Chapter VI

Indian Society in her Novels
Indian society has always been more an 'in-group' society than its counterpart in the west. The joint family system is breaking down under various economic, industrial and social pressures and the contrary mode of East versus West affect the emotional values of individuals in Jhabvala's fictions. The novelist is much preoccupied with portraying the predicament of individual in their relationship to the family, to the social group, in a way which demonstrates her indianness. The conflict, so many times, arises out of a clash of wills, personalities, temperaments and also values.

In To Whom She Will Prema and Suri betray a lack of marital harmony. Marriage, as Jhabvala portrays, could be merely an adjustment, rather than a real involvement. Her first novel is about Amrita, a modern Bengali girl, the grand-daughter of an Anglicised retired barrister, who, in the first flush of her youth, falls in love with a Punjabi youth, Hari Sahni, her colleague at a Radio station. Both of them aspire for each other and seriously imagine themselves to be fully capable of marrying for love. Being in love for Hari was, of course, wonderful, not only wonderful but also necessary. It was what he had
always thought of all through adolescence, what all the films he had seen and all the songs he had heard and all the conversations he had held with his friends had taught him to expect of himself. But he had not thought that it would be so complicated.

Amrita, though apparently more stable and determined in her love, yields herself to be tied in a nuptial bond to any person. She is overjoyed to get a letter from Krishna. The love of Amrita and Hari, like a radio play, has several sound effects. In the early stage Amrita tells Hari of her grand-father's opposition to their intention of getting married. Hari looks and as Amrita tells him:

"But I do not care about what grand-father says; believe me.
Hari I do not care what any of them say. And when he still looked sad, she went on. Please, believe me please. What does my family matter? You know I would give up everyone and everything for you. Nothing matters only you."
This statement highlights the emotional surrender of this adolescent love-scene. Jhabvala's comic mode sets the tone of this scene which for its exposure of adolescent sentimentality is remarkably effective. Hari says to her:

'I am unworthy--you are a goddess
and I am unworthy of you. Amrita
pleads that she, like pope's
Belinda, is no goddess but Hari
is assertive. 'A goddess', he
insisted; you are a goddess; I
worship you.'

Jhabvala excels in exploring the comic element in sentimentalized love-scenes and also in exposing the hollowness of pseudo-romantic epithets. Hari idealizes Amrita, calls her a goddess and the irony in this exchange is a double-edged blade. It is as much directed against Amrita as against Hari. Moreover, the whole pseudo romantic poetical tradition is parodied in this apparently light-hearted encounter.

These two characters belong to the free society. The freer the society, the greater the variety of the individuality and the idiosyncrasy of the characters, the men and women who form that society. The love in To Whom She Will is caught up in a crucial phase of social change
from a convention-ridden and tradition bound society to an open, uninhibited society free from the shackles of social customs and conventional constraints.

Amrita asserts her love for Hari Sahni in the studio, which has a dramatic quality. Her grand-father wishes to send her to England, but she prefers to stay with Hari rather than go to that enchanting country. Amrita asserts her love in the following manner:

“You give up England for me’, he said ‘your love for me is so great. I am unworthy’. Please donot speak like that—‘I am’ he repeated sadly. ‘who am I ? Hari Sahni, an announcer in Hindi section. I draw only rupees 300/- a month. I live in a rented. I am nobody. I am nothing. ‘You are my life’, she said, and then had to announce the end of the programme.³

However, this love—making scene ends on a note of frustration which is partly comic, and partly pathetic. Between their love Vaidya drops in like a bolt from the blue and proposes a visit to a movie.
Hari is a very uncertain of himself although he is conscious of Amrita's feelings for him, his response to her has never crossed the boundaries of superficial adolescent enthusiasm. His failure is essentially one of individuating his experience, his passions, his feelings in a single stable chord. His responses are utterly sensuous, some times even sensual.

Hari's passion and emotion of love for Amrita can be seen in the following statement:

.... every moment of the day

I think of her, she is the

nightingle of my heart, the

starts of my eyes, the juice

of my liver, tell her that.4

This over-ripe, ornate imagery combined with abstractions of the heaven and the earth such as 'the stars of my eyes' is deliberately used not only to indicate remote manner and the abstract mode of a romantic lover, but also to highlight the falsity underlying the emotion itself.

The familial problem puts a question mark on the emotional sensitiveness of Hari for Amrita when she is ready for England the line. 'He did not sound very certain of himself is the key note of not only Hari's character and personality, but of the entire narrative and thematic
structure of the novel itself. The uncertainty, the instability the waywardness of Hari’s emotional responses form the crux of the problem Amrita is with.

At every stage of life a man finds new situations. Hari finds something in favour of a girl named Susila against Amrita. He is told by his sister, Prema, that Susila Anand was better than Amrita in every respect of physical fitness. She was a prettier girl than Amrita, she had a melodious voice, she was very intelligent, very soulful, and moreover she was a gold from her own community.

Hari’s true love for Amrita is falsified by Prema’s husband, Suri, Suri says:

‘It is only a game and we all play it. After marriage you will forget and you will laugh at yourself for taking it seriously.’

The comic note is unmistakably articulated in situations of this kind. The view of love as a game is implicit in the Hari-Amrita relationship. Its development in scenes and situations, characters and caricatures is both comic and ironic. It is of course an irony directed against Hari himself, but it is also directed against the human world which impels
young men to play the game. The emotion and passion of love for marriage is quite pronounced as the seekers of love have reverted to the position of the seekers of familial love, social security, claims of the community and convention.

The deterioration of previous love can be seen apparently when Hari finally falls into the arms of Sushila Anand and Amrita embraces Krishna Sengupta. He bridges the gap between Hari and Amrita, but finally fills in the gap himself. Amrita after her experience of calf-love and puppy love reverts to a posture which is more sober, at least more pragmatic.

The sudden fall of emotion can be considered with the divergent diagnosis of social bondage of marriage. The traditional rituals of the east about marriage performed with Hari and Sushila overpowers the joy and the image of Amrita's love for Hari. Notes of reconciliation through marriage, conflicts of idea, lapses of emotion and passion are the themes of Jhabvala's first novel *To Whom She Will*.

Jhabvala is inclined to show woman as a more powerful agent of revolt than man. Hari is passive superstitious of stupid. The weaknesses of the social reality are the weakness of individual's mental emotion and passion. Education and modernization could not mature Amrita emotionally so that she could understand her predicament.
As a typical novelist, Mrs. Jhabvala has also characterized Nimmi as a rebellion against old belief of human relationship in ‘The Nature of Passion’. Nimmi-once again a modern young girl strongly believes in women’s emancipation. Going to clubs, playing tennis, keeping bobhari, dating, dressing stylishly and attending lectures on English Romantic poets add to the grace of one’s life. But all this is not permissible in her community. Her Purhiji indignantly declares:

A girl of that age has no right to enjoy herself, she should be managing a household and bearing children and looking after a husband.⁶

The novelist wants to point out that these youngsters, with false pretensions to independence and modernism, have not been able to grow out of their mental servitude. Their responses, attitudes, and sentiments are too much conditioned by a social structure in which family bonds are over-powering and parental affection excessively possessive. The familial, social, cultural and moral aspects are more dominant and pervasive than its psychological trend. Though its familial character, Lalaji represents the old order and is very much involved in a state of change from an orthodox to a modern mode of living. The novel concretizes Lalaji’s inscrutable passions especially he feeling for his dear daughter, Nimmi who is involved in the whirlwind of passion.
Man is a combination of the three modes of passion in different degrees. He is called to be 'Sattvika', 'Rajasa', or 'Tamasa' according to the mode which prevails. One lapses and the other dominates. While the activities of a Sattvika temperament are free, calm and selfless, the Rajasa nature wishes to be always active and can not sit still and its activities are tainted by selfish desires.

The novel The Nature of Passion, emphasizes the process of rajas, the worldly passion which is marked by the thirst for pleasure and culminates in attachment. The private and personal life of familial relations overwhelms Lalaji's calculating and cool intellect. He surrenders himself to his heart's desires, to his affection for Nimmi and to his total involvement with her.

The worldly problem of money and its securing from Dev Raj and indeed to make up the prospects of Nimmi's marriage. Thus the proprietary interest are brought in close association which are the inmost feelings of personal relations. Rajas rules the universe of Lalaji and his tribe. Viddi revolts against the constant talk of money, money, money. But in the money civilization of rising commercial middle class compels him and his emotion to surrender before it. He falls a prey to the lure of money.

Lalaji is deeply conscious of the value of money in modern life. He is confronted with the problem of marrying Nimmi and the dialogue
between himself, his wife and Phuphiji is revealing. A bitter modern problem dowry affects the emotion of Lalaji and his modern point of view. These elderly orthodox women are, of course, pleading the case against modernity, against allowing young women to join college, become independent and equal to men.

Lalaji's emotional feeling for Nimmi paralyses, when he suggests that the people who will receive Nimmi as a bride will be pleased with the huge dowry that they will get, but his wife protests: "Dowry-showry", his wife said contemptuously: "They will wish they had half the dowry and twice the better girl."

The novelist touches the minds of various men and women. Her approach to the feelings and emotion of the different group of men and women is obvious. The novelist writes in the provoking tone to Lalaji to his wife and sister: "you would have your daughter brought up like a poor man's, asked Lalaji, smiling. 'Poor man, rich man', his wife replied', a daughter is a daughter and there is only one way". The eternal conflict between personal feeling and external fact can be resolved only by moderating the feeling. We cannot change the nature of man social customs, traditions etc. but we can change ourselves.

Like Dickens's Bounderby, Lalaji is also suffering from utilitarian philosophy. He considers Delhi, his new dwelling place, as a new Jerusalem in which money and familial concern will be combined. He is incapable of regulating his own emotions:
Had he been born without the nature of a rich man, Lalaji himself could have said so without pain. As perhaps to could also have said that a daughter is but a loan, if he had not had a daughter like Nimmi. All men wish in their hearts for wealth and for beautiful daughters; and yet, thought Lalaji, there is great sorrow both in wealth and in beautiful daughters. Since the one has to be kept up, and the other given away.\textsuperscript{10}

Dr. Saxena supports the novelist in this way:

It is a woman's fate to leave the house of her father and go to a husband's house to bear his children, to look to the comforts of his family.\textsuperscript{11}
This novel provides material emotion and complexity makes crux the nature of passion of Lalaji's materialistic tendency. The novelist portrays a true picture of a rich man, Lalaji’s corruption, habits, customs, dress and dwelling, food and drink etc. A set of conflicts generates considerable emotional heat. There is conflict between traditional Hinduism and modern western ideas, the conflict within Indian society of spiritual and material aspirations, the more universal conflict of children and parent's husbands and wives.

We see that Lalaji's passion deteriorates for his children. He knows sadly that he can never win over the love of Chandra and other grand children. His emotion finds a heavy jerk when the painful interview starts between father and son for a letter of bribery within by D.M. It is filtered through Kanta's angry reaction of rejection and denial.

A final blow on emotion comes to Lalaji when a proposal of marriage of Nimmi comes up to the family member of a rich friends Dev Raj in exchange for a huge contract for Lalaji firm. Actually money-civilization spoils emotion and ambition. In Jhabvala's fiction, too, there is a genuine endeavour to expose this material reality, the hollowness of a money-civilization.

**Esmond in India** in one of several of the fictional forms which expresses the problem of the inner life in its relation to the outer life. There is a parallelism between the predicament of the novelist and the
problem of her created character. But it is not obvious. It is limited only to the predicament of a European and of its process in relation to the world that is India. The marriage becomes a battle field when Esmond tries to make Gulab responsive. Esmond's cruelty ranges from savage sarcasm to pinching and slapping, to all of which Gulab responds with dumb week surrender, accepting the traditional role of the Indian wife to whom husband is a god.

The peaceful life is the aim of every family but that is being disturbed by some strange and unique feature of dominant personality.

In The Indian Nation Ram Dulare Sharma writes: some of the reasons behind this may be attributed to the dominant role of men but it can't be denied that lack of opportunity on correct lines to the women leading to low earning to live up to expectation is the main cause of the trouble.¹²

The sharp contrast between the two ways of living causes awkward and unseemly situation in conjugal life. The shallow, superficial, vain, and rather unintelligent, pompous Esmond hampers the spirit of Gulab. She is compelled to think that her husband has failed to give her protection, she is under no social or spiritual obligation to him where she is unsuccessfully tried to rape by her servant. For her betterment and blaming Esmond for the servant's attack, she decides to leave him with her Ravi.
The novelist’s ironic mode exposes the passionate feeling of Shakuntala who easily falls in love with flamboyant Esmond. Shankuntala admits: I do love you. From the very first moment I saw you I love you. I cannot hide it any longer. If I do, it will break me, my heart will burst...\(^{13}\)

She is conceived in an amused detachment, and her passionate love for Esmond and her heart break are not meant to be taken seriously.

Esmond’s initial response to Shakuntala’s outburst of passion is uncertain as an English man inheriting a rationalist tradition he cannot to terms with the longings of an intense life. He says to Shakuntala:

Hearts don’t burst that easily.....

no, no, I am not laughing at you,

but do try and be sensible.\(^{14}\)

With the mal-practice and pseudo-idealism of a man, individual and familial condition deteriorate. Not only Shakuntala but her father, Har Dayal also is cruelly punished for his vanity and self-seeking when his innocent daughter is seduced.

Neither Esmond and Gulab nor Esmond and Betty, nor Esmond and Shakuntala nor any other pair in the novel evokes the genuine feeling of love, the bond that unites man and woman in a unified sentiment and sensibility. It is, like Jhabvala’s other novels, a novel of family relations, social import and the corporate life in which personal predicament are mixed up with social and familial perplexities.
tears. Prem was touched......16

This scene demonstrates the triumph of the human spirit, of love and affection, over philosophical catch words and metaphysical labels.

'What a piece of work is man' with this tone, the idea is clear that man is the slave of his time and predicament. A man like Prem, who is young, surrenders his mental status before his social and economical jerk. With a poor degree Prem is lucky to get a job even in such a tenth rate place; but his early marriage (arranged for him, or courses) and the pregnancy of his wife persuades him to decide to ask for an increase in salary and a lowering of his rent. It is true that in the present circumstances a low grade Government servant can't maintain his family with his inadequate salary. In The Householder the novelist regrets:

"They can't pay conveniently the school fees of their child every month."16

To increase his salary and lesson his house rent Prem approaches his Principal, Mr. Khanna and his landlord, the seigals respectively. Prem's argumentative and compassionate in his appeal:

"How can be support so many people on 175/- per month?

He took another step forward
and said in a voice passionat
with conviction and pity, poverty
and want are terrible thing. In the
Punctantra it is written' it is
better to be dead than poor." \(^\text{17}\)

Poverty is a curse. This unlocks the heart of The Householder. It explains not only the major problem of Prem as a husband, as a father, as a teacher, as a citizen but it is also central to the social milieu so realistically and skillfully portrayed in the novel. A simple and middle class person, Prem feels humiliation by asking for a rise in his salary to Mr. Khanna and requesting for lowering his house rent to Mr. Seigal, a landlord. Prof. Shahne judges his emotions and writes:

"This problem of rent almost haunts him;
he tries to make a representation to the
houseowner, Mr. Seigal, by making him aware
of his growing expenses, even by asking
him to treat him as his son but all invain." \(^\text{18}\)

Prem irritates Raj, his friend by failing to accept these roles himself. Raj’s irritation makes Prem more sensitive to his own failure as a teacher (he can not keep order in class or stand up to the bullying
of the Khannas), as a husband (Indu laughs at him all the time), and as a householder (his landlord exploits him by charging an excessive rent). To facilitate his problems and to apart his mind from the tedious household management Prem tries to occupy spiritual shelter under Swami and Guru:

Reacting against these tensions of the householder's life, Prem desires for the spiritual life. He goes along with his friend Sohan Lal to a famous Swami and in the holy man's company feels a longing to share in the Joy of mystical union with God, to forget all the ambitions and frustrations of the worldly life.¹⁹

The Swami, of course, is a magnetic personality. He can create illusions of hope and happiness through a skilful manipulation of words, gestures and facial expressions. Another peculiar Indian situation is the attraction that the symbols of spiritual life and ideals have for the individual harassed by the struggle of existence. His concern for them is at once escapist and genuine.

Here the novelist's aim seems to show the spirituality as well as the immorality of the spurious spirituals. This is perhaps to point out
that to a European, all that glitters is not gold. India is an amalgam of
the sacred and profane, the spiritual and the sexual, the ideal and the
earthly.

The Householder is a sensitively portrayed social comedy of a
lower middle class Hindi teacher reflecting not merely his monetary
and familial problems, but also his complexes, his sense of failure and
frustration and his minor fulfillments. As a successful artist Mrs. Jhabvala
is projecting the personal dilemmas and predicaments of the materialistic
society in post-independence urban India.

In Get Ready For Battle she tells us that when a man or woman
finds a jerk in his or her ideology, he revolts against the social
phenomenon. He is always ready for the impending battle. He feels
neither pain nor pleasure in life. The title of the novel has been derived
from the second chapter of the Bhagwat Geeta (Verse 38). It was
preached by Lord Krishna to Arjun finding his emotional lapses in his
own physical duty. He calls upon Arjun to shed all his fears, and treating
alike pleasure and pain, gain and loss, victory and defeat, get ready for
the battle...20

Everyone wants to live his life according to his own ideology.
Someone brings changes in it but some of them are so rigid that even
in their critical moment they don’t divert from their tracks of thinking. In
Get Ready For Battle the theme of pseudo-modernism and false-
display of the women’s craze for their emancipation is repeated.
Sharla Devi, who is stern and a stiff in her attitude and her duty, is to fight against every social injustice and oppression of the poor. On the other hand, characters like Gulzari Lal, her husband and Vishnu, her son are materialist. Actually modernity has had only a superficial impact on the Indian elite class, who are still undecided about their social and personal norms.

The mental divergence of the human beings is due to the divergence from their own traditional path. The novelist depicts the uneasy and comic manner in which East and West are shown meeting, but only superficially. She is quick, sharp and intelligent to perceive that under the western influence only surface changes have taken place in the Indian society. It care remains unaffected. At the same time the blind irritation of the west is bound to have dangerous repercussions.

The quarrel between the two is based on this philosophy of life. To the man, money alone is important; to the wife, social work is an all absorbing passion. The husband understands only how to make money how to eat, how to dress, how to buy cars and furnish his house. He does not cherish any ideals; hence there is misunderstanding between the two.

The characters of 'Get Ready for Battle' fall into two groups; those who act on and for others, and those who are acted upon. Not only Gulzari Lal but also Vishnu is a passive character. H.M. William writes:
Of the younger characters it is Vishnu who is pivotal. A failure as a business executive, a failure as a husband, a failed idealist.  

He is a slow brooding, self-distrustful man dissatisfied with everything, his job, his wife, his life in Delhi, but too inert do anything about it until he suddenly sees a way to carve out an industrial empire for himself so that he will no longer be "The son of his father."

In this context Sri Aurobindo, a prominent Indian sage is worth quoting here: if we take over for instance that terrible, monstrous and compelling thing, that giant Asuric creation, European industrialism unfortunately we are being forced by circumstances to do it, whether we take it in its form or its principles, we may under more favourable condition develop by it our wealth and economic resources, but assuredly we shall get too its social discards and moral plagues and cruel problems, and I do not see how we shall avoid becoming the slaves of the economic aim in life and losing the spiritual principle of our culture."  

Sarla Devi is the character of that group of persons who represents the spiritual freedom of Ravindra Nath Tagore's poem 'where the mind is without fear'. She is almost a saint who treats the pleasures and pains of his world alike, and who is non-attached to the ephemeral
gains or losses of this earthly paradise of the poor and the downtrodden and is determined to fight for their rights. In seeking the performance of this ideal conduct she losses husband, son and brother. The only gain for her is spiritual peace. Jhabvala pities the lot of widows and prostitutes. Through Sarla Devi, she expresses her deepest concern for the poor prostitute girl who visits Sarla Devi’s brother:

The poor girl does not come here for

Pleasure. I hope you pay her properly.\textsuperscript{23}

As a Karmyogi of this world Sarla Devi looks up to the sky and the vast spaces which beckon her soul; at the same time, she looks down again, at the earth, with its Bundi Busties and Taras and its poor and down trodden. And she resolves to walk in search of her mission on the earth in the hope that when her work is done her spirit will stain freedom. She is indeed an angel of the earthly paradise.

However, \texttt{Get Ready For Battle} is not all about battles, quarrels and conflicts. It is designed to show domestic life and familial relationships which are same times marked by an intensity of emotion and other times by jealousies and prejudices.

In \texttt{A Backward Place} Jhabvala explores one basic human relationship, that of Bal and Judy. She is the principal character, the young English wife of a feckless Indian actor, Bal. The product of a lonely and tragic English middle class home Judy enjoys the friendly,
comforting disorder of the joint family. She gets on well with her Indian in-laws and facing sympathy even for the Hindu piety of the old aunt Bhuji. Though Judy is passionately devoted to him, she is aware of his failings. It is Judy’s love that sustains their marital happiness, as also her being able to adapt herself to the trying conditions of the Hindu joint family situation.

The members of such families have their joys and sorrows, loves and hatreds, cunning and compassion but what is more important is that they feel they form a family, a social unit in which individuals either conform or revolt. It also happens in *A Backward Place*. The prevalence of misery amongst the expatriates, the Indian middle-classes and the artistic bohemians, gives the novel a more disturbing anguished tone. It is the misery of exile, displacement and restlessness. The novel describes the struggles and sufferings of an English girl, Judy, married to an Indian actor Bal, who is not exactly a success. Among other interesting characters are Etta, middle-aged Hungarian beauty who has had a number of Indian husbands and lovers, and Clarissa another English lady who is a great devotee of Indian spiritualism.

Judy finds a jerk in her conjugal life, while she is seriously concerned with Prithvi’s temperature, Bal constantly talks of films, sings, ‘Mere Dil Me Rehta Pyare’ while Prithvi asks for ice. Judy demands Bal. She pursues him in the street, catching him by themselves, asking him to do
his duty as father. He yields but she is not happy with her victory. This passionate attachment to Bal combined with a peculiar awareness of his failings characterizes Judy's view to Bal. Judy is a realist and dreamer in one—as a realist she realizes all Bal's weak points but as a dreamer she is thrilled by his fantasies.

A parallelism with the life of Judy and Bal may be considered with the life of Etta with some differences. Still in love with Europe she came to India as the wife of an Indian student, but the marriage has ended in divorce, and Etta has since become bitterly critical of India. 'Unlike Clarissa, for Etta India holds no fascination, no hidden dream. Instead she is conscious of the bad smell, the ketchup stains on the tablecloth in a Delhi restaurant; and she warns the Hochstadts that India would soon lose its charm for them.

Etta is also a character who now and then shows a passionate and emotional scene in the novel. She insults both Bal and Judy and compels them to leave for Bombay. The shameless and ludicrous submission of Judy to an unworthy husband and her own private backwardness into the larger more frightening but more real India vanish with a sudden hit made by Etta. A more bitter emotional jerk can be seen when Etta is rejected by her protector for a young Indian girl. This final cruel blow derives her to attempt suicide.
In *To Whom She will* and *The Householder* the emotional temperature has been kept deliberately low. But a few catastrophes are very significant in her later novels. These are: The education of innocent in *Esmond*; The heartless dispossession in *Get Ready For Battle*; betrayal and disillusion in *The Nature of Passion* and despair and an attempted suicide in *A Backward Place*. It has more dramatic and emotional depth than any of the other novels except *Get Ready For Battle*. In these novels too Jhabvala introduces abnormal and highly eccentric characters and behaviour; Sadism, lesbianism, symphomania, the emotional temperature are high.

In *A New Dominion*, the characters have various aspect of their personality. They react against the complexity of human relationship. Lee, Margaret and Evie hanker after the spiritual reality. Their native feeling lapses in quest of Indian religious aspect. They are fallen from the western way of life. The falsity of English middle class society diverts them to think about their patriotic feeling. Lee states herself:

> Even her coming here was a definite decision. She didn't just drift in to
> in the way I did ... Margaret came here she had to. It was an active step of revolt against her life at home and her family.24
These three characters are emotionally wounded by the system of their country. As a result they come here and have hunger for self fulfillment.

The scientific view of Raymond hampers Swamiji’s indifferent attitude to him. He wants to take Margaret to hospital for treatment. Inspite of it Swamiji advises him to read voluminous religious book. Raymond reacts furiously:

He looked down at it; actually he felt like flinging it on the ground and may be stamping on it.25

The difference of thinking does not confront commonly but when they find a jerk in their way their revolt to each other is easy. In the next attempt we find that Lee, margret and Asha want to be the new person under the guidance of Swamiji. Their feelings find a blow with wrong way of thinking. Every one creates jealousy among themselves.

The spiritual surrender of these characters brings their lives into hardships. It causes a pathetic death of Margaret and moral deterioration of Lee and Asha. The emotion and hunger for spiritualism lapse and convert them to think about sexuality and futility of human life. Evie thinks over Margaret’s cremation:

Becoming a Hindu is not like
becoming a Christian. You don't have
to take formal baptism or anything, but
freely assent to the truth within you.26

Now Lee is emotionally very weak. Her spiritual quest is so
damaged that she could not develop her personality in the field of
religion. The religious her personality in the field of religion. The religious
and spiritual relationship between Swamiji and Lee changes into physical
enjoyment. Her damaged morality attracts not only Swamiji but Gopi
also for his sexual pleasure.

Rao Sahib and Raymond think over the poverty of India. Here the
poor are emotionally suppressed. There is a big gap between rich and
the poor. Thus the difference of individual predicament and thinking
frustrates the aim of characters. The conflict between good and evil
and modernity and spiritualism based on Indian standard of thinking
are the main causes of passionate pollution of the characters. The
ideology of a few individuals is thrown together is a moment of the
meeting of two different cultures. They apparently fail in measuring up
to this ideal.

In Jhabvala's latest novel Heat and Dust woman characters,
Olivia and a young narrator symbolize their negative response to an
experience of India. It discovers the inherent idea of the novelist. The
idea is just reverse to her previous thinking. It is highlighted here:
Why did you come? I asked her.

To find peace, She laughed grimly:

But all I found was dysentery.27

At first Olivia is a complete western woman. But a gap is formed in her attitude and she elopes with the young Muslim Nawab. Her experience of India is dusty. But the narrator who comes in the lonely life of Olivia and made her successful attempt at reconstructing her life in India. Her responses are clearly different in tone and spirit from those of Olivia. They symbolize the process of the creative imagination in various mode of thinking.

At the beginning of the novel we find familial, individual and social oddities of Anglo-Indian society. There is dissimilarity in thought and action. A young English is attracted to Hindu religion and Indian spiritualism. But his attraction and relation with a Guru is pseudo and based on physical pleasure. He wants to fulfil his hunger for sex like Swamiji in *A New Dominion*. The narrator thinks over the oddities in the behaviour of the young English man:

He is always hungry, and not only
for food. He also needs sex very badly.28
The odd combination of the scared and the profane, the spiritual and the sexual and ideal and earthly encompasses several situations and the life of characters. Not only the young English man but also the narrator herself who does not maintain the spirituality and falls into the sexual love affairs with Inder Lal. She thinks for her lust:

... he was a healthy man his wife

was away— we were alone in a romantic spot.29

It is nothing but the love affairs of both that made the Nawab to usurp her at any rate. He is a true persuader like his ancestor Amullah Khan who treacherously killed all the invited guests in a ceremonial tent. Similarly we find a faithless attack of the young Nawab on Olivia. His jokes about the secret of the husband's wedding day makes Olivia pregnant. This action of the Nawab declines her from her pleasant life. Olivai considers over her wrong pregnancy. She emotionally falls and wants to make abortion. It becomes harmful for her and finally ends her life.

The relationship between both and their fellow feeling are nothing but a ridiculous truth. It is the immatured and inexperienced thinking of the Nawab and Olivia for her forced abortion.
Sex and pregnancy cause the down fall of feeling of a woman who hankers after sexual pleasure like Margaret in *A New Dominion*. The pathetic death of both the woman characters of her two novels inculcates the feeling of humiliation for man and his false seductive behaviour for women.

To know this case the young woman, narrator wants to save herself during her pregnancy. She imagines:

That is what I expect to see.

Perhaps it is also what Olivia saw. The view-or-vision- that filled her eyes all those years and suffused her soul.³⁰

Now we can say that there is the vastness of Indian space and spirituality that do not amalgamate clearly with the attitudes, postures and gestures of the characters in the novel. It is true that every character of this novel changes his view and vision with the situation that is asserted by the main character, the young narrator herself:

India always changes people,

and I have been no exception.

But this is not my story, it is Olivia's as far as I can follow it.³¹
The narrator's impulse to increase self-isolation, to find spiritual fulfillment combines with Olivia's vision to suggest a growing psychological imbalance. With the beginning of the novel her awareness has caught the process of change pain and horror — disappeared by the end of the novel. The path chosen by the narrator leads her towards the complete surrender of the individual personality, and the abandonment of all objectivity in self-subjugation to the guru. Thus, we come to the point that there is the personal and psychological crisis of characters in *Heat and Dust*.

In the world where society dominates emotion has a very key-role to play. It is the emotional feeling of human being that makes him or her a social animal. But when emotion drifts away into the horizon of oblivion from the heart of man there occurs a lapse which ultimately results in the disintegration of an individual or a society. In the novels analysed in this chapter these exists very severe emotional lacks as a result of which there has been individual disbalances and social break-ups. Thus the novels discussed in the chapter may vary in content but finally carry the same theme of 'emotional lapses'.

In this chapter an effort has been made to demonstrate the different cultures, philosophy, experiences and attitudes of the characters of Jhabvala's novels. I have also tried to evaluate her fictional techniques that provide the novels to portray the real cause of life long confrontation between two cultures: eastern and western. Their adoption is not
constant and wholly, it is partly on both, people from the east and the west. Now we have to explore the collision between the tradition and the modernity, the east and the west and Christianity and Hinduism in her different novels.

"Oh! East is East, West is West;
And never the twain shall meet."

The above statement is historically wrong, politically misguided and it contains the germs of international discord. On this philosophy or idea we have to judge her novels.

Her Indian characters, as seen by western eyes, range from the comic to the beautiful, her westerners, as seen by Indian eyes, range from the sexuality victimized to the grotesque. Her first attempt To Whom She Will is an uneasy blending of two worlds. It is not only the conservative and the modern in a changing society, but of materials and methods gifted from the west. In the novel Amrita is a modern Bengali girl. She, the modern age. She wants to free herself in her thinking, action and behaviour. She fights for her rights of the woman's emancipation. She follows western principle and loves Hari Sahni. In the western society, love knows no boundary but in India, it does. The novelist touches the view:

The heart is like a fruit which can only prosper in the warm sun-shine of love.
The representatives of Indian society and culture, her mother and grand-father, Pandit Ram Bahadur soften her attachment and love for Hari. In the social context the two different characters create dissonance and family friction. Hari and Amrita both represent the male and the female agents of free society. He also comically presents his view about modern love making system:

Love should remain a feeling, some thing charming and romantic connected with flowers and moonlight and music in lotus bowers. It should have nothing to do with thing link being called for by strangers in the night, and being whisked away before one could have one's dinner, and being brought to strange houses to hear the object of one's love talking in riddles. That was so unsettling; and one could not love with right feeling if one was unsettled.33

Such type of feeling is found in free and open society. So we establish a principle that the freer the society, the greater of the variety
of the individuality and the peculiarity of mental constitutions of the characters. This free love making style is the style of pseudo-romantic lovers who run in search of western technique of love and only care for one ruling passion that is monetary.

The Indianized group characters of saxena's family are aware of Indian mode of thinking. They do not approve of love without marriage. In Indian society there is opportunity of social intercourse between the sexes. A young man is bound to love and marry a young woman of his own class. And a girl is also confined to marry to the same group of man. The rich half heartedly want to marry their daughter to the boy of middle class family.

With regard to marriage there is a conflict between India tradition and western culture. The followers of English society and culture prefer inter-caste marriage and marriage by choice and love. According to them:

Girls must choose their own

husband, and that it was criminals
to force them into marriage.³⁴

In the novel it is observed that the characters are partly westernized. They advocate intercaste marriage only for themselves not for their children. They recommend:
Now in the modern world it is thought that arranged marriages are after all the best, and you see the families arranging matches some, even call in the broker or put advertisements in the newspaper.\(^{35}\)

But the fully westernized men retorts:

It is shameful that you do not allow your child the liberty which your parents allowed you—that you should revert to the primitive custom that I took pains to eradicate from your family.\(^{36}\)

In view of western idea love and marriage are only a game. Both action and activities may end if there is no peace in the familial relationship. In this regard Prem's husband, Suri tells:

It is only a game and we all play it. After marriage you will forget and you will laugh at yourself for taking it seriously.\(^{37}\)
Love is superficial in western civilization. In Indian society it is profound. Love cultivates into marriage in the west. But in India there is no importance of love for marriage. It depends upon caste and parental wishes. Indian characters of the novel prefer the traditional system of arranged marriage that is more stable and permanent for the peace of both the partners.

Her characters are likely to be westernized. This unnatural adopting brings sorrow and separation, a girl of his own community he bears the abandonment of Amrita as an act of self sacrifice. In this novel we find that India is a place and civilization during his study period in England. He dislikes Indian metality and style of living. He also detects its social system and religion. He thinks for India:

He hated the uncomplaining poverty,
the aparty he saw all round him, in
the streets, the bazaars, on the steps
of the temples. He hated the servants
who took it for granted that he was the
master, and that it was their life’s duty
to do this menial work for him. He hated
the beggars and the insolence with which
they made it clear that they belonged
to this society, had every right to exist
in it, He hated perhaps most of all,
because it hemmed him in all the
time and threatened to engulf him
the complacency of his own class,
the civil service mind, the stolid
satisfaction with routine work, with
salary and position for ever fixed,
with yawning pleasures in once English
clubs. He hated the policy of intimidation
on which the whole system seemed to rest
the instinctive subservience to superiors
and instinctive bullying of social
inferiors. He hated the frank immorality
of business and the unashamed dishonesty
of shopkeepers. He hated the women
because they were ignorant and innocent
and submissive. He hated the heat which
undermined and insulted his vigour. He
hated-hated everything...\textsuperscript{38}

This western view of Krishan becomes, after all, a solid base for Indian society. His decision to ask Amrita to marry him is an act of acceptance of India and Indian tradition.

A minor character of this novel is overwhelmed with foreign mode of thinking and favours the money civilization. He portrays Indian culture and literature here:

...he had been shocked on his return to India by the ignorance he found among the so-called intelligentsia; they were, he said, completely out of touch with modern...Art and literature. His magazine was intended to stir up this pool of intellectual stagnation. The educated, he said, tapping his signet ring, were going to be taught a thing or two about modern art and literature. He had gathered
about him a large and ever-growing group of young men—M.A. students most of them from modest homes—all very keen about modern Art and literature. They listened to him eagerly admired his American accent, his advanced ideas and his father's money and wished that their parents, too, could have sent them to a foreign university instead of only to the Calcutta colleges.39

The statements of the main characters of the novel show that Indians do not think and behave like Indians after getting education in abroad. Now this modern pomposity of the characters is only an imitation of European civilization. To make ourselves a sort of brown Englishmen, to throw out ancient culture and to put on the uniform of the west is a mistaken and illegitimate endeavour that presents a confrontation in familial relationship.

The novelist describes the clear picture of modern world in her second novel The Nature of Passion. The modern world is still mainly Europeans, a world dominated by the European mind and western
civilization. In the novel, Nimmi is a modern young girl. She strongly believes in women's freedom in the society. She does not support the traditional way of living of an Indian society where every woman is strictly bound with customs, manners and superstitions. She prefers westernized style of livelihood, going to clubs, playing tennis, keeping bob-hair, dating dressing stylishly, and attending lectures on English romantic posts add to the grace of one's life. This modern way of thinking is not allowed in her society. The demand of Indianized society for a girl is that a girl can't enjoy her free life from her birth to her death. Her only duties are to manage a household, bearing children and looking after a husband. The clash of ideas and the changing system of the old order provide a collision in true and innocent action of a family and society.

Lalaji is the representative of commercialist and utilitarianism. He does every base action of modern society, corruption, dishonesty, bribery are represented by him to earn more money. His son, Viddi, at first goes against the view of Lalaji but later he falls a prey to the lure of money. It is the money civilization of a rising commercial middle class. It statement of the novelist portrays the modernity of the west and simplicity of the East:

To Lalaji bribery was a custom,

a tradition even, hence should be
respected. He thought that bribery and corruption were foreign words and the ideas behind them were also foreign. Here in India, one did not know such words. Giving presents and gratifications to government officers was indispensable courtesy and a respectable civilized way of carrying on business.\footnote{40}

Indian society does not accept these foreign words and system of taking bribery at any position. An Indianised character is against that:

That is the greatest shame to Our national character, a government office to do such things, to mix with such people to let himself be bribed by unscrupulous businessmen. I would give him the death penalty; he had betrayed government trust.\footnote{41}
Later on, we find that Lalaji's idea about money is not so intense. His involvement with money is modified by his affection for his daughter. He is not a commercial successor hero. He sanctions Nimmi’s passion for Pheroze and her quest for modernity. He is outwardly conscious of the power and value of money, but inwardly surpasses the narrowness of materialistic bent of mind.

In Indian culture, the elderly orthodox women do not allow the girl to join college and to become independent and equal to men. India is a place of conflict of tradition and modernity. But India of today is becoming more and more westernized. There is a clash between the old and the young. A young girl, Nimmi, attends the clubs and dances with the Youngman belonging to a different community. She calls her parents old fashioned. Indian women do not dare to dance freely in clubs. They are not free by nature in society. They are treated as dumb cattle. They have no power in the society. But in foreign countries and culture this suppressed mentality for women is a matter of nothingness. Both men and women have equal power to do and think. It may be seen in this passage:

In foreign countries this natural,
this God-given order had been
subverted; women went out of the
house; considered themselves equal
with man, if only they kept to their own ground neglected their household, did not care for their children, with the result that they lost the very character of women were hard and bold, cut hair short like a man's smoked cigarettes, dressed themselves in inmost garments, And since then women were no longer women—no longer chaste, modest, home keeping and since they neglected their duties which were bearing children and looking after them and teaching them all the old customs and ceremonies which had to be kept up; so it had come about in these foreign countries that the sanctity and stability of the family and with it that of the whole community was
destroyed.\textsuperscript{42}

In this novel, Chandra Prakash, the son of Lalaji, has the remains to Indian old culture but the intrusion of western culture is well marked. He marries a girl belonging to another community. He is partly westernized. He disobeys his father earning more and more money. Kanta, his daughter-in-law is foreign educated. She does behave like an Indian women with her mother-in-law and other family members who dislike intercaste marriage and have the idea that a daughter-in-law should respect the family and touch the feet of her mother-in-law. She opposes the system of her husband's house where a wife can't speak her husband's name so freely and address a man who is not older than she. She remarks:

\begin{quote}
It is terrible to be related to such a man. I wish we need have nothing to do with him.\textsuperscript{43}
\end{quote}

She further comments on such Indian family:

\begin{quote}
It is the duty of wives and mother to see to the morals of the family, that nothing shameful and dishonest is done. But the women in your father's house are too stupid and uneducated.\textsuperscript{44}
\end{quote}
In this family only Nimmi respects Kanta's modern view and disdains the women of her family as ignorant and illmannered. Her attitude is to be more fashionable than her modern sister-in-law, Kanta. In this novel, the major characters are not western but they are westernized and have conflicting feelings for India and its culture.

In 'Esmond In India' Esmond himself is a western character. He wants to establish foreign mode of living in Indian society. Its lady characters, Gulab and Shakuntala are paragons of Indian beauty. They are sloppy and self-indulgence. These two lady characters of the novel follow western thinking and Gulab divorces Amrit and Shakuntala rejects Narayan, a physician working in a village outside the city. She dislikes Indian way of living and is easily grasped by the western character, Esmond comments:

Mrs. Jhabvala is hard on Indians as well as Europeans. If she is critical of the Indian tendency to sloppiness and self indulgence, she is equally unsparing in her criticism of the pretentiousness and meanness of Europeans living in India.45
This superficial westernized relationship between husband creates discard and separation. We find easy going tendency in Indian culture. Indian is hankering after western way of living. Amrita in *To Whom She Will*, in *The Nature of Passion* and Gulab and Shakuntala in *Esmond In India* want to live a sensual pleasant life. It is the borrowing of western technique of livelihood. Isolation is a common factor in western mode of living. Esmond easily breaks the relationship with his Indian wives.

A westerner feels a problem of mixing in Eastern culture. The dissimilarity in the mode of thinking and behaviour presents a problem before him or her. Here is the novelist's own experience:

And here, it seems to me, I come to the heart of the problem. To live in India and be at peace one must to a very considerable extent became Indian and adopt Indian attitudes, habits, beliefs, assume, if possible, and 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 and become something
other than what one is? I don't
say no to this question.....

Esmond is upset with the spicy smell, the cleanliness the untidiness
which are usually disliked by the westerners. Conversely Gulab is very
fond of spicy Indian food that gulf in their attitude of life and divides
them. Asnani puts this as follows:

The easy going Gulab, with her
Oriental taste for carrot halwa,
Spices and hotred curries; her
Typically Indian bashfulness of
High society and indifference
Towards modern furniture, is a
Glaring contrast to her husband,
Esmond, with his innate craze for
Orderliness, smart and sophisticated
Society, and up to date furnishings.
Gulab represents Hinduism in her character. She respects her husband in every respect. To save her prestige she against her husband and follows the system of divorce. It is an appropriate conflict with Esmond’s own representation of western civilization.

He was trapped, quite trapped. Here in this flat which he had tried to make so elegant and charming, but which she had managed to fill completely with her animal presence. His senses revolted at the thought of her, of her reed and smell and languor her passion for meat and for spices and strong perfumes. She was everywhere; everywhere he felt her in the heat saturating the air which clung to him and involved him as in a heath of perspiration; in a sugarcane juice, which the people in the streets were drinking and which he could
almost taste. Filled with dust and
germs and too much sweetness; in the
faint but penetrating smell of
over-ripe fruit; everywhere, she was
everywhere, and he himself stifling
in her softness and her warmth.48

Esmond is the westerner admirer of Indian art, architecture and
literature. He believes in Indian classical culture. But his intellectual and
aesthetic approach to her culture is no protection against India.

Shakuntala is a romantic girl. Her rejection of Narayan pollutes
Indianness in her at the same time her fully surrender to Esmond as
a husband shows her devotion of an Indian wife and Indian culture:

Esmond, I know you are married and
also you have a child, but I tell
you this means nothing to me. Only
I know you have come into my life
and now it is my duty to give everything
I have to you, to adore you and to serve
you and to be your slave.49
Such type of surrender and logging is found in British culture. In this culture conjugal life may be disturbed even by a slight jerk of behaviour. There is no intensity with its followers. Esmond says:

Hearts don't burst that easily......

no, no, I am not laughing at you,

but do try and be sensible.50

Narayan is the son of Ramnath. He wants to develop Gandhian ideals of selfless service for the poor in the countryside. He is a doctor of simple living with Indian thoughts. His simplicity is the cause of his discord with his mother and wife. Both the father and the son maintain the Indian system of personalities and personal recommendation. Such characters of the novel stand a contrast with Har Dayal and Shakuntala who are happiest when they are indulging false sentiment. Ram Nath not wholly surrenders to Indian conservative system of Purdah. He wants an ideal change in the superstitious society. He dislikes the inescapable dilemma of Indian women:

That was a hard thing for women,

he thought, to have their lives

warped by circumstances to which

they could not submit because they

could not or would not understand
them. As his own wife's had been.\textsuperscript{51}

His Indian ideal of feminine duty with sudden change in feeling significantly prefigures the novelist's own opinion on the subject:

Out women are so.....like animals,
Like cows......Beat them, starve them,
Mal treat them how you like, they will
sit and look with animal eyes and never
raise a hand to defend themselves,
saying "do with me what you will,
you are may husband, my God, it is my
duty to submit to my God.\textsuperscript{62}

Such ideology as regards women in quite different from the western civilization. In Indian culture women are suppressed beings though they are the most important part of human life and society. They preserve human generation. The western culture does not ignore her importance. Both men and women in this civilization have similar right of thinking.

In the rapid race of western culture and civilization, the old tradition, values and mythes of India are being discarded. When we throw a light on Indian religion we find that its religion is the religion of life, a religion
of earth and of the world humanity, an ideal of intellectual growth, vital efficiency, physical health and enjoyment and a rational social order. But this philosophy is debarred from European culture where science has occupied its place. The war between religion and science has been almost the leading phenomenon of European culture. Gaya College shows the airy view of the western culture:

Western culture enables a man to
fly in the air like a bird, swim in
the sea like fish, but it does not
teach them how to walk on the earth.53

Jhabvala's characters reveal Indian classical music and literature, devotional songs, dance, art and architecture that stand the most valuable aspects of Indian civilization. Hardayal's materialism denies the beauty of its art but Madhuri's materialistic view accepts the true value of Indian:

Europe, England even America,
were all right for education or sight
seeing but one had always to come back
to one's own dear India. It was here
that one's root were, here that one
could get the best positions, here
that one enjoyed one's money and
property and one's proper social
status. It was safe here, comfortable.\textsuperscript{54}

The dialogue and conversation of the members of the same family
display a conflict not merely between individuals but between culture
and civilization. The two groups of Indian family and its members establish
its values. They apparently disclose the conflict between the East and
the West. But the conflict becomes more intensive when an original
westerner, Esmond submerges into Indian culture and Indian family. At
first the westernized members are different in view and ideology but
with the mingling of Esmond their relationship is dismissed.

In \textit{The Householder} we find frustrations in Indian domestic life.
Its single conscious character, Prem suffers from his personal
predicaments, familial and social problems. He condition of house hold
management is of the middle class Indian society. It shows Indian
simplicity and deplorable condition of Middle class society. Mr. Khana
is the Principal of Prem's College. Mr. Seigal, a landlord, and Mr.
Khana display their role of cruel money civilization. The principal does
not grant him more than 175 rupees per month and Mr. Seigal does not
reduce the rent that creates Prem a money problem.
Mr. Khana and Mrs. Khanna have adopted western philosophy. She contempts with the followers of Indian culture and behaviour. She likes a fashionable decorated room and decorates herself in a very gala dress. Her modern view detests Indian mode and manner:

She looked as opulent and upholstered
as her sitting room and consequently
inspired Prem with the same feeling
of shyness.55

Indian philosophy falls flat before westernized rigidity. Prem passes remarks on the householder only to press his need for reducing his rent:

'In our ancient writings it is it is written
...... that there are four stages to a
man's life. When he is young, he is a
student, learning from his father and
his teacher.......

After that comes the life of the
householder.......In this stage a man
most raise a family and see to
their needs.......66
The rays of eastern spirituality attracts westerns, Hans Loewe and Peggy. Hans is the western-tourist-cum-spiritual seeker after Indian philosophies and Yogis and he asks Prem:

Do you think a westerner like me can reach to the spiritual greatness of the Indian Yogis?  

India's spiritual greatness is acceded by a western. Its social system is built upon religious conception. But it is not needed for a poor system. Prem himself is away from Yoga and spirituality. He is not conscious about religion but aware of salary, rent, Indu, the coming baby, college and so on. He subscribes his general belief that the west is highly materialistic. His view reacts a European lady who is truly in favour of Indian spiritualism. She speaks to Prem:

You may be Indian by birth but We are all Indian by conviction.

Both the characters do not come on any single point. Because one always talks about freedom and economics but Hans indulges in philosophical high-sounding terms of India.

In this novel we come to the fact that there is a triumph of the human spirit, of love and affection, over philosophical catchwords and metaphysical labels. The Householder demonstrates the frustrated
Indian life of simplicity. Simultaneously the end of spiritual quest by the westerner suggests the religious stability of the East.

In *Get Ready For Battle* we come over to the ideology of foreign or western money civilization and industrialization that are blindly imitated by Indian characters. The blind imitation of western civilization by a new important characters of the novel displays the familial, social and individual impact.

Western civilization is proud of its successful modernism. It shows the development of mankind. Jhabvala's own view as regards the progress of Indian may be seen here:

> Our India is now growing into a

> Great industrial nation, it is

> Like a great waking up.\(^69\)

The novelist two different groups of characters display the causes of familial conflict. Western awakening and the negligence of ancient Indian heritage are fundamental reasons of familial tension. The important characters of the novel Guljari Lal, Kusum and Brij Moham prefer modern civilisation, on the other hand Sarla Devi and her son Vishnu preserve the Indian mode of thinking. Sarla Devi is the most vital character of the novel, who protests against the values of that civilization and wants to establish her post-going living system. We can
see her false display of the women's craze for emancipation. Sarla Devi, the representative of the Eastern philosophy cares more for spiritual salvation than for material possession. She does not like the favourite notion of her husband to be a successful man of the family based on western thinking. She knows how to live in the crisis learnt from the teaching of the religious Hindu epic, The Geeta. She establishes the view of Indian saints who live alike even in the pleasure and pains of the world. She knows that the earthly possessions are transitory. Modernity is pseudo western civilization, false and pretentious. Like a saviour of Indian culture, religion and civilization she determines to fight for her rights and appeals to her son, Vishnu to come forward and reminds him the spiritualism of Lord Krishna and bravery of Arjun:

There is the double disgrace that
people should have to fight for
their homes and then that they
should have to call such places
homes. If you saw them if you saw
them conditions there—it is all
nothing to you... that people are
poor and helpless.

Oh, Vishnu, Vishnu, why are you like
that? You are my son, you are as beautiful as Krishna and strong as Arjun, But your conduct is that of a little merchant's son.\textsuperscript{60}

Indian culture reflects kindness, sympathy, morality and welfare of manking. But western civilisation teaches us only to gain money by hook or by crook. Rigidity, vulgarity and hollowness are found is modern way of living. Sarla Devi presents Indian mythical view of spiritualism but her son and husband are westernized characters. They follows the values of a money-ridden society where humanity is destroyed. The poor people of Bundi-Busti are suppressed and threatened to leave the place for the establishment of industry. The westernization does not care for human welfare. It knows only fact-fact and fact. In every step Sarla Devi beckons his son and inculcates zeal to oppose industrialization and commercialism:

You must stand up, son, fight,
you must fling yourself into
the world.\textsuperscript{61}

The smallest place is the view for industrial set up. But Sarla Devi's heart is filled up with the vastness of Indian sky. The other character, Gautam also asserts her attitude of salvation. He is very
anti-materialistic and condemns Gulzari Lal's worship of money. He wants to start a school based on Indian thinking in the lap of nature. He refuses to teach the student in a close cemented room. He is against western system of education that makes the children commercial and mechanical.

The novel conceals two different ideologies. The East is spiritual while the west is materialistic. Sarla Devi abandones the world for life of religious meditation. Gautam enthusiastically says to Vishnu:

> She has shaken of everything,
> all the things that due to her
> station in life had been piled on
> her....your mother is for me the
> ideal of all women.\(^62\)

Gulzari Lal's philosophy does not tally with that of Sarla Devi. Gautam wants to check up his friend, Vishnu to be a business man and to follow the western way of living and thinking:

> The worst types of man attached
to money and money-making and
existing not as a man but only
through the things be possesses,
like his car, his house, his mistress.

Women and gold, as Sri Ramakrishna has said, these are the worst temptations in the life of man and your father has not only tasted of them but has swallowed them whole.63

Thus, we come to the point that there are the lines of demarcation between the realities and illusions of Indian life. Realities are firmly rooted but illusion of adopting western philosophy of money-civilisation is also there. Now we can discover the differences between saint and evils, natural and unnatural and noble and worthless. Gautam opinion or monetary complication is unhappy. An interview reveals the speaker's true interests:

Vishnu has always been used to this kind of life, 'Gulzarilal tended respectfully—It may be difficult for him to change.

This is exactly why he must change, Gautam said. 'He will sink into sloth and luxury if he carries
on in this way and all higher life will be lost to him.

Gulzarilal pretended to be listening with serous interest. He could afford to be tolerant: he had lived longer in the world than Gautam and had learnt that, inspite of fine words, the end, the goal of life toward which all men strove, was to be rich and comfortable.  

In the novel we find a portrayal characterization of the shallow should of Gulzarilal, Kusim Mala and Brij Mohan. They are capable of making moral progress. Their advancement are made only in the material worlds of economics, social respectability, personal progress or sexual satisfaction. The portrayal of even the prostitute dos not do her malpractice for pleasure but for money. Indian society does not confirms sexual satisfaction by making love marriage. The western society prescribes mostly the vent of love marriages. It may be divorced if the familial life is not satisfactory. But our social custom believes in the requirements of the arranged marriages. Triviality of humanity is also the main principle of money-ridden society.
The relationships of Gulzarila with Kusum, Vishnu with Mala and Brijmohan with the prostitutes symbolize the futility of western civilization. On the other hand the stability of moral religious and spiritual stands of Sarla Devi and Gautam compels us to manipulate over Indian realism and ecstasy of human life. In the last stage of our exploration we come to the conclusion that in the race of modern civilization all idealistic schemes of restructuring civilization have need money for their implementation in practical life. In the familial co-ordination, specially in India, the divergence of westernized and Indianized ideology creates a conflict and makes the life unhappy.

In this novel we find a conflict between sanctified Indian culture and valueless westernized spirituality. The magazine for Muslim women justifies the fact:

.......the west has denied spiritual and exalted values, and western civilization is the reflection of life in which spirituality and sanctity are valueless; man is no longer the bearer of Divine spirit as God’s representative on earth. For, being the successor of a god who had lost all status in western civilization people are
basically no different than animal.\textsuperscript{65}

In Jhabvala’s sixth novel \textit{A Backward Place} there is symbolic or portrayal description of the East, specially of India. A few characters of the novel, like Clarisse, Judy and Dr. Hochstadt express their view of great admiration for India and Indian culture. But Etta, a Hungarian beauty is overwhelmed with western culture. The other Indian character Bal, Judy’s husband, is an immaturesed seer of foolish night-maring. He is the imitator of western fashion and ambition. The westernized characters of this novel create East-West encounter in Indian landscape. We can look into the Indian ways of living through the bitter experience of the novelist:

The most salient fact about India is that it is very poor and backward.

There are so many other things to be said about it but this must remain the basis of all of them. We may praise Indian democracy, go into raptures over Indian music, admire Indian intellectuals-

but whatever we say, not for one moment should we loss sight of the fact that a
very great number of Indians never get enough to eat.\textsuperscript{66}

The novelist accepts Indian poverty and backwardness. On one side we find the Indian tendency, self-indulgence, pretentiousness and on the other manners of Europeans living in India. We See Judy’s devotion to her husband and Indian spirituality at the same time we come across the reaction of Etta against organized marriage system of Indian society. In western society marriage is nothing but a show. It is bade on physical pleasure. It may break off if the relationship between husband and wife is troublesome. Etta herself divorced three Indian husbands and suggests Judy:

Marriages, my dear, are made to
be broken that’s one of the rules of modern civilization.\textsuperscript{67}

European’s persuasion and materialistic heritage pollutes Indian simplicity and spirituality. The poor and Indian society are tried to deform with the forms of coarseness, insensitivity, philistinism and the meaninglessness of contemporary civilization. Etta always tries to persuade Judy to leave Indian community. She speaks to the Hochstadt:

She doesn’t understand civilized language. She’s busy proving that
it's possible for a nice healthy

English girl to be an Indian wife

in an Indian slum\textsuperscript{68}

The crooked attitude of Etta symbolically denotes the contemptuous western idea about the rural poor in India. Dr. Hochstadt always praises the new commer's enthusiasm for India. In the statement of Dr. Hochstadt and Mrs. Hochstadt the greatness of Indian culture comes to light:

The Indian spirit has in many fields soared for above the European: and then Mr. Hochstadt remarks: India gives us so much....

What joy to be asked to give a little in return.\textsuperscript{69}

Indian economic problem is more furious than that of western society. Both the husband and wife portray the clear picture of deformed Indian society:

She (Frieda) and Franz had discussed the problem of beggars too, and had come to the conclusion that it was no use
giving any of them anything....so, come

lepers in handmade carts, starving

mothers with starving babies, crippled

children or deformed oldmen, Frieda

hardened her naturally soft heart against

them and refused to see or hear. \(^70\)

These two foreigners, Franz and Frieda Hochstadt (husband and wife) represent not only ignorance and insensitivity in cultural matters of India but also a conscious, quite deliberate denial of human imperatives and human need. The contrast of western attitude in India is Judy's joy in her Indian family life. That compels her to think of her girlhood house in England:

...Just the three of them, in that
tight little house, with the doors
and curtains firmly shut to keep
the cold and the strangers out. \(^71\)

As regards Indian household Bhuaji's religious nature rests in a heaven of peace whereas Etta's flat is the generation of nervous tensions. Inspite of prosperity and adversity of Indian social system, the expression of the Hochastadts gathers the themes of cultural
confrontation of the nature of India that are interlinked with whole events of the novel:

Here was a true attempt, on the one hand, to revive the theatre and rekindle in the people a love of that great art which they had lost but which had once, in ancient days, been so triumphantly theirs; and, on the other, to weld this ancient heritage to what had since been achieved in countries of the west and so bring about a synthesis not only of old and new but also aged what could be culturally more fertile of East and West.72.

India is economically weak but spiritually strong. On the other hand the west is economically strong but spiritually weak. Indian sentiment is smooth and tender but the fantasies of the commercial film coarsen Indian sentiment and do nothing to improve conditions in India, either of life or of thought. Bal, Judy’s husband, is the victim of western fantasies. He does not care for rising temperature of his son,
Prithvi. His whim of becoming a hero in a film keeps him away from his
duty. His wife is fascinated with Indian spiritualism and performs her
duty as a true Indian wife. In this context Clarissa justifies her character:

She's doing very nicely. She had
the good sense to realize that the
only way to live here was to turn
herself into a real Indian wife.\(^73\)

She further adds:

I'm very very anti-untouchability
and all that, I think it's simply
horrible, but I can see all the same
that there's something beautiful
about the caste system. Beautiful
and right. Every man in his own rank, doing
his own work, there's a divine harmony
there which is entirely lacking in

The west today.\(^74\)

There are many in the west to whom the East means a land of
superstition, an abode if magic, a region full of poor, uncultured human
beings, an object of pity, a fit subject for exploitation.
A New Dominion is the symbolic meaning a new India. It is not an area of darkness or a backward place, but rather a promised land. In this novel it can be discovered that India is evocating, inspiring, fulfilling and frustrating at the same time to its strongly desirous westerners. The changing system of its culture and manner shows its positive value with a rich heritage of philosophical thought and spiritual insights, challenging, provoking and inspiring Lee, Evie and Margaret.

Here we won't find east-west encounter apparently but rather the union of Indo-Anglian motives. In the new context Indian social, cultural, religious, political and spiritual phenomenon can be seen. In view of two different norms of westerners, the East and the West are evaluated simultaneously. There is a complexity in their relationships. The three western girls Lee, Margared and Evie are frustrated with the western way of life, its machine ridden society, its materialistic attitude and its commercial indigestion. They know that the east is spiritually for greater than the west. Their quest for religious pleasure in India illumines the human philosophy of it that is contrary to that of the west.

Its other characters Raymond and Miss Charlotte do not affirm India as a spiritual country. They accept only its modern changes and challenges. In Raymond’s view India is historically attractive. For Miss Chastotte India’s social and educational improvement is bade on economic security. These different views of the character are
contradictory in regard to the norms and trends of the two different
directions of the world. It one side is pious and peaceful inwardly by
other side is historically and socially attractive. India’s constant aim
finds a basis of living in the higher spiritual truth and to live from the
inner spirit outwards, to exceed the present way of mind, life and body,
to command and dictate to external nature.

Peace and spiritual pleasure are in Indian philosophy. That’s why
the western girls come here to find mental peace under the religious
guidance of Indian Swamis. In A New Dominion India is symbolically
portrayed into three parts-Delhi its political awareness and economical
adjustment, Banaras, establishment of its spiritual value and Maupur in
Rajasthan shows the dreamness of desert. Its poverty is seen in the
grandeur of its buildings. Their splendour depends upon the foreign
aid:

It has been built with the aid of
foreign aid, but when it was finished
there was n’t any money left for
furnishing and equipment so now
they were waiting for more aid.
Meanwhile, they carried on in the
old buildings. These were very old
and rather girm, built partly of stone and partly of brick; inside they needed painting and plastering very badly... There were an awful, awful lot of people. 

The other character, Margaret revolts against the convention ridden household, the commercialism, the pretentiousness and falsity of English middle-class society. She knows the hollowness and nothingness of her British society. Her deep hunger for self fulfillment of Indian spiritualism attracts her to visit Swamiji. He is a symbol of India's heritage of mysticism and spiritual glory. The difference between the attitudes of east and west is prominently brought out in respect of an injured dog, symbolized Raymond, which cries terribly in pain near Ashram. Raymond contempts the spirituality of Ashram-Dharma. Swamiji's activities with Lee and Margaret are ruined as well as they compel us to think about Indian polluted spirituality based on modern unchastity. The pomposity and pretentious desire of Swamiji display his detestable character and modern sexual pleasure.

In the novel we find India unlike a backward India of ancient time but a new modern India of Twentieth century. Westerners come here to be new from their traditional mission. But in India, Indians, are also ready to be new in every walk of their lives. That's why the relationship
between westerners and easterners is on a better footing. The
westerners are strong by mind out by heart. In this sense Raymond is
mortally wounded in Spirit. He is forced to take a lonely stand against
a majority opinion. He argues for Margaret's necessarily immediate
treatment. He believes in science. He is alone in considering religious
book less important than Margaret's health. India provides the
experience of hell and heaven in the different ways of Raymond and
Lee. Between these two characters Gopi experiences differently. He
runs after money and modernity. He exposes his self deceptive view of
the sexual desires and doubtful filial relationship with Banubai:

You don't know anything. You have no
idea of our culture. In your culture
there is nothing—only sex, sex, sex
so how can you understand what it
means to be mother and son, what a
beautiful relationship it is for us.

However he does not give up his own tradition. He has regard for
Banubai with traditional respect and beautiful reverence. Rao Sahib
establishes the view of Hinduism and shows the insensitivity to personal
issues of christianity. He presents Secularism, the policy of self-reliance,
democracy and socialism of India. We can easily find a gulf between
the poor and the excessively rich. Raymond also thinks of Gopi and his
poverty in his locality. The scene of milk selling in the black market highlights the corruption in public services in contemporary India. The attachment between Lee and Swami displays the deterioration of Indian spirituality and a symptom of the joy and pain. The symptom generates suspicion both for the purity of Banubai's motives and her spirituality. The devotion, respect and gratitude to Indian religious authority disclose its existence and reality and make him sceptic. The pseudo-religion and ambiguity surrounds Swamiji's activities:

The ashram was not actually in Banaras

but about ten miles outside, it. This was

deliberate policy on Swamiji's part:

he did not wish to batten on the

holiness of the past but to inspire

new souls with spirit. It was also

convenient that land was going

cheap in that area.

India is a land of spiritual beauty. In Heat and Dust a young Englishman and his daughter come here to take some spiritual need form Hindu religion. An Indian thinker, Menon, disagrees to the proposal. The narrator's sexual relationship is not only with chidanand but also with Inder Lal. He is purely sensual.
The narrator tries to disclose her view about India:

I suppose we must look strange to them, and what must also be strange is the way we are living among them no longer apart, but eating their food and often wearing Indian clothes because they are cooler and cheaper.\(^7^6\)

At another place the narrator wants to say something and comments on major minnies. It displays major's view and portrays India in the perspective of western appearance:

Although the major was no sympathetic to India, his piece sounds like a warning. He said that one has to be very determined to withstand to stand up to India. And the most vulnerable, he said, are always those who love her best. There are many ways of loving India, many things to love her for the scenery, the history, the poetry, the music and indeed
the physical beauty of the men and women—but all, said the major, are dangerous for the European who allows himself to love too much. India always, he said, finds out the weak spot is to be found in the most sensitive, often the finest people—and moreover, in their finest feelings. It is there that India seeks them out and pulls them over into what the major called the other dimension. He also referred to it as another element, one in which the European is not accustomed to live so that by immersion in it he becomes debilitated, or even (like Olivia) destroyed.\textsuperscript{77}

It is India that has spiritual value with modern pursuit. Its tradition does not accept free-sex relationship but modern imitation betrays the relationship of the East and the West. The scene of Olivia's abortion that causes her death is very sordid and sympathetic. It denotes the dismissal of Indian moral and spiritual relationship of two souls.
The clash between the culture is due to the false adoption and derailment from their own certain traditions.

Thus, the work of exploration of the crisis in human relationship fundamentally discloses its causes and the novelist's description helps us to penetrate and meditate upon the behaviour of the characters. The collision of words, thoughts and traditions artificiality and uneasiness of the relationship separates east from west. India is hot but Europe is cold. There are dust and darkness in Indian villages and streets, on the other hand there are cleanliness and brightness in England. The culture of the west is the culture of this world only but that of the east is beyond this world. One touches our mind but the other touches our heart. The novelist displays a divergence in every walk of life that may be reconciled with a successful attempt.

The encounter between the East and the West is a perpetual one. The Eastern hemisphere is pregnant with spiritual overtones and philosophical cries whereas the western world echoes with materialism camouflaged with the system of democratic capitalism. The crisis lying between these two ends are everlasting an never-ending. What we see is the sacrament of the west and what we do not see is the culture of East. So, there can not be any concrete compromise between the two and hence the maxim that 'never the twain shall meet' propounded by kipling is true to its essence. Thus the ultimate analysis of Jhabvala's
fictional works in this chapter suggests the same meaning that kipling intends to convey.

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