Introduction

In Indian literature epics, lyrics, short-stories and fables, etc. are age-long ways of literary expression. The novels appeared in India after the first half of the nineteenth century. The impact of British culture gave birth to what came to be called Indo-Anglian literature. Indo-Anglian novels in particular are the outcome of the interaction between British culture and the rich cultural heritage of India over a period of about two hundred years.

There was a confused and chaotic India after the double event of Independence and partition. The Indian society was changing fast. Thus, the Indian novelists did find the background and setting for their novels. Different novelists adopted different themes. The early novelists like Chander Dutt and Vimla Raina showed their love for history, while others like Khushwant Singh in *Train to Pakistan*, Balchandra Rajan in *The Dark Dancer*, and Manohar Malgonkar in *Distant Drums*, etc. wrote about the horrifying scenes of partition.

The post-partition Indian fiction in English depicts the conflicts between the traditional and modern, Indian and Western socio-cultural values, norms and practices. Though the British Empire had ended yet the impact of British culture, technological and scientific development and above all, English teaching brought the progressive socio-economic change in Indian social set up. It is generally observed that the language of the rulers does not die with the exit of the rulers. Hence Britishers gave a legacy of English language along with
modernization to India. As a result, the most affected section in our society was middle class, imbibing in them an amalgam of the spirit of the traditional values and the practices of the modern Western civilization. This is the main reason of conflicts and tensions which prevail within the family as well as in the society. The modern Indian novelists, writing in English often grapple with the theme of the conflict between the East and the West. Generally, this cultural conflict takes place as a result of the interaction of Indian and Western culture.

In some novels, the tension takes place when a character, mainly protagonist, comes in contact with the Western culture and tries to absorb it and resultanty suffers a crisis of identity. The novel that readily comes to mind is Bhabhani Bhattacharya's *A Dream in Hawaii*, in which the protagonist, Yogananda, undergoes cultural and emotional upheaval and is faced with the crisis of cultural identity. The writer wants to convey that it is only in one's own culture that one can find fulfillment. *Into Another Dawn*, Chaman Nahal advocates *Vasudhaiva Kutumbakam* (cosmopolitanism). The hero of the novel Ravi moves from one place to another at the geographical, emotional and spiritual levels. In America on contact with the whites, the Jews, and the blacks he achieves cosmopolitanism and learns that the world is a family.

The ever-lasting, deep attachment to one's own culture and identity is highlighted in Raja Rao's masterpiece, *The Serpent and the Rope*. The protagonist Ramaswamy consciously or unconsciously tries to integrate East and West at various levels. In France, he develops full sympathy for all the Westerners with
whom he comes in contact and marries Madeleine a French girl; at the same time, he has customary belief of his forefathers in his blood. But this believer of dualities arrives at non-duality or Advaita, and feels that only India will exist as it is the rope and all else is the serpent. It is in the West that he realizes what India really is.

A similar theme has been illustrated in his (Raja Rao's) novel *Comrade Kirillov*. It is the story of Padmanabhan Iyer, who is a South Indian Brahmin by birth but later turns a communist. He travels from California to Germany and Russia and from his Czech wife, Irene, has a son, Kamal. Irene dies in childbirth leaving Kamal behind. After the death of his wife, he dispatches her ashes to be immersed in Cauvery, and sends their son Kamal to live with his grandparents in India, to become a true Indian national. Iyer is caught between two opposite forces, which are: traditionality and modernism, Gandhism and Communism.

Sometimes, the Indian characters on their return to India after visiting a Western country, develop certain longing for the West and Western values, thus wavering between the two cultures. In R.K. Narayan's, *The Sweet-Vendor*, Mali develops a purely materialistic outlook in America. On his return to India, he brings home a foreign mistress, who is half-American, half-Korean. The clash between the father and the son is a clash of two generations, of Eastern and Western value systems.

Similarly, Mulk Raj Anand's trilogy — *Village, Across the Black Waters*, and *The Sword and the Sickle* depicts the East-West encounter through the protagonist,
Lalu Singh, who lives both in East and West, in turn, for a considerable period of time. In the first novel, *Village*, Lalu Singh loves his country and is a rebellious youth protesting against the outdated traditions; in the second novel *Across the Blackwater*, he joins the armed forces as a sepoy and is deeply fascinated by Western life. The third novel of the series is *The Sword and the Sickle*, in which he is again a village man, after liberating himself from the Western influence.

What is important here is that Western influence has only sharpened and not altered Lalu Singh's in-born tendencies. He remains essentially an Indian. Cultural conflict or East-West encounter, whether intense or superficial invariably gives rise to the feeling of alienation and isolation. In Arun Joshi's *The Foreigner*, the protagonist Sindi Oberoi, finds himself in a peculiar situation where he becomes a 'nowhere man, as he is not able to associate himself with any culture.

In Anita Desai's fiction, too, East-West encounter becomes a major theme. In her novel *Bye-Bye, Blackbird*, the problem of rootlessness is with the Western character. Sarah, an English girl, who marries Adit, an Indian, faces rejection from the members of her own society as well as from her nostalgic Indian husband, making her a disturbed and identity-less soul. It may be true to say that the characters after coming in contact with an alien culture do not gain anything. However, in most of the cases, the deprivation far outweighs the gains. Such cultural encounters invariably bring in their wake identity crisis,
rootlessness, alienation and isolation. But this rootlessness ultimately brings cultural enrichment that is love with one’s own culture.

These are the themes of the novels of those Indo-Anglian writers who were born and brought up in India. They wrote what they experienced and they made the deeprooted, atavistic ties with their own culture as the basis of their writings. However, there are some other writers who were born outside India, but belonged to an alien culture in one way or another, had Indian connection, and wrote about India and its culture as a result of their interaction with and experience of India. They have been categorized as Anglo-Indian writers. The more prominent among them are E.M. Froster, Rudyard Kipling, Paul Scott and Ruth Prawer Jhabvala.

E.M. Forster (1879-1970) was educated at Cambridge, (associated with Bloomsbury Group) travelled in Europe, lived in Italy and Egypt, and spent some years in India, where he was for a time secretary to a Raja after World War I. In A Passage to India the contrast between British culture and Indian culture is depicted through the friendship between Dr. Aziz, an Indian and Fielding, the English Principal of a college. The novel has psychological, political and religious dimensions. It gives a picture of the Indian society under the British Raj, of the clash between East and West, and of the prejudices and misunderstandings that foredoomed goodwill.
Rudyard Kipling (1865-1936), was born in Bombay but went to England in 1871. He wrote a picaresque novel *Kim* and several short stories. His views about East and West can be inferred from *The Ballad of East and West*:

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OH East is East, and West is West, and never the twain shall meet,
Till Earth and Sky stand presently at God’s great Judgment Seat;
But there is neither East nor West, Border, nor Breed, nor Birth,
When two strong men stand face to face, tho' they come from the ends of earth!
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Paul Scott (1920-78), too gave a portrait of Indian society at the time of Independence in his masterpiece *The Raj Quartet*, a tetralogy consisting of *The Jewel in the Crown* (1966); *The Day of the Scorpion* (1968); *The Tower of Silence* (1971); and *A Division of the Spoils* (1975). It depicts the corruption and racism in the Raj administration and the roots of the political unrest and inter-communal violence at the time of Partition of India.

Though Ruth Prawer Jhabvala was born in Europe, she came to stay in India after marriage. She has lived in India for about a quarter of a century, a pretty long time to understand a foreign culture. Thus her writings mainly display cultural cross-currents and conflicts. It is therefore a matter of debate as to whether she should be placed in the category of Indo-Anglian or Anglo-Indian writers who have been discussed above in some detail.

She can be considered as an Anglo-Indian writer by virtue of her birth in Europe and as an Indo-Anglian writer on account of her considerable stay in India. To quote H.M. Williams:
Some confusion over areas of relevance such as whether the novels of R. Prawer Jhabvala should be considered ‘Anglo-Indian’ or ‘Indo-Anglian’. There are inevitably writers who do not fit into historical-literary categories. (3)

Thus, according to Williams she does not fit in either of the above categories. However K.R. Srinivasa Iyenger prefers to include her among the famous Indian writers in his book Indian Writing in English:

Mrs. Jhabvala is the Indian — or Indo-Anglian — approximation to Joseph Conrad .... (450)

Perhaps Srinivasa makes this comparison in view of the fact that Conrad was not an English subject by birth. He was born in Poland and migrated to England in his youth. In the same way Jhabvala too is not an Indian citizen by birth. She migrated to India at the age of twenty-four. Yet, for Conrad, England, a Western country, was almost like a homeland as there was not much difference of cultures. But for Ruth Jhabvala India was a totally alien land, culturally, socially and politically. However, Conrad being a merchant seaman came in contact with a wide variety of cultures during his voyages to various lands. His views about the colonial practices in the colonies and the Third World-West encounter have been vividly expressed in Heart of Darkness one of his best known short stories. Jhabvala, on the other hand stayed in India where she encountered the cultural ethos of the East. Conrad explored the European mind through its contact with what is shared in other cultures while protesting against
bigotry and exploitation. And Jhvala’s main concern is cultural cross-currents and conflicts between Indian and Western cultures.

To understand where Jhabvala is situated as a writer, it is pertinent to be acquainted with her biography. She was born on 7 May, 1927 to Polish parents in Frankfurt, Germany. Her mother Leonora belonged to a well established German Jewish family. Her father Marcus Prawer, a lawyer by profession, was a Polish Jew and had come to Germany during First World War to escape military conscription in Poland. In 1937, the family moved to England. She was educated at Queen Mary’s College, London University. There she studied English literature for her M.A. degree. She wrote her thesis on The Short Story in England (1700-1750).

Perhaps her interest in fiction as evidenced in her thesis stood her in good stead when she took to writing. After getting married to C.S.H. Jhabvala, an Indian student of architecture whom she met in the University of London, the young couple moved to India in 1951 and settled in Delhi. Her life is marked by unstability, and rootlessness. This is how she has commented on her rootlessness in The Hindustan Times Magazine:

The point of all this is to show that whatever place we were in, we didn’t go back into it very far. Not much rootedness — everyone having come from somewhere else; usually having run away from, or having been driven away from, somewhere else. Still, once there, once settled in a place and feeling some measure of security in it, I must say my family seem to have shown the same Chameleon and Cuckoo quality that I have already had to confess to in myself. (1)
It is but natural in her case that there is no sense of attachment to any place, yet she showed remarkable quality of adjustment everywhere akin to her parents. During her childhood she had to bear racial trauma, being a Jew. Later when her parents left Germany for England, she had to switch over from German language to English. Her movement from London to India was as comfortable for her as her earlier displacement from Germany to England in her childhood. In India she spent twenty four years from 1951 to 1975 and all her three daughters were born here. She left India in 1975 and went to reside in New York.

Most of her creative work was done during the period of her stay in India. During these twenty four years, she published as many as three collections of short stories: Like Bird Like Fishes (1962); An Experience of India (1966); and A Stronger Climate (1968); and eight novels: To Whom She Will (1955); The Nature of Passion (1956); Esmond in India (1958); The House Holder (1960); Get Ready For Battle (1962); A Backward Place (1965); A New Dominion (1972) and Heat and Dust (1975).

In her works she has vividly dealt with the theme of the impact of Western culture upon traditional Indian families. She has also written about certain social vices like Suttee and its consequences, maladjustment among the people of Indian society due to Westernisation, as well as portrayed bogus Gurus and Swamis who play an important role in her fiction and always remain controversial figures for both Indian and Western characters. Her novels deal
with the experiences of the middle classes in urban India, because most of the
time during her stay she remained confined to Delhi and some other urban
centres of India. It doesn’t mean, however, that the vast mass of lower classes is
absent from her fiction. As she herself says:

It is true that I know only the upper and middle classes but isn’t
that quite a wide spectrum? Ranging from minor princes like Rao
Sahib in A New Dominion to underpaid school teachers like Prem in
the Householder, or the clerk in my story ‘The Interview’. I’ve
always moved up and down the social scale quite freely, I think –
though only, as I say, among the urban upper, middle, and lower
middle classes. I haven’t lived among villagers and I haven’t lived
among the very poor, so obviously I can’t write about them
directly. Although I like to think that they are there indirectly ...

the great mass of India beneath these middle class lives - as they
are there indirectly for all of us who live here. (Agarwal “An
Interview with Ruth Prawer Jhabvala” 34)

Jhabvala is a German by birth, English by education and Indian by

marriage. It is, therefore, difficult to place her in a particular tradition. She has

sometimes been called an inside-outsider or an outside-insider. John Updike
calls her an “initiated outsider” (83), and the headline of an interview of
Jhabvala by Ram Lal published in Times of India (Bombay) reads: “ Outsider With
Unusual Insight” (34). V.A. Shahane, an eminent critic, thus suggests about the
dilemma of her position:

Jhabvala should not be linked with other creative Indian writers in

English such as Mulk Raj Anand, Raja Rao or R.K. Narayan, nor

with women novelists such as Kamala Markandaya or Nayantara
Sehgal. She is in a way unique and the advantages as well as
disadvantages of her literary situation are particular to her.
And he goes on to say:

Indianness of Jhabvala’s fiction raises some pertinent issues since she is not really an Indian, at least by birth. Her polish parentage, German upbringing, British schooling and finally, life in India after marriage only heighten the complexity of this problem. (13, 17)

She is entirely different from the tradition of Indo-Anglian and Anglo-Indian writers, as she does write on Indian themes but her viewpoint is that of a foreigner and not that of a native citizen of India.

Raji Narasimhan rightly comments that she should not be considered as an Indian-English writer:

She writes about India, of course. But that it is a foreigner’s perspective and the voice has unmistakable foreign inflexions have come to be overlooked in misplaced magnanimity towards Indo-English. (138)

Actually, her husband is a Parsee, and the Parsees in India do not form part of the mainstream Indian culture. Thus she did not have any direct contact with the mainstream Indian ethics, culture and customs. It was only through the Punjabi friends of her husband that she could get in touch with Indian social set up. Regarding her Indian connections she wrote in her autobiographical sketch, “Myself in India”:

I have lived in India for most of my adult life. My husband is Indian and so are my children. I am not, and less so every year. (13)

It appears that she was fascinated by India and tried to adjust but later she felt dejected with the Indian life style and society. Her inability to adjust in
Indian scenario - Indian weather, Indian social set up, Indian ethos, and Indian culture is reflected in the following statement of hers, in "Myself in India":

To live in India and be at peace, one must to a very considerable extent become Indian and adopt Indian attitudes, habits, beliefs, assume if possible an Indian personality. But how is this possible? And even if it were possible — without cheating oneself — would it be desirable? Should one want to try to become something other than what one is? (21)

There is a negative feeling which makes her both physically and mentally unfit in India. And this attitude of hers gets reflected in her creative works in which she writes about India and about Europeans in India. She herself feels that it is not appropriate to call her an Indian writer. In response to a question about her 'Indianness' as a writer, she tells Ram Lal:

No, how could I be? I'm not, am I? There's no getting away from that fact. I write differently from Indian writers because my birth, background, ancestry, and traditions are different. If I must be considered anything, then let it be as one of those European writers who have written about India. (Agarwal, "An Interview with Ruth Prawer Jhabvala" 36)

From the above, it is thus evident that she is a European writer writing in English about India. She does write on Indian themes but not as someone who is atavistically entrenched in Indian ethos. She wrote about that strata of the society with whom she had direct interaction.

The more prominent of the themes dealt with in her novels have been highlighted by Vasant A. Shahane. These are: Indian social set up, familial settings; and East-West encounter. As he says:
Jhabvala is much preoccupied with portraying the predicament of individuals in their relationship to the family, to the social group, in a way which demonstrates her Indianess. ... There is another dimension of this Indian familial setting which Jhabvala presents with considerable power and acute sense of inward understanding. (18-19)

Her novels deal not only with the dilemma of the characters due to the clashes between families but also at the social level due to the social changes in the society. The clashes are between materialistic and non-materialistic classes, traditional and modern ideas; and Western and Eastern characters. V.A. Shahane further states:

The theme of material dissonance in Jhabvala's fiction has a much wider context than is evident in East-West confrontation or coexistence. (29)

Materialistic aspect (material prosperity) has been invariably seen in a negative light in her novels. Har Dayal's material status is contrasted with that of Ram Nath in *Esmond in India*. The high class or elite living standard of Har Dayal coupled with his proclivity towards Westernisation is the main cause of his daughter's moral degradation. East-West encounter is there not only because of the marital knots of a European to an Indian or vice-versa; rather its impact can be seen within the two strata of the society.

Her novels have been characterised as the novels of women's psychology by Laurie Sucher. She says:

Taken as a whole, Ruth Jhabvala's work at this point constitutes an exploration, told from a woman's point of view, of the sexual politics of passion. It confirms and illustrates the premise of
feminism, the societal derogation of women. It even confirms feminism's imperative: that women resist that social and psychological derogation. (9)

Laurie Sucher goes on to say that though a foreigner, she yet prefers to use her husband's surname 'Jhabvala', which, Sucher suggests, shows that she is not a militant or politically-oriented feminist. Her novels show psychological and social conflicts of her female characters, but when put on anvil, Laurie Sucher discovers that the things which have been suggested right for men are not apt for women e.g. "homosexuality" (9). However, emotional traumas of females characters are delicately dealt with as Gulab's suppression in *Esmond in India*, Judy's ultimate surrender before her husband Bal in *A Backward Place*, Lee's exploitation by Gopi and Swami Ji in *A New Dominion*, and Olivia's dilemma and plight in *Heat and Dust*.

Sucher also speaks of another major theme, that of sex, in Jhabvala's novels.

I will discuss those of Ruth Jhabvala's novels that most closely examine this Gothic sexual theme, in which sexual love verges on hysteria, terrible in its intensity, transcendent and compelling. Those (men) who call it forth from women and other (homosexual) men are super-phallic, demonic, almost anti-human. Remote or alien, they are often socially or intellectually inferior. (7)

It seems Sucher is talking of the sexual instinct of Esmond, in *Esmond in India*, who is attracted towards Gulab due to her sensuous beauty and exploits her. Later, the youthfulness and open-mindedness of Shakuntala fascinate him.
He takes advantage of her romantic notions, her open-mindedness and her westernized outlook and seduces her. Similarly, in *A New Dominion*, the sexual exploitation of three Western girls Lee, Evie and Margaret by the Swami, toq, is horrifying and grotesque. In the same novel, the relationship between Raymond and Gopi is seen as homosexual by critics like Yasmine Gooneratne. In *Heat and Dust*, the Nawab's authoritative control over Harry and the latter's surrender before his commanding personality is suggestive of the same type of relationship.

Yasmine Gooneratne is of the opinion that Jhabvala's writings are based on her own experience. That is why she presents a realistic picture of the entire Indian middle-class — both upper and lower — as this segment of Indian society was known to her at first hand. The eastern characters are portrayed from Western perspective, while the Westerns are delineated from an Indian point of view. In her book *Silence, Exile and Cunning* she thus comments:

Ruth Jhabvala consistently bases the conflicts that arise between Indians and Westerners in her novels upon the complexity of culture, history and psychology, avoiding the simpler, more obvious issue of colour. Her Indian characters, as seen by Western eyes range from the comic to beautiful; her Westerners, as seen by Indian eyes range from sexually titillating to grotesque. (4)

The comic invariably degenerates into the parodic and the beautiful degenerates into caricatures. Although the Western characters of her novels are sexually titillating and grotesque, yet in spite of these traits they walk away with reader's sympathy. Probably this has to do with Jhabvala's mode of
presentation which is urbane, ironical and at times satiric. Similarly her tone is not consistently serious. Although the title of Gooneratne’s book *Silence, Exile and Cunning*, tries to link, Jhabvala with James Joyce, that great recorder of life in all its objectivity, Jhabvala’s subjective involvement with her characters gets reflected through her tone and mode, so that the Western characters become her ‘favoured’ sons and daughters whereas Indian characters, in spite of their beauty, degenerate into caricatures and parodies. Jhabvala is not as objective and detached as Gooneratne makes her out to be.

James Joyce, in his famous autobiographical novel, *A Portrait of the Artist as a Young Man*, has suggested three essential weapons which a writer should use in order to express himself. These are: silence, cunning and exile. By silence he (Joyce) means that no interpretation of the work should be given by the writer about what he or she is writing. In other words, the writer should be dispassionate, objective and uninvolved; he should be only a reporter and a recorder. As Burgess says, the writer should “[keep] silent, ... [should] never [judge], [should] never [comment] (Burgess 27).” Cunning connotes that the writer should be an artificer who weaves patterns with the help of words and thus creates intricate labyrinths. The reader has to wade his way through the labyrinthine narrative. However, this is “not brute cunning but human cunning” (Burgess 27). The last weapon, *exile* signifies “the artist’s stepping back to see more clearly and to draw more accurately; it [is] the only means of objectifying an obsessive subject matter” (Burgess 30).
As far as ‘exile’ and ‘cunning’ are concerned, Jhabvala fulfils these requirements. Jhabvala is an ‘exile’ because she comes from an alien culture; being Westerner she writes from an outsider’s point of view. She achieves the excellence of ‘cunning’, by weaving several stories and amalgamating them into a cohesive maze like narrative. But the dispassionate vantage point towards India is missing in her novels. Thus the quality of ‘silence’ remains a myth in her case. As already stated excellence of ‘silence’ means self-erasure, that is a writer does not interfere in the narrative, covertly or overtly; nor does s/he make judgemental remarks. It is the reader who evaluates the ‘world’ created by the writer. In Ruth Jhabvala’s case, though there apparently is no direct comment which may be attributed to her, nevertheless her mode and tone become the carriers of extra meaning which makes the characters either more or less than what the written discourse is meant to make them.

Ruth Jhabvala herself has commented on her status as a writer:

The classic definition for me of the writer’s life is that laid down by James Joyce: ‘Silence, exile and cunning’. This I interpret for myself to mean that I must keep my mouth shut stay aloof from the world around me and carry on my business like a thief in the night, pillaging and what I need and hoarding it in the secret recesses of my imagination to make of it what I can. (The Illustrated Weekly of India 1971 24)

Although Jhabvala interprets these three attributes or weapons of an artist in her own way, the fact remains that she approves of these and would like to be evaluated in terms of these as far as her art of fiction writing is concerned.
Ruth Jhabvala mastered the style of writing by weaving several stories into a great novel. This is perhaps as it should be because since her university days, she was fascinated by the genre of the short story and indeed she wrote her MA. thesis on the short story in England: 1700-1750. In her fiction she uses the comic and ironic mode, so that her novels become both interesting and life-like or realistic. By allusion and parody she makes her Western characters look meek and Indians, parodic.

About the technique of Jhabvala’s writings Gooneratne comments thus:

In turning to examine the techniques that make fiction out of real life in Ruth Jhabvala’s writing, the reader is frequently reminded that she is not only an analyst of life in India but a student of the European masters of the novel and the short story. Literary parody and literary allusion are sources of constant delight in her work, and are used for the most serious as well as for straightforwardly comic purposes. (15-16)

Gooneratne has mainly focused on her writing technique. The present study analyses and critically examines four novels of Jhabvala — *Esmond in India, A Backward Place, A New Dominion* and *Heat and Dust* — from the perspective of cultural cross-currents and creative tension. Though the impact of Westernization on Indian society is seen in all her eight novels written during her stay in India, yet it is in the above mentioned four novels that both Indian and Westerner characters are delineated who come across and frequently intersect one another’s way causing a great deal of tension, which results sometimes in dysfunctionalities and at others, in creativity. This is precisely
why these novels have been chosen for the present study. These works have been studied and critically examined in relation to various concepts which are mainly psychological, existential, neo-colonial, marginally historical, philosophical and mythological.

Jhabvala is an artful feminist with a high sense of craftsmanship which can be clearly seen in these four novels, whether in showing dysfunctionalities due to cultural cross-currents as in *Esmond in India*, or in her use of pastiche and parody as in *A New Dominion*, or the straight narrative with comic flourishes as in *A Backward Place*, or the twin time scheme narrative in which two stories, one tragic and the other fulfilling, are intermeshed to make a parallelistic statement on India as in *Heat and Dust*.

Chapter I is entitled Cultural Cross Currents and Dysfunctionalities and the analysis is based on the novel, *Esmond in India*. The title of the novel seems to hint that the story must be about an Englishman who has come to explore India, Indian ways of living and Indian culture. But when we read the novel we discover that it is based on the relationships of different Indian families belonging to different social strata as also their relationship with some European people, who have stayed back in India after Independence. Thus the cultural cross-currents have been studied with reference to characters and in the dynamics of their relationships. The dysfunctionalities arise not only among the Western characters but also among Indian characters as a few of them are anglicized while others remain Indian to the core. For the purpose of analysis,
Freud's Pleasure Principle, Reality Principle, Polarity Principle, Eros and Thanatos have been used in this chapter to critically dissect characters and situations and also to unravel the plot. These principles of psychological stages together with their implications and nuances have been used to compare and contrast the Western ego-values of autonomy and initiative with the Indian self-values of family, cooperation, regard and affection, etc. Hence, this chapter primarily focuses on the study of the relationship of Esmond and Gulab which forms the basis of the novel.

The real East-West tension is between the two Indian families, that of Har Dayal and Ram Nath. Here, too, no creativity or so called creative tension is generated; rather Har Dayal's material status and living style become the main cause of increasing disjunction between them. The stress of Har Dayal and his family is on the Pleasure Principle while Ram Nath believes in the Reality Principle after having overcome the phase of Thanatos.

Another kind of dysfunctionality in the native society may be discerned in view of the fact that a number of Indian families, even after a decade or so of independence (the novel is set in the late fifties) are still found to be apishly imitating their erstwhile rulers.

Chapter II, Anima and the Removal of Dysfunctionalities, is devoted to an analysis of *A Backward Place*. The central character of the novel is Judy, a Westerner, who comes to India after marrying Bal, a typical representative of the Indian middle class. The stress is on Judy's capacity of adjustment and
understanding in a culture and surroundings entirely different from those of her own. Etta another Western character is presented in contrast to Judy. Her lifestyle is thoroughly Western and modern so that her flat has been called miniature Europe, where, even while in India, she feels at 'home'.

Since the novel is dominated by female characters, the concept of Anima— the female archetype and its different categories, such as mother anima, Hetaira (the companion), Amazon (the warrior), Sophia and spiritual mother, have been applied for the purpose of analysis along with existential and psychological perspectives. To be precise enough, almost all the major and minor characters of the novel have been examined using 'Anima' and 'Animus' perspectives given by Jung and his followers with special reference to Joseph Henderson's *The Symbolic Quest*. Judy is a rationalist, but has a deep feeling mode with a strong anima within all the graduated stages of the mother archetype, including that of sophia and hetaira. The thrust of this chapter is that Anima is a deep pervasive civilisational reality. It has been unearthed during the analysis that cultural cross currents and the resolutions to the dysfunctionalities arising therefrom are best effected through Anima. Judy is the finest example of successful and creative East-West encounter, who is a fusion of East and West.

Chapter III, entitled Pastiche, Parody and Guru, is an effort to analyse *A New Dominion*. During the analysis the preconceived viewpoints of Western and Indian characters, their pastiche and parodic actions as well as reactions have
been shown. In addition, the problems faced by Westerners in India, have been duly brought out. In this light it has been shown that Lee, Evie and Margaret the Western girls, who have come to India in search of Indian spirituality, apparently lack familial connections and background, which make them an easy prey of the Charlatan Swami (Guru). The female yogini Banubai also exercises a possessive sway over Asha and Gopi. In this regard, the psychopathology of the victim and the victimized have been discussed. The problem is one of seeking genuine connections, whereas, only counterfeit ones make themselves available. Jhabvala has used this novel as a vehicle to disapprobate Charlatans with the employment of ironic mode.

With regard to the concept of pastiche, the views of an eminent critic, Jaidev, from his book The Culture of Pastiche, have been brought into focus to stress Indian artificial connectedness, in the social sense. These ideas have been further supplemented by the researcher’s own cognition to show that A New Dominion is a mock-utopia, which can also be interpreted as dystopia (horrible imaginary world). As a result, in the light of the analysis in general and Jaidev’s commentary in particular, the importance of social interrelationships in the cultural and historical sense has been attempted to be brought out, picturing the East-West divide.

The last chapter, entitled Cultural Cross Currents- Creative Tensions and their Resolutions to the Dysfunctionalities is a cross-examination of Ruth Jhabvala’s famous novel Heat and Dust. This chapter is an analysis-cum-
interpretation of two different cultures, spanning two different eras (pre-independence and post-independence) of India. The novel under consideration has been studied from psychological and historical perspectives using Sufi concepts. As indicated in the title of the chapter, the solutions to the dysfunctionalities and problematics, snarling in the previous novels, have been given in this chapter. The researcher has used Sufi concepts, together with their precise terminology, as a foundation to the solutions of several enigmatic situations arising from cultural conflicts. The justification for the use of Sufi concept is that a Sufi shrine in Heat and Dust has become the symbol of union and fertility. By traveling through different states and stations a Sufi saint realizes God and the final stage is that of spiritual union. The Sufi terms and ideas which have been used during the exegesis are taken from K. Khosla’s The Sufism of Rumi.

The concepts of Anima, animus, etc. have also been brought into focus during the course of the analysis. This dissertation is a modest exploration of the problem of cultural cross-currents and creative tensions, which has become an all pervasive phenomenon of the day due to globalization. It is even more relevant today than it was during the time of Ruth Prawer Jhabvala’s stay in India. So the subject which is explored should be a matter of concern to psychologists, sociologist and anthropologists, too.
India herself has been a multicultural country from the very beginning, assimilating so many cultures without being harsh to anyone. All this increases the importance of this subject.

Ruth Prawer Jhabvala is a great novelist. She seems to be clinical in her objectivity with tremendous empathy for both cultures. One must never forget that she stayed in India for twenty four years. It is not surprising therefore that she writes from a vast, deep, varied experience. Her canvas is crowded with evocative descriptions of bustling bazaars, sweet-shops, middle class and upper class houses, Ashrams, foreign visitors in India and Indians copying western ways. Even palaces and British officers' colonies with their cemetery find picturesque descriptions in her novels.

Thus the thesis concludes with the findings that Jhabvala writes about India, Indian cultural and social set-up, but essentially from the point of view of an India watcher.