygienic surroundings, augmented by the brainwashing. She wonders why Swami never feels tired; may be it is due to some miracle. But there is no miracle. In fact, the neurotic or maniac people have much more power and energy than a normal person and neurotic energy is beyond the control of such a person. Swami is a nut who has deluded himself and has tremendous energy which is no miracle.

Energy is present everywhere and as per the scientific notion energy can neither be created nor be destroyed but can be changed from one form to another. In mythological terms it can be viewed in the dance of the deities. This has a psycho-physiological dimension. Whatever the form of energy, it requires proper channelisation. This can be viewed especially in Kali's dance as she has tremendous energy but when she places her foot upon Shiva the energy is controlled.

The rivalry of Lee, Evie and Margaret for the Swami is pathological. They cannot see that the Swami is a psychopath. The result is that Evie and Margaret become doormats, largely speaking. Among these Western girls Margaret is the weakest. She is hypnotized to the point of non-survivability, as is evident from her death due to jaundice. Evie is uncommunicative and Margaret dies. Thus it
is Lee only who manages to free herself in the end, the quest remains a mere chimera. But before realization of the Swamiji’s serpentine nature, she is as hypnotized as the rest, writing to Raymond thus:

Raymond, that you’re *wasting* India which has such supreme things, such *gifts* to give those of us ready to take them... (75)

She wishes that Raymond should also feel the exuberance of Indian spirituality. After devotional activities she always feels exalted and purified. Actually devotion is a reality inside her which is reflected. It becomes available through projection and bounces back. The knowledge is inside but comes out through the process of catalysis either in the company of a Guru or some other sympathetic soul. But Lee thinks that each of her activities is being controlled by Swamiji’s eternal power. But it is a delusion – a kind of paranoia. One of the features of paranoia is that a person feels controlled by someone. He/she becomes isolated and does not have vast relationships and only relates to that one person who can provide security and feels that rest of the world is against him/her. Archetypally speaking, the greater reality becomes negative to the paranoid. The extreme position of paranoia is hallucination through which Lee is passing. The third stage is making resolution to reconstitute, that is, to change hallucinations, if any. The flashes or visions should be understood at this time so that the ailment is overcome. Then reconstitution of ground realities takes place; at this time archetypal manifestations are taken into consideration. After
this the process starts thus stopping regression and increasing energy, love and even anger. This is the way to reconstitute.

Actually following the above guidelines Lee should move away from Swami and join Raymond and Miss Charlotte. She should also enjoy the ordinariness of life as Raymond does. Feeling exuberant in small things is a wonderful experience. In reconstitution, this type of feeling comes when a person starts enjoying ordinary things, resulting in higher activation inside.

Basically Lee, Margaret and Evie want connection, protection and self-realisation. Their background is not given and so, the reader is not sure as to which type of deficit is there. But it is a fact that they are not able to connect with mankind, so they need a Guru for the entry into life. Their Guru, Swamiji has a sadistic approach. He knows that Margaret does not know cooking, yet he sends her forcibly to cook food. When Lee complains that he should not have bullied Margaret to cook food, the Swami makes a strange gesture which is not liked by Lee and compels her to look into his eyes. The Swami’s hypnotic spell over Lee is one in which the will can be broken down:

He compelled her to look into his eyes. She was aware of nothing but his eyes. They were quite different from usual - no longer narrow and shrewd, they appeared enormous and glowed and burned with a supernatural power. Looking into them was more than she could bear, but he would not let her look away. He raised one forefinger and slowly, slowly he brought it forward and while she watched it, in fear and fascination, he finally brought the tip of it to rest between her eyes. Again she cried out. There was something like an explosion in her mind and circles of light sparked and revolved within its pitch-black night; all the time she
remained aware of his eyes. 'Lee, Lee!' a voice called as if from far away, but it was his voice. (105-106)

A Guru appears to have some extra energy for enlightenment. A real Guru passes his conscious energy to suit the requirement of the receiver. In reality every Guru has father or mother archetype. There is a lot of relational fluidity and a Guru offers himself to the disciples by taking care of the deficit. When the goal is achieved the disciple is left independent because a real Guru is not possessive.

The Swami of A New Dominion has power and knowledge but he is not guiding his disciples in right direction. Unfortunately these Western girls are caught in archetypal image and get impressed easily. Swamiji too suffers from grandiosity and delusion. He thinks that he is Vivekananda. He has set up his Ashram in desert and the inscription written on the board is, "Universal Society for Spiritual Regeneration In The Modern World" (116).

When Raymond visits Swamiji's Ashram, the latter apologises for the shortcomings of the Ashram. Later he not only reveals his future plans, but also visits Raymond several times at an air conditioned hotel where he enjoys drinks offered to him by Raymond and eats meat dishes also. He tells Raymond that he was planning to go to America.

Swami Ji unfolded his plans to Raymond. He was trying to organize a lecture tour in the United States and, wherever he spoke, he would gather new disciples and found a new centre for his movement so that a network would be established from one end of America to the other. On the way back he would also
lecture in Europe and found other centres there. With the funds collected from these foreign tours, he would build a big comfortable air-conditioned ashram here in the holy city, on the very site where his present Ashram stood. This ashram in India would remain the main focus of the movement, and Swamiji himself would spend some time every year in residence there. But mostly of course he would be traveling - going from one centre to the other, lecturing, gathering new disciples, establishing new centres in new countries until he had covered the entire globe and his movement had become a world-wide religion uniting men of all creeds and all colours into one family and so bringing peace and harmony into the world. (119)

This description reveals that Swamiji is not only a charlatan but a pastiche too who wants to imitate the Western culture. His drinking, meat eating and his future plans are in contrast with the present unhygienic situation. How can he bring harmony in the world, when he has no sympathy towards the ailing Margaret inside the ashram and the yelling dog outside it? He does not allow Raymond and Lee to provide medical facility to Margaret whose sufferings were more than flesh and blood can bear. He has the dark shadow, that is, Asurpravriti in him, and by hypnotizing he rapes Lee. Basically he has ugly and dirty thoughts. He gives dictation to Evie telling her that he was writing a book, *Essence of the Upanishads*. The novelist has not told about the contents of the book. It is obvious from the manipulative life style of the Swami that he cannot understand *Upanishads*, or affirm unitive consciousness. He lacks kindness, sympathy, compassion, insight, even-mindedness, equipoise and equanimity. So, he lacks humanity. He does not know behavioural attributes, how can he find out essence? He is a simulacra, having no identity, no
substance. He has polluted thoughts and so are the barren and dirty surroundings of his Ashram. Even the Kitchen of the Ashram is filthy, as noted by Lee.

I began to feel sick myself. The kitchen didn’t have any windows, only a hole just under the roof; the walls had heated up like an oven, and there were a lot of flies buzzing about. I looked around for what could be done about cooking. There were three rusty bins which I opened and found lentils in one, rice in another; the third was empty except for a cockroach enjoying some bits of dried flour stuck in a corner. The only vegetables were some onions in a basket. Out of these materials a meal had somehow to be cooked for the whole ashram. (101)

Both the filthy kitchen and cockroach are symbolic. The cockroach represents the Swami in bodily form and the empty rusted tins and dirty kitchen overall represent his dirty mind and unhygienic vicinity. This symbolism is deliberate and deliberately barbed, quite the opposite of a good ashram or mission like the one maintained and run by Miss Charlotte.

As the analyst tries to understand the personality of the analysand, and tries to fill the deficit, in the same manner a guru should quench the thirst of disciple for knowledge, with his great reservoir of enlightenment. But Swamji is a victim of unhealthy imitation of a genuine guru. He is a mere pastiche as he is exploiting the innocent disciples – mentally, physically and emotionally. He is an epicurean who loves comforts and drinks wine (while in hotel with Raymond), but asks his disciples to suffer, as it is through suffering that they can realize God.
In *A New Dominion*, wisdom is bartered for material comforts and charlatanism wins the day to the point of pervasiveness. If Swami is a pastiche figure and a parody of the real Guru, then Asha is the representative of degenerated society, who thinks herself to be modern and superior. Princess Asha can be compared with Madhuri of *Esmond in India*. She steeps herself in luxury but cannot fill the void within until Gopi is entrapped. She is too superficially conscious of her royal lineage, and thereby the necessity of keeping up appearances, however hollow.

Asha's brother Rao Sahib, a politician (of royal lineage) believes in progress and swears by astute politics. The family has 'old money', more respectable than that of the nouveau riche. Having dealt during pre-independence on both sides of the fence with the rulers and the ruled, Rao Sahib in particular is bent upon wielding continued power. His views, lifestyle, and position are of the following order:

Rao Sahib was well-born. He came from a family who had assumed a royal title several centuries ago when a soldier ancestor had seized land and set up a principality of his own... Rao Sahib had already had himself elected to Parliament, and he had now set his sights higher - to become by and by a Minister of State, A Deputy Minister, a Minister. All that did not come by itself. One had to put oneself out, and Rao Sahib was ready to do so. One of his assets was the ability to entertain in style. Besides the palace in his native state, he also had a handsome house in New Delhi with large reception rooms, marble floors, pillared verandas, and a garden worked by three fulltime gardeners. Another asset was the wife, Sunita, who also came from a royal family (though one even more minor than Rao Sahib's), knew how to control a house-full of servants, and was as modern in her ideas as her husband.
The evening party to which Lee had been invited was a very large one. ... It was not difficult to detect the guest of honour. He was a cabinet minister and looked quite different from the other people there. He was squat, bald, and ugly, and wore a Muslim dhoti which showed off his short muscular legs to their worst advantage. Rao Sahib, hovering by his side, tried hard to look less tall and elegant. But this was not possible for him. (15)

This Cabinet Minister appears to be a Gandhian Pastiche. Rao Sahib is a devoted patriot who yet bows before the minister, a mock-up of Gandhi. The portrait of Rao Sahib's wife is one of a 'cultured lady' who furthers Rao's career through women's rights, adult literacy and free medical aid to women, among other things. Such obliqueness on Jhabvala's part lays bare the pastiche mode. Ideas like liberty, equality, and core democratic values have no place in the real lives of these power-hungry characters. However, Asha's life is still a vacuum, despite liquor and tobacco, which fills with Gopi's company, it though does not in the real sense, mitigate her insecurity. She does, however, momentarily also find a filling (not fulfilling) relationship with Lee. But when Lee is seen as a potential sexual threat to her relationship with Gopi, her insecurity knows no bounds. She, therefore, wants to know all details about the Lee-Gopi liaison.

Then she began to question him [Gopi] in a soft voice. She wanted to know every detail of his experience with Lee.... At other times she would ask him about other girls, and then too he felt compelled to hint at ineffable experiences. (58-59)

The depravity is mutual as there is no respect for privacy, nor do they feel any need for it. As such Gopi responds in kind:
His love for her was also his love for her past and everything she had been and done in it. There were her rich and famous friends; there were her lovers. There was her husband who had treated her so cruelly and yet whom she had loved so gloriously. (59)

Gopi takes inordinate pleasure in possessing a princess. Asha’s relationships with men show that she does not rejuvenate them but destroys them. Even then all her ex-boy friends, her ex-husband and presently Gopi, desire her. The aging of the princess Asha is counterpointed by the increase in her lust and finding much younger boy friend Gopi who is a dissatisfied Indian youth. His character does not show stability. He swings between Raymond and Asha, exploits Lee and then becomes a favourite of Banubai, a female spiritual guru, later denounces her, and then finally comes back to his parents who have arranged his marriage. But even after that the reader does not get his mind whether he will snap relations with Asha or not. Despite all her caring attitude towards Gopi Asha did not get mental peace and satisfaction. She leaves him and goes to the holy city of Benaras in quest of peace and joins a spiritual lady Guru Babubai. The strange thing which happens to her is the transformation from ultra modern life style to simplicity. She had become like a middle class housewife.

In the mornings Asha was quite domestic. She had all the rooms swept out and afterwards she went shopping for her own and Banubai’s meals. She looked like any middle-class, middle-aged housewife in her plain cotton sari and a plastic shopping bag on her arm. That was perhaps why Gopi did not recognise her at first, not even when he came up quite close to her. But she had recognised him from a long way off—perhaps because he was
already there in her thoughts, he was there all the time really even when she was thinking and doing something quite different. (123)

She has led the life of disaffection, revolt and agitation. She lacks ego principle and reality principle. So it is good for her to undergo a change or transformation, but this transformation appears to be outward. That is why when engaged Gopi is allured back she falls back into her set errant ways. A brief description of her spiritual mentor, Banubai, would be in order:

Banubai was an extraordinary woman. She came from a rich Parsi family and had had a pampered upbringing and the best education possible at convent schools in India and finishing schools abroad. But she had always been an unusual person with unusual gifts. She could look deep into other people's personalities, and it enabled her to have so immediate an intuition of what activated them that it was often possible for her to tell them something about their past and make a guess at their future. She gained quite a reputation that way, and people began to come to her for guidance. At that time she was still living with her parents in Bombay in a large rococo Edwardian house. It was a strange experience for her parents to have all these people coming to visit their daughter, and it was only because they realized that Banubai was too special a person to be kept only to themselves that they managed to tolerate these visitors who brought their Hindu smells of asafetida and sweat among the Persian carpets, French furniture, and English silver. (97)

She is a pastiche of spiritual gurus as is evident from the above paragraph. She is just a power-hungry woman who needs to satisfy her false ego through psycho-physiological interaction. Though not as damaging as Swamiji, she yet is neither saviour nor has any erudition. People, whether they are rich or poor, believe Banubai blindly. The week-egoed Gopi, too, is
hypnotized by her. He finds vicarious satisfaction in relationships outside the familial bondings. Gopi is impressed by her when she says that their relationship has been for the last many incarnations:

It appeared that Gopi had been her son not only in one but in many previous incarnations. They had been born under all sorts of different circumstances – once as queen and prince, another time merely as potter’s wife and son – but always, throughout the ages, as mother and son: so was it any wonder that the moment she saw him she knew him again and that she felt for him the way she did. Gopi was greatly impressed by this information and gladly agreed to call her Ma and to treat her in every way like a Mother – of course not like his own mother with whom he tended to be brusque and irritable but with all the reverence that a son traditionally owes to his mother whose blessing he craves more than food. (125)

She impresses people by affecting their subconscious so that they begin to take imaginative flights. Thus with the help of her conscious mind, she controls their thoughts and whatever she says they believe in that. She uses her intelligence and experience in order to activate the emotion of others. But the fact of the matter is that there is no real knowledge and blessing in her company. If there is nothing productive in the relationship, there will be no progress in the personality of the disciple or the follower and he will remain confused like Asha and Gopi who are decaying in the company of Banubai. In fact, they are lost in the labyrinth of desire.

Now to examine the cultural cross-currents and creative tensions, though in the pastiche mode, mould and image, of A New Dominion. Blind aping of the West by substanceless Gopi is a major factor and occupies much of the
foreground. His insecure behaviour is rooted in, to use Jungian terminology, an extremely brittle ego dominated by the transient pleasure principle. He has not evolved beyond this infantile stage, much like his aging paramour Asha, both of whom take the world and people at face value. Both, therefore, suffer from a remarkable lack of the reality principle as well as are entirely devoid of the polarity principle in all its positivity. Eros is seemingly part of them and their relationships but in actual fact though this is sexuality in the depths of their hearts, souls and beings, it is mere carnality, an abyss. This may be created by blind 'Westernness' on Gopi's part in which a false sense of superiority reigns, a means to balance out and balance in, his superficial personality which rests on a fragile bedrock that is never stable. So, the three major positive lacks for both are the principles of reality, polarity, and Eros. The pleasure principle, ephemeral as it is, is directly connected to the lowest, Thanatos. Thus growth is stunted and cannot be engendered due to the state of believing only in the easy and the easily accessible, not pursuing the illusion of life in all its radiant vistas. These pitfalls are due to being out of touch with reality, particularly the socio-cultural at the grassroots level. In this sense Gopi and Asha are both wasters suffering from such an arrested state of growth that they can see no further than the tips of their own noses. The perennial blinkers of the exalted self are what they choose to view the world through. Even sex is just a filler, a mere carnal act, the after-effect of which is like an ecstasy pill, a rage in the West and available in the metropolises in India as well (the comparison is psychological
entirely, meant to illustrate the hollowness of being a veritable vacuum). Gopi’s superiority complex is hard to fathom, perhaps stemming from his collegiate status (a big thing for many in the 1970s) and his hanger-on attitude to Raymond, and later, Asha.

Insofar as his miniature exaltedness as an Englishman is concerned, Raymond is labeled as one comfortable largely with himself. Yet, it would be blasphemy to call him an existentialist (except strictly in the parodic mode) as he too suffers from insecurity, the tourist who does not travel, a contradiction in terms. He has no girlfriends, but, unlike a Westerner of his age, he has a comfortable relationship with his mother which can, though not definitely, be interpreted in oedipal terms.

Jhabvala exposes the sham of Indian family values as these are painted as just cosmetic, not meaningful anchors, creating neurotics like Gopi and Asha. Ties that bind, untwine amid the plethora of aping the West slavishly. Their egos are, therefore, underdeveloped and a source of constant misery, which they fill much like a man who fills a bag having a gaping hole with sand.

In a comic aspect, actually more accurately parodic, A New Dominion is of a clash of civilizations, a misunderstanding of peoples, a laying bare of misperceptions. Miss Charlotte, a minor character, does fit the existential mould. The cultural cross-currents are of misunderstanding. This leads Lee, Evie and Margaret to be exploited at the hands of Swami. Spirituality is pastiched as a commodity, a fact both the swami and Banubai take advantage of,
to the detriment of Lee, Evie and Margaret, the last turning out as the sacrificial lamb on the altar of hypnotic selfishness. Lee proves to have existential fibre and backbone when she frees herself from the Swami's influence.

The guru-disciple, analyst-analysand relationship has been shown to be of prime importance but, of course, it has its own differing cultural contexts. This cultural divide is not easy to bridge, as shown in the cases of seekers like Lee, Evie and Margaret and the epicureans like Gopi and Asha. Throughout practically, the dark pastiche is hinted at. It is not realized by the seeker that the gurus do not proclaim themselves, at least not vociferously.

Jung's Anima and Animus can be applied to this project. Lee's Anima is strong as she manages to free herself from the Swami's grip. Her strength bears out the existentialism, proving that 'existence precedes essence'. Her faith in herself comes to the fore, she graduates from the pastiche stage and begins to find herself again. Autonomy, a pillar of the Western individual, proves to resurface as her strength, reinvigorating the very core of her being. Lee also has the quality of living for others as she tries to save Margaret's life, albeit unsuccessfully. This type of concern is also found in Raymond and Miss Charlotte.

Rao Sahib is an adroit politician with a firm, rock-steady reality principle who recognizes change as inevitable, something which his sister with her head stuck is the sand of the past cannot see. Her refusal to sell the mansion in Maupur to real estate developer Bob, is an evidence of this. Rao Sahib is not
motivated by ideals but by power and its glitter and, of course, its accoutrements. He desires continued reign as in the days of yore, specifically those of pre-Independence.

The superficial Westernization of the Indian characters is as pastiche as the Westerners seeking spirituality, a reverse pastiche. The satirical-cum-parodical element can be seen in and across both ends of the spectrum.

All in all, Jhabvala has crafted a pastiche novel with a unique flavour that touches the literary palate with the bitter sweet pill of false hopes, false aspirations, growing in the mire itself on a lotus which only sprouts both Eastern and Western hollowness. So, through pastiche we are presented with an alternative—but still real, despite a tongue-in-cheek mockery—view of the human condition. Importantly, the differing importance of different cultures is explored, not denied. English, as an Indian language, is shown to have been truly mastered by Jhabvala, despite her Western origin as she crafts a universality of the literary force. To get to the final point she has used pastiche as a vehicle for exploring deeper issues, however garbed in apparent frivolity. In fact, she has proven herself to be a writer of serious context who can even craft the pastiche into a genre with her own rare impress. She is thus a pasticheur/pastiche writer of high order and unique power. As such, *A New Dominion* deserves pride of place in the book shelves of the libraries.