

CHAPTER-I

DEFINING CULTURE AND A SURVEY OF INDIAN ENGLISH WOMEN NOVELISTS

‘Culture’ the word has a wide meaning, everything we see around in the society is culture, but it only differs from place to place and from person to person. It plays a very important role in the life of every creature. It starts from the birth of the human beings and ends with the death of the human beings. ‘Culture’ is derived from the word ‘cultura’ and ‘colere,’ meaning ‘to cultivate.’ It also means ‘to honour’ and ‘protect’. By the end of nineteenth century in Europe it meant the habits, customs and tastes of the upper classes also known as the elite.

Here it would be appropriate to understand what is meant by culture. According to Encyclopaedia Britannica, culture consists of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, works of art, rituals, ceremonies and other related components; and the development of culture depends upon man’s capacity to learn and to transmit knowledge to succeeding generations. But, social scientists and anthropologists have offered a number of definitions of human culture, reflecting various schools of thought. Culture includes all capabilities and habits acquired by man as a member of society. Every human society has its own particular culture, or socio-cultural system, which overlaps to some extent with other systems. Variation among sociocultural systems is attributable to physical habitats and resources. The attitudes, values, ideals and beliefs of the individual are greatly influenced by the culture in which he lives, thus culture means the sum total of man’s behaviour which he has imbibed from his birth through his surroundings and education and his relationship with other

men etc. This means, that the culture of one man or a group of men brought up under similar surroundings, will be different from that of the group of men brought up under entirely different surroundings. Therefore, the Eastern culture is entirely different from the Western culture.

The Sanskrit term for culture is 'Sanskriti'. Both Sanskrit and Sanskriti have been derived from 'Sanskara', meaning ritual performance, which is a process of refinement. Man having born as a social being attains sociability and becomes a cultured man by going through the Sanskaras, "Culture is the training, development or strengthening of powers that is mental or physical or the condition thus produced, improvement, refinement of mind, enlightenment of civilization" (Izzak 629).

Culture is what members of a group have in common, the material thing they own, as well as the intangible non material things such as beliefs, values and rules of behaviour which they share. Generally, when one speaks of culture, one thinks of cultured, refined, sophisticated, well behaved individual. Culture also refers to learned way of behaviour.

Oxford Advanced Learner's Dictionary of current English defines, culture as, "The customs and beliefs, art, way of life and social organization of a particular country or group" (Hornby 373).

Culture consists of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, works of art, rituals, ceremonies, and other related components, and the development of culture depends upon man's capacity to learn and to transmit knowledge to succeeding generations. V.K. Gokak said : "Culture is not like a growing tree that would make a man cultured. Culture does not consist in an intense attachment to any

idea or doctrine, an attachment may generate fanaticism but not culture” (Gokak 3).

Today in the Globalization era the miraculous achievements in transport and communication have made it possible for us to appreciate the unity and diversity of culture, every society has a unique culture. According to Tomlinson today is the present age is the age of information, the digital age, the internet age, man lives in this age with much more information than before, that comes to him in digital form, symbolic exchanges, facilitated by high technology and the new network of complex connectivity.

India is a multicultural, multiethnic, multi-lingual and multi-religious country and, “It may be true that, the western theory has been transformed as a result of its encounter with non-western cultures” (Ania Loomba 11). India is a land of many cultures, there is enormous diversity not only in language but also in dress, style, food, habits, customs and manners, life cycle ceremonies, faiths and festivals, art and architecture and even rural settlement patterns. So, multiculturalism is the soul of Indian society.

Culture differs from one country to another and in the amalgamation of two contrast cultures, the inevitable process is going on in the present global era, which paves way to multi-culturalism, the post second war phenomenon and there after it lead to cultural consequences or the cultural conflicts. Twentieth century has witnessed a rapid progress and change in culture, social, economical, geographical and political conditions with the dawn of new millennium.

Globalization has transformed the whole world into small village. Globalization has brought the world to our door, in this era different cultures confronted each other and it helps us to understand the different

countries cultures. Globalization has arrived with a bang ushering hi-tech information systems, blurring the boundaries of geographical and the psychological, with such a scenario, the present day man is bombarded with a lot of information from various quarters. As a result, immigration has emerged out as a sign of human prosperity to explore and acquire material wealth and possession. Whereas the Indians ‘migrated to the western countries as a part of the brain drain’ (Spivak 61), and at the same time Westerner’s also migrated to India, among them Ruth Praver Jhabvala is one. Through this migration, we may see the culture in their respective life as well as in their works, here culture confronted each other.

The Eastern and the Western countries were initially brought together through trade and commerce. The Western influence on the eastern people became predominant with the spread of English education and the popularity of the English language. Indian people were very much attracted to the Western way of life and their life style, but they were too self-conscious to submit themselves completely to the Western life style. Only the intellectuals, who received higher education through the medium of English, were exposed to the Western culture, but at the same time they could not leave their own culture. So, they adopted a life style which is a mixture of both the Eastern and Western culture.

The Eastern man believes in the ever pervading powers of God. He believes in the supremacy of God over man and he submits himself to fate because of his religious background. He accepts the supreme power of God without complaining or questioning, whereas the Western man thinks that he can conquer nature through his scientific knowledge. Man in the west is an isolated individual, who has to strive for developing his

unique abilities and potentialities. But the Eastern man is a member of joint family where he has to perform the duties allotted to him.

The whole philosophy of life and existence of the East and that of the West are different. To the West “individuality is the peak and purpose of the whole cosmic process. The Western man thinks of egos and set themselves against the play of nature with an egocentric tenacity” (Jha 48). The Western man thinks that he can control the activities of all animals and everything on this earth. He thinks that he is the supreme creation and that he can dominate everyone and everything. Western philosophy is rational, pragmatic, scientific and materialistic.

The Eastern man’s philosophy and thinking is in contrast to that of the Western man. As Swami Vivekananda explains, according to the Hindus every living creature is an emanation of the same pure light of the Divine Being. The centre is located in the body but the circumference is nowhere and this centre changes from body to body so that death is but a change. There are innumerable manifestations of this spark of the Divine as it passes from one personality to the other till it reaches perfection after which there is no change.

The Eastern man believes in the theory of rebirth, and believes that death is just an entry into another life. It is believed that because of his deeds in his previous life, he is made to suffer or enjoy. Therefore, man is trying to release his soul from the pangs of rebirth. They believe that there is a supreme power above themselves which controls their actions. In this way they break down the egoistic claim that human beings are centre of all creation. Eastern man believes in “ahimsa” or non-violence.

There are also other differences between the Eastern and Western religious attitudes. Eastern man believes or has faith in a number of Gods, whereas the Western man believes in one God.

When the European Missionaries came to India they came with the aim of preaching their religion to the Indians. The evangelists believed that India was a breeding ground for idol worship. The evangelists wanted the Indians to denounce their own religious practices and get converted to Christianity.

Finally, the East believes that Man in his earthly life is a victim of time. Time keeps moving and man is victim and all his actions are controlled by a supreme force to which he has to yield. He cannot go against this force, and he bravely accepts his fate by suffering and thus it becomes a positive kind of enjoyment.

The Englishmen like the Evangelists believed in the superiority of Christian faith. Because of this superiority complex the English people did not admit Indians in their social circle. They strictly adhered to their own way of life.

Indian society was a contrast to the British both in their upbringing and cultural settings. The Indians believed that their culture had spiritual quality which was lacking in the materialism of the West. Indian art was said to be far more authentic than the Greek art, because Greek art was obsessed only with physical beauty. The English on the other hand found Indian art aesthetic and appealing.

The Indian economy had been broad-based before the advent of the English. But, because of the imposition of the English tax laws, Indian crafts were driven out of business so that all of them returned to the village and took up the work of their forefathers i.e., agriculture. The land was owned by the new land gentry and the peasant worked on it and paid taxes. Bad harvests made the farmers very poor.

The impact of Western education on the Indian mind gradually worked changes. It was with the English education that a large section of Indians were enlightened with this new knowledge that provided the stuff for many of the novels.

Tagore in his *Gora*, in 1923 made the first effort to create new culture by fusing east and west together. This tradition of Tagore was followed by subsequent Indian writers, who took the theme of East-West encounter.

The years between 1830 and 1880 were the most exciting for the culture of the Indian sub-continent. It was nothing less than a renaissance under the impact of the British rule firstly because of the contact with Western Europe and the rediscovery by the Indians of their rich and diverse cultural heritage. The main centres of this rebirth were Madras, Bombay and Calcutta.

It is particularly in Bengal that the relationship between the European interlopers and the indigenous culture developed in the second half of the eighteenth century. It was here, in this rich cultured area, that the British, French and the Portuguese saw that Hinduism was in a state of temporary decay. With the arrival of the European traders came the Christian Missionaries who observing the innocence of the native people started preaching Christianity. They even studied the native languages and translated the Bible into many native languages.

Most of the Indians embraced this new found religion. The factors that led to Anglicization of the Indians were British power, missionary influence and the decay of Indian self-respect. There arose a group of educated Indians who were tempted to throw off everything Indian, to become an imitators of Englishmen in dress and behaviour. Macaulay's Minute was the most important factor in strengthening British-Indian

relationships. Indo-Anglican literature of the nineteenth and twentieth centuries is the offspring of this anglicization process.

The earliest and the greatest Indian, to use English with brilliance and elegance, was Raja Ram Mohan Roy. He was a great linguist and a renowned scholar, and was a master in Sanskrit, Persian, Hindi and English. The impact of Western thought on Roy was to remove the evils that existed in traditional Hinduism. Like many other Bengali reformers of that time, he was attracted by Christianity.

Raja Ram Mohan Roy tried to abolish the evil practices of Indian society, 'suttee' system is also one of them. Like Raja Ram Mohan Roy, Jhabvala also throws light on this, in her famous novel *Heat and Dust* there is an incident of suttee practice. Protagonist Olivia's husband tried to stop that incident but he failed, so he decided to bring awareness in the society and he also plans to bring some strict laws. Like this Jhabvala in her novel openly depicts face-to-face interactions of people belonging to two cultures. And at the same time she also questions the interference of British authority in Indian culture, this is seen in Olivia's statement.

Its part of their religion, isn't it? I thought one wasn't supposed to meddle with that..... And quite apart from religion, it is their culture and who are we to interfere anyone's culture especially an ancient one like theirs. (Jhabvala, *Heat* 58)

Like this Olivia and her husband have difference of opinion about culture, here culture is confronted under the same roof.

The main intention of the English people when they first came to India, was to establish trade relations but on seeing the incompetent native rulers, they wanted to be the masters of this country and have

political control over them. They wanted to convert the native people to Christianity.

One of the notable gifts of English education to India is prose fiction. Though India was the fountain head of story telling, the novel form is an importation from the West. The earliest specimen of Indian English fiction were tales rather than novels proper. They used fantasy by using stories from ancient Indian tradition. Klyash Chander Dutt, R.C. Dutt and Bankim Chandra Chatterjee were the notable novelists of the 19th century.

The novelists of Post-Independence era have dealt with the theme of East-West conflict in various ways in their novels. Some have dealt on the surface level, others have gone deep into the marriage relationship. Meenakshi Mukherjee observes in this context, “The definition of ‘East’, as well as ‘West’ varies from novel to novel, but each tries in its own way to grapple with the problem that has continued to concern the Indo-Anglican novelists for more than fifty years” (Mukherjee 66).

Women’s education in India spread due to the initiative of the Western educated liberal minded Indians. Raja Ram Mohan Roy was a great advocate of female education. Many journals were published in order to create an urge for female education. Umesh Chandra’s *Bambodhini*, Dwarkanath Ganguly’s *Abalabandhab*, Girish Chandra Sen’s *Mahila*, Swarnakumari’s *Bharati* and Kumudini Basanti Mitra’s *Suprabhat* and *Bharat Mahila* etc., played an important role in the cause of women’s education. In 1854 the President of the Board of Control Sir Charles Wood prepared a plan for the future expansion of English education in India. He forwarded this plan to Indian government, and it is famous as Wood’s Despatch of 1854. In Wood’s Despatch there was a specific directive to encourage female education. But the

government did not pay grant-in-aid to girls schools which grew up on private initiative.

With the help of private initiative by 1873 as many as 1640 girls schools were established in India, and within the next ten years the number increased in manifold. Hunter's Commission in its report recommended that the Government, the District Board and the Municipal Board must bear the expenses of female education. At the collegiate level co-education was introduced although some colleges for girls were also established.

The impact of the Western education was felt on the modern Indian languages and literature. There was a revolutionary change in the literacy thought process, ideal of life etc., under the impact of Western education. The impact was first noticed on Bengali literature. The Bengali women writers of poetry were Sarojini Naidu and Toru Dutt. Toru Dutt wrote a French and an English novel before she died at the age of 21 in 1877. *Bianca or The Young Spanish Maiden* and *Le Journal de Mademoiselle D'Arers* were her works.

Among other early novels by women writers may be mentioned Raj Lakshmi Debi's *The Hindu Wife, or The Enchanted Fruit* (1876) and Mrs. Krupabai Sathianadhan's *Kamala, A Story of Hindu Life* (1894) and *Saguna, A Story of Native Christian Life* (1895). Mrs. Ghoshal (Swarnakumari Devi) was probably the first woman novelist in Bengali and two of her novels were translated into English as *An Unfinished Song* (1913) and *The Fatal Garland* (1915) a historical novel, Iqbalunnisa Hussain wrote *Purdah and Polygamy, Life in an Indian Muslim Household* (1944) she wrote about life in a typical Muslim family.

It is only after the Second World-War, that women novelists of quality began enriching Indian fiction in English. These prominent and

eminent women novelists, inspired by the feminist movement in the West, accepted the statement of Virginia Woolf:

There is the obvious and enormous difference of experience in the first place; but the essential difference lies in the fact not that men describe battles and women the birth of the children, but that each sex describes itself (Woolf 26).

Emotionally, it is a natural gift for women novelists to expose themselves to their own problems more insightfully. C. Vimla Rao explains this gift very articulately:

Women by nature, see, hear and talk more exuberantly than the men. Being at the centre of the vanities of life nothing escapes them. Keen observation, a quick perception, a fine sensibility and an intuitive insight into life are strong points of any novelist. Women novelists have made use of some of these natural gifts in the writing of their novels (Rao 47).

The second phase of women writers in India witnessed the emergence of the new Indian woman in the fast changing social milieu for liberation from the tyranny of the ages. They offer a convincing world in which characters live with maturity. Out of this group of women novelists, three names have risen to eminence: Kamala Markandaya, Anita Desai and Ruth Praver Jhabvala. They forge a style and project a vision of their own. These authors offer convincing creations of a world in which characters indicate that the novels written by women novelists have reached maturity. They reveal a power of artistic selection by which their novels tend to achieve harmony. The theme of quest for woman's identity and self-awareness is frequently exhibited by these novelists.

Kamala Markandaya's major theme has been the cultural clash of the two modes of life, which she has seen so closely. In the novels of the thirties and the forties, freedom struggle was the main theme. There was a clash between old social dogmas on the one hand, and the new found knowledge on the other, in the novels of Kamala Markandaya and Ruth Praver Jhabvala.

Kamala Markandaya has a varied repertoire of women characters in her fiction. Her first novel, *Nectar in a Sieve* published in 1954, deals with the life and travails of a peasant woman Rukmani, faced with great odds like famine, death, infidelity and prostitution against a backdrop of bone chilling poverty. Markandaya takes us to the heart of South India. Markandaya writes that fear, hunger and despair are the constant companions of peasants. Markandaya's second novel *Some Inner Fury* presents India against the background of the freedom movement. *Some Inner Fury* is politically a war cry against Britain. We find portrayed in it the stirring events connected with struggle for Independence, particularly the anger and hatred felt by an oppressed people for the oppressor.

Like Kamala Markandaya, Jhabvala also depicts the freedom movements in her novel *Esmond in India*, She also portrays the problems of freedom fighters and how some people used this movement for their personal benefits. Jhabvala depicts the picture of pre-Independence as well as post-Independence Indian life. She throws the light on how freedom fighters struggles hard to get freedom from the Britishers and how it is being used now by some pseudo freedom fighters.

Ram Nath is a real freedom fighter, who had been to Cambridge for higher studies but on returning home from there, got actively involved in the freedom struggle. He came from a rich family and could have settled down to a comfortable life. But he cared more for the freedom of

the country and went to jail, he gave-up everything and he forced his wife to part with her Jewellery and led an austere life. His sister Uma and her husband were also actively involved in the freedom struggle and like him sacrificed much. Uma's husband died in the Jail doing hunger strike. Uma did not worry about him but she felt proud of him. Even she seems more stronger and actively participated in the movement and also she insists people to involve in the movement, at one incident she consoles Lakshmi-Ram Nath's wife, when she cries because her last bit of Jewellery has gone. But after Independence they are leading a normal life, no one understood their sacrifice instead of that some people became hero by showing themselves as the real freedom fighters. Har Dayal is one of them.

Neither he nor any member of his family went to prison and he never gave up any of his property or wealth. It is Har Dayal not Ram Nath who is benefitted from India's Independence. Also it is clear that his success and position in life has been achieved on the back of people like Ram Nath. So like this we may see the inter cultural confrontation in Jhabvala's novel.

Her third novel *A Silence of Desire* has a purely personal and domestic Indian setting, yet even in this novel, the heroine's husband is a typical middle class Indian, whose attitude towards life is illustrative of the Western influence on India.

The socio-cultural economic conflicts of the East and the West are directly manifested in Markandaya's fourth novel *Possession*. Lady Caroline Bell, who represents the West, is a rich divorcee. Jumbo the Indian prince, and Caroline go together to an Indian village in search of country liquor. There they find the shepherd boy Valmiki. Impressed by his painting Caroline takes him to England. Valmiki is excited at the

beginning, he travels all over England, but gradually he realises that there is no source of inspiration for his art in England. Gradually Valmiki overcomes his Indian conditioning to adjust to England. Caroline has genuine respect for Valmiki's art, but her desire is to possess and wear him like a necklace of diamond round her neck for show. He nurtures love for Ellie the Jewish refugee and Annabel (Caroline's cousin). Ellie commits suicide and Annabel forsakes him, Valmiki returns to India to renew the genuine values that his Guru the Swamy had cultivated in him, with the knowledge that he had been possessed by Caroline.

Like Kamala Markandaya's Valmiki there is a character, Michael in Jhabvala's novel *Three Continents*, here also East-West encounter is the main theme of the novel. Michael is a protagonist an American citizen, his parents are divorcees, he is in search of peace and harmony, he travels a lot to find Beauty, Truth and Justice in the world comes in contact with the Rawul, Rani and Crishi. All three are connected to India in one way or the other. They called themselves founding figures of world movement. They are trying to unite the world. So, Michael takes them to America without knowing them as they are cunning people and novel shifts to England and ends in India, at the end of the novel Michael is murdered because of his wealth. Harriet sister of Michael married Crishi. Though she knew that he is cunning and the murderer of her brother. She married him because she is sexually attracted by him. Jhabvala portrays the demerits of the both culture i.e East-West. She shows how sex loneliness and divorce affect the western society and how money, and power affect Indian society. Cross cultural confrontation is the main theme of the novel.

A Handful of Rice is her fifth novel which portrays the social-cultural economic clash more vividly than the previous novels. Ravi has

left his home in the village to seek better life in the city and is torn between the two values. Ravi is given education by his father so that he can earn his livelihood in a city. In the city Ravi discovers that life for the poor is not different. He is exploited by the town people. Ravi is exposed to the evil that is there in the cities. Ravi is torn between the old tradition and the pull of the new immorality.

Socio-cultural-economic confrontation can be seen in Jhabvala's novels also. Like Ravi There is a character Viddi in the novel *The Nature of Passion*. Viddi is also given education by his father, he is exploited by Western thoughts and he is not allowed to go to England for further studies. He rebels against his family for this very reason and in turn refuses to join his father's business. He is an immature youth, who doesn't understand the value of money as he has never been without money. Born and brought up in a wealthy family, he is a blind follower of a Western style. Always wasting the time in a coffee house with his friends, enjoying the Ice-creams and chocolates and commenting on the Indian orthodox society, and attending the parties thrown by the foreigners. These are all the routines of his life. Shown himself as the lover of art, beauty and poetry. But gradually his father launches him in family business by offering him a starting salary of 500 Rupees. Viddi accepts this idea and he starts to think of all the things he could do with this amount, how many chocolates, cigars, pastries he could stand treat for in the restaurant. Like this he also join his hands in the family business.

Here Jhabvala shows the clash between two generations of same culture and she also depicts how the contemporary Indian youngsters ran after westernized notion of culture and how they were saved in time by their caring elders.

In her sixth novel *The Coffer Dams* (1969) the conflict is between the Indian and English Engineers. The English engineers come to India with memories of their colonial past, and do not associate with the Indians, and believe in living by themselves. The Indians, on their part, keep away from the English because of their new found independence and also because they are convinced of the superiority of their own culture. In her last novels *Nowhere Man* (1972) and *The Golden Honeycomb* (1977) the cultural and social ties of the West and the East are shown through mixed marriages. The Indians are interested in rituals and ceremonies. The lack of interest of the Englishmen in such rituals and ceremonies is juxtaposed with the interests of Indians.

Mixed marriage is an important theme in Jhabvala's novel *Esmond in India*. Esmond a foreigner married to an Indian beauty Gulab, after the rosy dreams have been completed, the clash between husband and wife started, Esmond born and brought up in Western culture and Gulab in Indian culture both are fixed to their own culture, we may see both cultures under the single roof. Esmond tried to dominate over Gulab, he forced her to follow him in all the way of life. But it is not possible her to follow him because of her background. Esmond is proud of his elegant furniture which fits in the little flat so nicely and appreciated by all, but Gulab, who has been used to her mother's big house with much less furniture, finds herself suffocated in his nicely decorated flat. Gulab is seen to revert to Indian ways (lying on floor, patting Ravi etc). These all irritate him. He starts treating Gulab with contempt but she bears his contempt with meekness. Because opposing the husband is unfair in Indian society but when servant tried to molest her, she leaves Esmond and went back to her mother's house because guarding wife's chastity is

the primary duty of every husband, so Esmond fails in that duty. At the end of the novel he goes to England leaving Gulab and Ravi.

Jhabvala here depicts both the cultures. Esmond left Gulab and went back, and he feels free but what about Gulab? The question which arises in the readers mind is whether the culture affected their lives?

Another novelist who has discussed culture at length is Anita Desai. Her first novel '*Cry, the Peacock*' (1963) tells Maya's story, the story of her married life with Gautama. Almost the entire story is a remembrance of things past by Maya herself. The opening pages are (Part I) about the scavenging truck carrying away Maya's dead dog, and the last few pages (Part III) describe what happens after the death of Gautama, are in the third person, while the whole of Part II, which is the central block of the novel is Maya's memory and sensibility. The action of the novel is located in Delhi.

The whole narrative in *Cry, the Peacock*, is Maya's effort to tell her story to herself. The novel begins with the death of her pet dog and she tells how it affected her. Her husband, Gautama, is a busy, prosperous, middle-aged lawyer, who is cultured, practical and rational, and is too engrossed in his own affairs, and neglects his wife. After his death she is put in an asylum. Thus *Cry, the Peacock* is the story of remembrances of things past.

In the second novel *Voices in the City*, the scene shifts from Delhi to Calcutta. The Maya-Gautama tragedy is re-enacted in the Monisha-Jiban marriage. Monisha commits suicide as she is unable to live in her husband's house, Monisha's brother, Nirode, and her sister, Amla, are also in Calcutta, and the greater part of the novel is devoted to Nirode's experiments with failure. Everywhere in this novel, we hear only the hopeless wailing of the helpless, or the moan of the dying, or the mute

stare of the dead. The central insight is Calcutta, the city of noises and muffled voices, the city teeming with meaningless riot of life, is really the city of Death. Srinivas Iyengar sums up this as:

In *Cry, the Peacock*” the sharp Maya-Gautama polarization and the double force of the prophecy and the symbolism of the peacock’s love-death cry manage admirably to hold the novel together. *Voices in the City* on the other hand lacks such controlling forces, and the novel, for all its powerful articulation, leaves an impression of incompleteness behind, of action and characterization, idea and symbol, not being fully integrated into artistic form.(Iyengar 470)

Anita Desai’s first two novels deal with the psychological problems and in her novel, *Bye-Bye Blackbird* (1971), she moves out of familiar Delhi and Calcutta and vividly projects the prison, physical and psychological problems of the coloured immigrant in Britain who are caught in difficulties of adjustment there and those who return to India.

The novel opens with the arrival of Dev in England, a young Bengali student who wants to enter the prestigious London school of Economics. Dev, is fully prejudiced and is shown reacting to the English snobbery and reserve in a text-book manner. He is a Bengali rebel come abroad, not to run away from his dear Indian soul, but to keep it inviolate at all costs. His host is Adit Sen, with his English wife, Sarah.

It is when Dev starts working and visiting London he begins silently and unconsciously yielding to the spell of English life. At the end of the novel we see Adit returning home to India with his wife, who is expecting her first baby, whereas Dev continues to stay in London. England has said “good-bye” to one “black bird”, but offered a cuckoo’s nest to another.

Next comes Santha Rama Rao, who has a number of travel books to her credit *Home to India, East of Home, My Russian Journey* and *Gifts of Passage* and she has also made a successful dramatic version of Forster's *A Passage to India* (1960). Her only novel, *Remember the House* (1956) rings true because she writes of things well within the range of her experience. Childhood and girlhood at Jalnabad are recapitulated with sensitiveness. The narrator heroine is Baba. She meets Nicky and Alex, and dallies with romance till she sees at last that her hero is not stable in his love for her. Hari is to be preferred to the princes of the romantic mirage. The heroine Baba realizes that the West cannot easily mix with the East, and she becomes aware that traditional cultures have the hidden innate strength to stand shocks from the outside. Santha Rama Rao's writing has an ease and urbanity appropriate to the theme, and she explores and exposes ever so gently the dividing gulf between the East and the West.

In *Remember the House*, as the very title indicates, the memory of a particular house in distant Jalnabad becomes a sentimental motif in the structure of the novel. The large household of her grand-mother where the narrator had spent her childhood, remains a fixed focal point to which her thoughts return again and again, as if to the roots of her being.

Like the Narrator of *Remember the House*, Jhabvala's character Narrator of the novel *Heat and Dust* also remember's her Grand mother, infact narrator came to India to reconstruct the story of her grand fathers first wife Olivia. Narrator come to India in 1973, where Olivia lived in 1923.

So Jhabvala nicely portrays the pre and post –Independence Indian life from the Western point of view because the Narrator as well as Olivia came from England. The novel portrays these two characters from the

Indian backdrop. Dividing the novel into two parts, Jhabvala shows the difference of culture and society in India. We may see some similarities as well as changes in the society. Similarities are in both the female characters Olivia and narrator who get pregnant from the Indian. We see the evil practices even in the pre-Independence period also i.e, husbands wedding day celebration at Baba Firudas grove where barren women get pregnant. That happens in the narrators life also on the same day only. The crowds, the landscape of India and dust heat etc., are the same.

In contrast changes are Olivia aborted the child for the fear that the Baby might look like an Indian but the Narrator took the decision not to abort the child. The mindset of people has been changed. The narrator confronts the same problem which Olivia faced but she stands apart from her. Because she is a modern Westerner, who doesn't care about any one, she is leading the life according to her wish. Like this culture of East and West confronted in the novel not only East-West but also inter-cultural confrontation also can be seen in the novel.

Nayantara Sahgal the daughter of Mrs. Vijayalaxmi Pandit, has published three novels. *A Time to be Happy* (1957) is her first novel which depicts the conflict between the two cultures East and West. Here the protagonist is Sanad Shivpal. He is the son of a rich man, a product of public school, an executive in a mercantile firm, a good tennis player, in short, the stereotype of a particular social class. His problem is that of regaining his roots of belongingness to his own country. His self-pity arising out of a sense of alienation and rootlessness is a very common theme in Indo-Anglian literature. Sanad has an obsession to know the 'people' and he attains his goal of coming close to the 'people' by marrying the unsophisticated, non-Westernized daughter of a college lecturer and by learning Hindi and spinning.

In her more mature novel, *This Time of Morning* (1965) Nayantara Sahgal liberally draws on what happens in the corridors of power, in the drawing rooms of politically very important people, or in the lobbies in Parliament. Such knowledge must be second nature to her as she is Jawaharlal Nehru's niece. Much of the action takes place in Delhi, and the particular context is the decline and fall of one of the pillars of the Government of Kalyan Sinha.

Rakesh, a junior official in the External Affairs Ministry, returns after a term abroad to Delhi, and even at the airport he scents the pace of change in the country. He is caught in the whirl of politics, social life, careerism and intrigue. *This Time of Morning* can certainly claim to be one of the best political novels written by an Indian in English.

In her last novel, *Storm in Chandigarh* (1969), the scene is set in the exotic city designed by Carlousier as the capital of the Indian part of the partitioned Punjab. Chandigarh being the common capital of Punjab and Harayana is centre of trouble from the beginning.

Harpal Singh and Gyan Singh, the Chief Ministers of Haryana and Punjab respectively had been friends, but are not obliged to make menacing gestures. As the tension mounts up, New Delhi deutes Vishal Dubey to watch the situation at Chandigarh. After a careful appraisal, Vishal backs Harpal and persuades him to accept Gyan's challenge of a general strife. Violence erupts and Harpal is wounded and hospitalized. Just then the aged Union Home Minister dies, and this brings the two warring State Governments to the conference table.

The next women novelist in the study is Vimala Raina. Her *Ambapali* (1962) is a novel which deals with the Eastern culture, it is a historical novel which is set in Buddha's time. The legendary Ambapali was a celebrated dancer, because she was beautiful and rich she was

honoured in Vaishali, and the first woman to be accepted into the Buddha's fold. The history of Ambapali seems to have fascinated Vimala Raina and she confesses in her Introduction that:

Her novel is an attempt to bring to light the live force of my country as far back as 600 B.C. and to portray its culture, religion and philosophy and the glory that was. (Iyengar 475)

Attia Hosain is another minor women novelist. Her only novel *Sunlight on a Broken Column* depicts a conflict between the heroine's quest for personal destiny as a result of the impact of West on her. And it is Laila's journey from the acceptance of traditional family values to questioning and rebellion. Her search for her own personal fulfilment, Laila chooses to defy tradition. In the conflict between society and the individual, the latter wins. But even in this novel the triumph is temporary.

Laila's marriage with Ameer was cut short by Ameer's death and even during its brief duration the marriage was made uneasy by the disparity in their social and economic situation. At the end, Laila comes back to the deserted family house and rediscovers her cousin Azad, who has been waiting for her all his life. One can see that Attia Hosain's heroine also finally follows the same pattern as the heroine of Santha Rama Rao, the final submission to traditional values.

All these women novelists have dealt with the theme of East-West confrontation to a lesser degree, but, Ruth Praver Jhabvala shows this encounter of East and West on a larger scale than the other novelists. Jhabvala has exercised her powers of observation on social milieu, that has changed from tradition to modernism. All her novels depict both the Indians and foreigners, especially when they are brought together through the marriage bond. Her novels are based on her own personal dilemma of

adjustment, of being brought up in a different country and then married into another. Jhabvala has a unique opportunity of seeing the problem of adjustment in marriage because she had the first hand experience of coming into a big household after her marriage. The problems of adjustment with the manners, customs etc., are brought out very vividly in her novels

M.K. Naik an authority on Indian writing in English writes “Jhabvala’s novels fall into two distinct and evenly matched groups viz., comedies of urban middle class Indian life, especially in undivided Hindu families and ironic studies of East-West encounters. The first group comprises *To Whom She Will, The Nature of Passion, The Householder, to the Second Place and Heat and Dust*. The two motifs are combined in some of the novels, always with the one subordinated to the other” (Naik 234).

In this chapter a survey has been made on few of the Indian novel writers in English who have written on the theme cultural confrontation beginning from 1909 to the present day, and a detailed survey of the women novelist of the 20th century has been presented.

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