

Chapter-IV

CULTURAL CONFRONTATIONS OF THE EAST AND WEST

Encounter between the East and the West is one of the major themes in many novels of Indian writers in English. The word encounter needs some explanation. The Webster's dictionary defines it as 'to confront, to come upon or face to face with, and to meet'. The basic question is whether the Eastern culture confronts Western culture at all 'in' the sense of meeting as equals on the same level. The East is looked upon as having traditional and conventional background with its roots in religion. The West, on the other hand, believes in reason, and the scientific and technological developments, and believes in their supremacy in the world. There is a lot of divergence between the eastern and western culture which is clearly identified.

Here it would be appropriate to understand what is meant by culture. According to Encyclopedia 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 socio cultural 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.

East-West controversy is a common problem rendered through art by many a novelists. The potential of the Indian culture, when brought into contact with other Western structures has always attracted the attention of both side writers. An Indian returned from England or an English man or woman trying to settle down in India frequently catches the notice of the writers of the Indian fiction. "The process of adjusting to a foreign rhythm of life, of living through estrangement, alienation and misunderstanding is painful enough and is carried to its logical deeper levels of intensity by novelists like Kamala Markandaya, Anita Desai, R.K. Narayan and Raja Rao. The woman in such a context is on a quest of her identity of her validity as a human being. Jhabvala skits the issue of such patterns of identity. What she chooses to deal with are collisions of behaviour, series of cross talk interplay and interaction, looking down upon her character with an amused, ironic tolerance" (Swamy 286).

Jhabvala saw the cultural clash of the East and the West with unbiased eyes. But her vision is ironic. Her major artistic purpose is the depiction of the gap between human hopes, the means and their eventual fulfilment. It is for this reason that frustrations, foibles and absurdities of the middle class life form the basis of her work. The irony springs from a constant clash between the real and the romantic, the mundane and the mystical, and the existential and the spiritual preoccupations. Besides,

Mrs. Jhabvala, being an outsider, has studied the characteristic Indian traits from the viewpoint of a culturally alien and advanced onlooker.

East-West interaction and encounter in Jhabvala's fiction is explored and expressed in its variegated and many fold shapes and shades, i.e., familial, social, cultural and spiritual. Western response and assessment to Indian spirituality, anger and pain of aliens cross-cultural encounters, Western attitude versus Eastern attitude, value judgement in East-West relationships, feelings of passion and suppression, Western women's sensibility, marital dissonance, marital harmony and pangs of separation are special areas of concern for Ruth Jhabvala in the East-West relationships. A major preoccupation seems to be the exploration of factors that hamper harmonious relations between diverse races and cultures. This quest forms an optimum point of contact between diverse cultures and races which seems to have yielded only negative results. The elements of dissidence and dissonance dominate her fictional world. A fruitful union at a deeper level is not presented by Jhabvala. It is only the point of separation that stands underlined in her work. She depicts this point in a comic manner so as to highlight and emphasize the ground of East and West meet which is only superficial and even abortive. Her observations, nothing human, means anything here, not a thing or as if India ever gave any one anything about this country are not convincing. Sweeping generalizations and abstract conclusions due to subjective factors and experiences seem to do more damage than service to an ancient culture of five thousand years. R.F. Issar, a distinguished journalist, makes a valid attack on Jhabvala's contentions:

These formulations may have been all right for her personally but seem to me all wrong as generalizations. India does not force a white woman to become either memsahib or crank, it may well

bring out either if the potential was there on arrival..... It is only some foreigners who think they have to undergo a kind of bilious sea-change mostly by awkward compliance with externals. (Issar 5)

Jhabvala as a realist does not merely copy life, but she arranges it and reshuffles it to suit her purpose, i.e., revealing India to the Western world. She essentially writes for her Western readers. She states that When one, writes about India as a European and in English, as I do, inevitably one writes not for Indian but for Western readers. Her novels are predominantly for the westerners.

Her novels are not mere transcripts of the facts of her life. They are marked by originality, invention and imagination. In one way or the other she has used in her writings whatever happened to her during her passage to India, and she has invented a series of incidents to illustrate. Fact and fiction are so intermingled in her work that one can hardly distinguish one from the other. Thus, her novels present an imaginative rendering of the realistic facts of life and there is an intimate relationship between her life and her work.

Jhabvala's *Esmond in India* is primarily the story of Gulab and Esmond. Everything else revolves around these two characters who are united by marriage, and live in the same house, though their hearts are far apart. They belong to different culture, social and psychological backgrounds and live in the same house as strangers. They are like two different poles of a magnet which attracts and repel each other. The novel depicts an urban upper middle class world, after independence. The British living in India after independence happen to be those people who have forgotten to return to their country, and stay in India as visitors. Esmond is such one character, he has overstayed and acts as a guide to

foreign visitors. He has fallen in love with an Indian beauty, Gulab and marries her. He wants her to help in his career as an expert on Indian culture. But Gulab is a homely sort of woman, who prefers to stay at home, and feels uncomfortable in the company of foreigners. She thinks that she cannot adjust with their habits, manners, etc. Esmond and Gulab marry because they fall in love at first sight, but when the rosy dreams of the first few years of married life are over they find it difficult to adjust with the habits, culture and manners of each other. They start quarrelling over petty things and end up in separation. East and West have clashed in Gulab and Esmond characters. The understanding is metaphorically displayed; their love, marriage and depart equate the relationship of East and West.

There is a lot of social and political implications in the novel as it traces the fortunes of the families of two contrasting groups of character. The first family is that of Har Dayal, which includes his wife Madhuri, his - daughter - Shakuntala, his son Amrit and daughter-in-law Indira. The other family is that of Ramnath, his wife and sister Uma, and her daughter Gulab. Esmond is a sort of link between these two families. In the first family as Shakuntala's lover, her ultimate 'Prince Charminy' and in the second family as Gulab's irresponsible husband.

India is the setting in *Esmond in India*. The British living in India are no longer the rulers but visitors, some of whom have overstayed and got mixed up with the natives. Esmond an Englishman makes his living by giving private tuitions in Hindi, Indian history and literature to English Memsahibs, tourists and sophisticated rich Indians. The rich class of Indians are fascinated by western culture to such an extent that they have forgotten their own rich culture, and dress and behave like Europeans.

Esmond is the only Westerner in the novel for whom there is an initial delight in the things' that he sees around. First it is Indian Culture, then it is Gulab whom he marries. He was attracted to her for her eyes and was head over heels in love with her but after the dreamy phase of his life was over and he had to face reality, he found Gulab to be a very lethargic and untidy woman. He wants his house to be clean and tidy, but Gulab is lazy and careless. He wants Gulab to take to Western ways of life, but she refuses to do so. Both are extremists in their behaviour and neither of them wants to adjust with the other. They want to live their own separate lives in the same house. In the words of R.G.Agarwal the relationship between Esmond and Gulab is a conflict between two cultures:

Jhabvala deals with the clash between two cultures in its simplest aspects. Putting oil in the hair, eating fried food or the smell coming from the kitchen is a trivial thing, but perhaps she means to suggest that life is made of trivialities and much depends on them in our day-to-day life. Because, she also shows the basic difference between the English and the Indian characters that keep them apart. According to her, the English are rational and the Indians emotional. Thus the clash between the two is also a clash between 'two conceptions of culture. (Agarwal 35)

The eating habits of Gulab are disgusting to Esmond. But Gulab loves to eat in her own Indian way only when Bachani, her maid servant brings something from her mother's house:

At eleven O'clock she sat down to eat. She sat on the floor and ate with her fingers. She always did so, whenever Esmond was out, for that was the way she enjoyed her food most. (Jhabvala, *Esmond* 17)

Esmond's eating habits provide a contrasting picture:

He sat alone at his smart little dining-table in his smart little dining corner and ate his cheese salad? Everything on the table was colourful and modern - the bright table.... mats, the painted drinking glass, the earthenware plates of a rich dark green - so that it looked rather like a beautifully photographed full-page advertisement in an American magazine. It was very different from Gulab's spicy meal eaten on the floor out of brass bowls. (Jhabvala, *Esmond* 33)

Esmond and Gulab are both extremists when their behaviour is concerned. Though a foreigner Esmond does not have the culture of the westerners. He shows a pseudo-romantic behaviour. He treats Gulab very savagely, but Gulab meekly submits to him. Both Gulab and Esmond want to bring up their only son Ravi, in their own way. Esmond wants him to be fed on boiled English food and sleep in a separate bed. But Gulab, wants to give him spicy Indian food when Esmond is not at home. Thus the boy has been spoiled by both of them.

Like a typical Indian woman, Gulab looks upon her husband as her God, and clings to him, she doesn't mind Esmond's ill-treatment and submits to her husband as her Lord.

Esmond and Gulab are unable to understand each other, so their marriage becomes a cold affair. Bored of Gulab, Esmond goes to a picnic with the European ladies to Agra as a guide. There he gets involved in an affair with Shakuntala, who is just out of college and who happens to be the only pampered daughter of Har Dayal. She attends the cultural meetings and at one of these meetings she comes across Esmond. Shakuntala falls for Esmond's looks, and she is in love with him. She doesn't mind that Esmond is a married man with a wife and son.

Shakuntala is an immature teenager and falls to the temptation of the flesh, she expresses her feelings to Esmond without any hesitation.

Esmond is rather sceptical of Shakuntala's passion and tries to make her understand that her parents had sent her with him so that he could protect her. But when Shakuntala doesn't pay any heed to his words, he gives the call of passion and the flesh.

Jhabvala in an ironical way tells how an inexperienced girl, just out of college and full of notions of love can fall into temptation of the flesh. When Esmond goes out to meet her again in a market place, he finds Shakuntala in a very joyous mood. But when Esmond looks into her eyes he is reminded of Gulab's eyes, as they had been when he first married her. This suggests that Shakuntala will be another Gulab to him in course of time.

On the same day when Esmond had gone to meet Shakuntala in the market Gulab is alone at home and their new servant enters her room and tries to molest her. Gulab tries to defend herself from the clutches of the servant, and feels hurt that her husband has failed in his duty as a husband as he is unable to protect her. She finds it impossible to live with a man who is unable to look after his wife. So she decides to leave him and go to her own people. Although Gulab leaves him, Esmond feels that Gulab's presence surrounds him. He is constantly reminded of her passion for meat and spices and strong perfumes.

Esmond feels almost suffocated with her presence. He wants to get rid of her memory in Betty's company. Betty reminds him of England. He always used to go to Betty's house when he was fed up with Gulab, but today he wants to go to Betty's place urgently and make plans to go back to England.

Although Esmond loves and admires India for her art and culture, he feels comfortable in the company of his countrymen. He enjoys his job as a tutor and believes that he has found his 'true vocation'. But he wants to free himself from the clutches of both Gulab and Shakuntala. He wants to be free as he says:

And no wife. At least, no wife like Gulab. It always came back to that same thing. She, even more than lack of money, strangled his life and his personality. If it were not for her, he could always be gay and carefree and charming. (Jhabvala, *Esmond* 202)

His only wish is to go back home, England. 'Where he longed for England where there were solid grey houses and solid grey people, and the sky was kept within decent proportions. At the end of the novel it becomes clear that Esmond craves for freedom from both Shakuntala and Gulab and he realizes how home-sick he is and how much he desires to go back to his own country. The very thought of England makes him feel light hearted. His interest in Indian art and literature is limited and superficial compared to his desire for freedom. The idea of going back to England makes him feel young again.

An examination of the novel reveals that all the main characters crave for freedom. The setting of the novel is significantly free India.

Shakuntala at the beginning of the novel craves for freedom. She was free at home after her college. She was longing for these days, and had mentally prepared herself for this life of freedom:

She had no regrets about her finished college life; because now a new life, was starting for her, her real life, her grown-up life, for which up to now she had been only preparing. That was why she felt so excited and happy all day long. (Jhabvala, *Esmond* 7)

Shakuntala's craving for freedom is hinted at the beginning of the novel - freedom to love before marriage. This act of Shakuntala does not definitely reflect the behaviour of an average Indian woman. She considers herself a modern young woman, with new ideas, she loses her self-control and acts very foolishly because she is fed on the notions of love which she had read in college and is influenced by romantic poetry.

Shakuntala's dream of freedom, her romantic dreams come to an end as her marriage is arranged with a son of her father's friend. All her dreams come to end. Life has given her a romantic memory of her love affair with Esmond and a conventional married life that she is going to lead as young Mrs. Bhatnagar.

Esmond also craved for freedom, he longed to be a free man, from the tangles of strong marriage ties. Marriage does not have any binding for him, he is free to roam about with anyone. The modern westerners consider marriage as a business contract, but the Indians regard it as a relationship lasting for a life-time. Whenever he is fed-up with Gulab he goes to visit his English friend Betty, he imagines that he is in England with her. 'Being with her was almost as good as being in England - which was the one place where he wanted most passionately to be.' At the end of the novel when Esmond is irritated by the 'animal presence' of Gulab he goes to Betty's house he thinks that, she would give him a cold drink and they would make plans to go to England. At any rate, just to be near her was already partly an escape; to be near her quick, lively mind and her quick, lively body, which was spare and cool and dry and smelt of hay like an English field in summer.

Gulab, on the other hand, craves for freedom to a lesser degree, from her husband. She is very happy when her husband is away from home as she would be free to do as she liked and eat whatever she liked,

but with Esmond around her was different. She could not even fondle her own son Ravi. The child slept in a different room which she very much resented. Nonetheless Gulab longs for freedom, as the following passage suggests:

When Esmond was not at home, she would stay on her bed for hours and hours; for there was really no reason for getting up. The only thoughts she allowed to come to her were - one, when would Esmond be away from home during the day and for how long. (Jhabvala, *Esmond* 13)

Gulab liked Wednesdays and Fridays because those were the days when Esmond would be away from home and she had the whole day before her. She knew that on these days her mother would send something for her to eat. She loved spicy food but she had to give her son salad and cheese; otherwise Esmond would get angry with her. Though only at the age of three and a half Ravi was intelligent and never breathed a word to his father as to what he ate with his mother. Bachani, the servant from her mother's house, contemptuously spoke of Esmond as one who eats grass for his food.

Gulab would get Bachani to clear up everything before Esmond came. So, it could be said that Gulab was happy and free when Esmond was away from home. This hidden desire in Gulab finds an outlet when the servant tries to molest her and when her God i.e., her husband fails in his duty towards his wife. In a rage she leaves her husband for good and goes back to her parents and her own people.

The other minor characters in the novel are Har Dayal and Ramnath. They are close friends and had studied together and fought for the freedom of India together. Now their life styles have changed. Har Dayal represents those rich Indian people who live like the Europeans,

dress like them, eat like them and attend social gatherings and are popular among the rich people. Har Dayal lead a life full of comfort and happiness. His wife Madhuri prides herself on getting along very well with English ladies. Madhuri's house can be described as a blend of the best of eastern and western cultures. In this house, both the cultures inter-mingle. Here we can hear the music of 'Swan of Tuonela' coming from Shakuntala's room, and the smell of Indian cooking coming from the kitchen. Even the eating habits of this family needs a special mention because English food was always served at lunch time, Indian food at dinner.

Madhuri prides herself that both her sons have had education in foreign countries. But she loves India as well. In her own words:

She was a great believer in going abroad. Though she did not believe in staying there for good. Europe, England, even America, were all right for education or sightseeing but one always had to come back to one's own dear India.... It was safe here, comfortable. (Jhabvala, *Esmond* 22)

Har Dayal's friend Ramnath has given all his wealth, for the cause of the country. He is a poor man leading a lonely life with his wife Laxmi. Their only son Narayan, who is a doctor works in rural areas for the benefit of the poor. Both father and son have sacrificed their lives for the sake of the country.

Jhabvala is very ironic towards her Indian as well as European characters. In this novel the two ways of living are contrasted. Jhabvala shows how the Europeans cannot adjust with the life style of Indians and vice versa. Jhabvala is critical of both Indians and foreigners staying in India. The contrast between the two ways of living, their habits, likes - dislikes causes a tension in the mixed married life, leading to the ultimate

separation of Esmond and Gulab. The lives of Esmond and Gulab end in tragedy on the ground of reality but stay hopeful in dreams. After the separation Gulab returns to her mother house where as Esmond ends up dreaming of playing tennis with Betty in England. He also thinks of second marriage in England.

Ruth Praver Jhabvala's *A Backward Place* deals with the same theme as *Esmond in India* but here the situation is reversed. In *A Backward Place* the hero Bal is an Indian who is married to Judy a foreigner. Judy married Bal while he was in London on a short visit. Her parents were working class people, she suffered in England because she did not have enough clothes to keep her warm. She found Bal handsome and married him with the thought that he would take her to a warmer place and provide a good living for her. But Bal himself came from a lower-middle class family, he didn't have a regular job either. He is inspired by a film actor called Kishanchand and hopes to become a famous film actor one day. Therefore, Judy has to work in order to provide support for the family, her husband's joint family which was different from her small family in England. - "There were just the three of them - herself, her mother and father. Grandparents? They were dead before Judy was born (her parents had married late), uncles, cousins, aunts?" (Jhabvala, *Place* 31).

In her husband's family there are lots of people. It is a joint family including her husband's brothers and their family, her sister-in-law - Shanti and the elderly aunt Bauji. Judy enjoys living in the household. Though her husband has no job, she does not want to leave her husband. She has taken to wearing Indian clothes and when her friend Etta tells her to leave her husband. "Judy was thrilled. She had no intentions of leaving

her husband, but it made her worldly to hear Etta talking about it” (Jhabvala, *Place* 5).

Judy goes to work out of necessity and not out of choice. It keeps her busy and she had no time for brooding over the past or about her life in England. She had accepted Indian ways of life. Judy, according to Clarrissa is not to be pitied at all. “She’s doing very nicely, she had the good sense to realise that the only way to live here was to turn herself into a real Indian wife” (Jhabvala, *Place* 20).

Bal, on the other hand, is like a bossing Indian husband, he shouts at Judy, orders her not to go out for work and let he be disgraced. The dreamer that he is, now he wants to try his hand in Bombay film world. Judy is frightened at the idea of going to Bombay with her husband, of going to a strange city with two children and an impulsive immature husband. She, like the typical English woman, wants to be sensible and responsible in times of trouble. But the quarrels with her makes her gradually meek enough to come to terms with life and accepts to go to Bombay. She knows that life in Bombay will not be a bed of roses, and is prepared to accept the hardships that would come her way in Bombay.

Etta, is another European in the novel who longs to return to Europe though she has set up a life for herself in Delhi. Etta has lived in India too long as she married an Indian and divorced several times. Since she is a European she has many Indian admirers. Though she is getting old she manages to hook rich admirers who can meet her financial needs. In her own country she will have to work harder and be content to be one of the many, but here in India she is treated as a distinguished person and has hardly any work to do. Yet, she hates Indian people, because she thinks that it is because of them that she cannot return to her own country.

Another European in the novel is Clarissa who is a friend of Etta, but Clarissa is meek, and loves India to a greater degree. She loves the Indian customs and thinks that all human beings are equal whether he is an Indian or European.

The Westerners represented in the novel are Judy, Etta, Clarissa and Hochstadts, who are in India on a brief academic assignment. The Hochstadts are wise and since they would be returning to the West, they can afford to ignore the harsh realities of India. They are extremely tolerant and accommodating and take a highly detached view of India. The Hochstadts represent Westerners who take an academic interest in India.

The Hochstadts and Judy represent the extreme situations in which Westerners find themselves, because the Hochstadts are in India for a short time, Judy feels better here in India than her own country. The real cultural clash or adjustment with two cultures revolves round Etta and Clarissa in this novel. Though Etta and Clarissa hate each other still they have common friends and they have no place to go any where. They keep on meeting and quarrelling. Etta realizes that she is a prisoner in India, but she also realizes that back in her country she would count for nothing. She even takes an overdose of sleeping pills, but fortunately the Hochstadts arrive in time and Clarissa nurses her. She keeps telling that after she gets well, she will go back to her own country.

The Western characters in *A Backward Place* have come to India with different motives, the Hochstadts have come for a short visit and are therefore attracted to this country and they fall in love with whatever they see here, Clarissa is a spiritual seeker and therefore loves India, Judy who is married to Bal has come to India to escape from the bitter cold of her

country, and Etta is in India because of a chance marriage to an Indian. Therefore, she hates Indians and everything that is in India.

Bal represents the basic trait so common in modern Indian youth, lazy shunning responsibility and drifting aimlessly. He is negligent in his duty as a father and a husband. He only dreams of becoming a famous film star one day. This is also true of the other male characters in the novel like Sudhir and Jayakar. Sudhir has a post graduate degree, he was teaching for some time in Calcutta but gave up the job and joined the Cultural Dais. After sometime he dislikes this job also. Jayakar adopts revolutionary posts and keeps talking about change, but actually does nothing. At the end of the novel we see that Sudhir boards a train for Calcutta and Bal takes a train for Bombay. The author seems to hint that these journeys are endless and futile.

R.G.Agarwal sums up Jhabvala's treatment of the theme in the novel as follows:

A Backward Place is, like Jhabvala's previous novels, a portrait of society which comprises Westerners new habits and lower-middle class people. All these characters have fixed traits, and when they meet there is no interaction. They do not change. This unchangeability of characters is a feature of the novel of character and it helps point the clear-cut diversity of characters and manners. (Agarwal 61)

Thus on observing *Esmond in India*, it can be concluded that marriage between the Indians and Europeans cannot be said to last for long because of the difference-in their outlook, they are unable to adjust with each other. The relationship of Esmond with India and Indian beauties like Gulab and Shakuntala is of disillusionment. When the initial attraction is over then he is home sick and longs to go back to England.

In the novel *A Backward Place* Judy voluntarily agrees to live with her husband, though its painful to earn for the large joint family yet she loves all the members of her husband's family and loves the company of all the elderly ladies. She submits to fate and hopes that life for her would be better. In this novel Judy is not ready to leave her husband but accepts him as he is, and agrees to go to Bombay with him.

The *Heat and Dust* stands for an aspect of India, which the Europeans dislike, 'Heat' symbolises the hot climate of India and it would also mean the hot inner passions that arise when the characters of the two cultures meet, for example the relationship of Olivia with the Nawab, and the relationship of the narrator with Inderlal, the central characters of the novel, and 'Dust' symbolises the confusion and chaos. Just as we are unable to breathe when there is a dust storm, confusion and chaos that arises because of the confrontation of the eastern and western characters is rather suffocating.

Olivia's story which is reflected in her diary and letters is of India during the early thirties, when the Britishers were still in India, as the rulers and hence the Indian rulers, for example, the Nawab, was not very happy with the foreigners who dominated him. Olivia is the wife of Douglas, the District Collector of Khatm, who eloped with the young Nawab of Khatm in September, 1923. She is one of the main characters in the novel. The story is narrated by Douglas's grand-daughter, by his second wife. This grand-daughter becomes interested in Olivia and has come to India, to reconstruct her life in India. Thus Olivia's story; which had gathered dust, because nobody was willing to talk about it, is cleared by the young narrator. The young narrator brings with her Olivia's letters and she is fully familiar with her background. There is a gap of fifty years

between their arrival in India. Olivia comes before independence and the narrator after independence

India is seen by these two women differently; when Olivia meets the Nawab of Khatm for the first time, she finds herself attracted to him. She is impressed by his opulence, his authority, his unfailing hospitality, and above all, by his courteous attention to her.

She finds that the English at Satipur do not approve of the Nawab and avoid discussing him in her presence. However, they do make sly remarks about his marriage and about his being connected with dacoits which shocks Olivia. Her sympathy for the Nawab is the outcome of her attitude to the natives. In this aspect she is radically different from others in her community. Many a times we see Olivia siding with or giving her opinion on the side of Indians, and shocking the English people. For example, she defends Sati, which is supposed to be a savage Hindu custom in the eyes of the other English people.

Olivia visited the Nawab now and then. Once when she visited the Nawab, Harry was lying ill at Khatm and so she took along with her Dr.Saunders to treat Harry. Dr.Saunders treated only the English people. After attending his patient, Dr. Saunders was invited by the Nawab for dinner, and during dinner Dr.Saunders expressed his views about India and Indians. He said that the English have common sense and reason in their head while the Indians do not have reason.

Olivia was bored of sitting at home in the hot weather, and she enjoyed the company of Harry whenever he came to chat with her. Harry came to Olivia's house as a thirsty man to an Oasis and was satisfied. He described Olivia's house as an oasis in the middle of a desert and he came there when he was fed up of sitting in the palace. Both of them enjoyed each other's company. Olivia played the piano and Harry sang loudly.

Sometimes Harry would tell her about the Begaum, who made plans many times to go to the hill station Mussorie in order to escape from the heat of the palace. But the plans never materialised because the Begaum was very superstitious. Once the Begaum wasn't feeling well or the stars were not right for a journey or an owl hooted at the wrong time. Harry said that on another occasion they had all packed and gone to the palace. In the Palace in Mussorie which was a Swiss Chalet with a dash of Gothic Cathedral, a dead bat was found in the Begaum's bedroom and that was supposed to be a terrible omen, so they had to pack up and come home immediately. Harry told her that the Indian people are superstitious.

Strangely enough after telling the story of his ancestors, the Nawab takes Olivia to bed. He takes her away from the shrine and they lie together under a tree. Here the Nawab tells her the secret of Husband's Wedding Day. Truly as per the secret Olivia gets pregnant and she is afraid of Douglas, who thinks that the baby in her womb is his.

Olivia is afraid of revealing her relationship with the Nawab to her husband. On the other hand, the Nawab knows that the child is his and he is happy that he could take revenge on Douglas and the English Government through Olivia, because the Nawab thought that it is because of the English people that he was facing financial trouble and his state - 'Khatm is bankrupt'.

The Nawab becomes more and more possessive of Olivia, but Olivia is bent upon an abortion. A crude operation is performed on her by Indian midwives under the supervision of the Begaum herself. After that Olivia returns home and Douglas take her to Dr. Saunders, who comes to know the true cause of the abortion. Douglas comes to know of it through the doctor. Olivia feels ashamed of herself and leaves the hospital for the

Nawab's palace. The Nawab keeps her in a house in X, where she dies after a few years.

As M.K.Naik puts: Jhabvala was interested in depicting India before independence:

Jhabvala's attempt to recreate India of the twenties and thirties are marked more by a flair for the exotic, the strange, the odd elements of life rather than by the palpable, rigid realities of the situation. The incidents of riots at Khatm, of the 'suttee', of the dacoits and Nawab's involvement with them, the gay parties, the hijras - all these events depict India, a country of heat and dust, an exotic, strange and peculiar, especially from a European point of view. (Naik 225)

This background of Olivia's story is under the British rule, and it is in direct contrast with the similar story of the narrator in modern independent India. The narrator is fascinated by Olivia's story, which she gets to know from old relations and letters, and comes out to India to reconstruct it. The Europeans are no more the masters of India, but visitors and Hence their relationship with natives is more intimate than that of the older generation. What happens to the narrator in India is closely parallel to what has happened to Olivia.

The narrator's story begins on her arrival in Bombay and she takes shelter of the Mission. After a few days the narrator leaves the safety of the Mission and goes into the heart of India to live in a room above the bazaar in the home of an ordinary Indian clerk, Inderlal. She adopts the Indian way of life, living on vegetables and curd brought in the bazaar. In the joint family of Inderlal's household, she learns that the mother-in-law enjoys her authority, for it is only as a mother that a woman in India gets her due place. Inderlal confesses that he cannot speak freely with his wife

who had been chosen for him by his mother only because of her fair complexion and good family background.

The day, the narrator arrives in Bombay she is warned by the missionary at the hostel that, “nothing human means anything here, not a thing” (Jhabvala, *Heat* 5)

But the narrator wants to have a first hand experience of India, therefore she stays in a small room, which is rented to her by an Indian clerk, and the narrator in this context says that the shop belongs to someone else and so does the yard. Everything is divided and sub-divided and I’m one of the sub-divisions. The narrator is teased by the natives whenever she goes outside the house, when she walks down the street, she hears children calling her names.

She accepts that she must be a strange sight for the native people because:

We are living among them no longer apart, but eating their food and often wearing Indian clothes because they are cooler and cheaper. (Jhabvala, *Heat* 9)

Narrator meets a another foreigner. He came to India as he was attracted to the Hindu scriptures, and when he came to India he was satisfied as he found the peace that he was searching, It seemed to him the great temples of the south are the manifestations of the spirit found in the scriptures.

He had found a guru and has adopted a new Indian name as well, Chidananda (his two companions called him Chid). From now onwards he had to beg and eat. His ultimate goal was to visit the cave of Amarnath.

After a few days i.e., on 30th March, when the narrator had gone out with Inderlal to see the Royal tombs, the narrator comes across Chid, and she brings him to her room as he was very ill. After he recovers from his illness, he doesn't want to leave the room, he eats the food given to him by the young narrator.

Chid and she (the young narrator) have become a part of Satipur and they go together to buy vegetables and curd from the bazaar without being noticed. The narrator observes that the Indian people suffer from diseases both physically and mentally. She gives the example of Ritu, Inderlal's wife who suffers from some mental disturbance and is not given any psychiatric treatment for her ailment. She is believed to be possessed by evil spirits. When she was not cured, she was advised by the holy woman to go on a pilgrimage. Inderlal's mother, Ritu and Chid go on pilgrimage.

The narrator tells Inderlal that the westerners are tired of the materialism of the West and therefore they come to the East for a spiritual message. The narrator describes very vividly a day in June, which gives a picture of the climate of India. Anything added to or subtracted from this passage will reduce its charm or beauty. The narrator says:

20 June, shortly before the monsoon, the heat becomes very intense. It is said that the more intense it becomes the more abundantly it will draw down the rains, so one wants it to be as hot as can be..... The hotter it is, the sweeter are the mangoes and the sugar melons, the more pungent the scent of the jasmine. The gul mohar tree, spreading its branches like a dancer, blooms with astonishing scarlet blossoms. (Jhabvala, *Heat* 123-124)

This description is very vivid. Indians face this terrible summer season as they are used to it. We Indians have learned to accept this hot weather as we accept all other things without questioning.

Both Inderlal and the narrator go to Baba Firdaus grove and tie red strings, in the hope that their wishes would be fulfilled. Then both of them become very close and then he made the same joke about what had happened here, on the original Husband's Wedding Day to make the barren women pregnant.

On the 31st July Maji the elderly lady told her that she was pregnant, she could not believe it at first. On the 15th August Chid comes back alone from pilgrimage. Now Chid has given up orange robes, and has switched on to a pair of Khaki pants and a shirt, and a pair of shoes. From a Hindu ascetic, he has become a Christian boy. The narrator asked the reason for this sudden transformation in appearance and attitude. He just said:

I can't stand the smell" (Well of course I know what he means - the smell of people who live and eat differently from one self, I used to notice it even in London when I was near Indians in crowded buses or tubes). Chid can't bear Indian food any more. He will only accept plain boiled food and what he likes best is when I make him an English soup. (Jhabvala, *Heat* 139)

From the above passage it is clear that the food habits of the Europeans' s are different from the food habits of Indians, it seems that they can never adjust with our spicy food. The Europeans can never bear the hot climate of our country. Here in the context it is appropriate to mention Kiplings famous lines wherein he declares that East is East, and West is West, and never they shall meet.

Now Chid wishes to leave India and go back to his own country but his health doesn't permit him to travel. The narrator takes him to Dr. Gopal who is the medical Superintendent. After examining him, he says that he would like to admit Chid in the hospital. The narrator visits Chid everyday. She brings him food because he could not eat the hospital food. The doctor unable to diagnose him completely says that Chid's liver and his kidneys are in a terrible state. He explains, "...this climate does not suit you people too well. And let alone you people, it does not suit even us" (158).

He pointed out that many Westerns staying in India suffer from amoebic dysentery but they hardly know of it as they suffer from many other diseases. Then in a very humorous way Doctor Gopal concludes the discussion:

Let us admit for the sake of our argument that we Indians are fit to live here-where else are we fit for?"

"But no one else," he said. "None of you. You know in the bad old days you had your Clubs and they were reserved for British only. For Indians only! Keep out!." (Jhabvala, *Heat* 159)

It is thus clear that the Indians are different and they can continue to live in such a place because they are born here and cannot go to any other place, but for the foreigners it is difficult to adjust in a hot and dusty climate.

Unlike Olivia, the narrator wants to have her baby, she takes a room in the town of X and lives there as she did in Satipur. There is an Ashram higher up in the mountains. She wishes to go there some day, but only after having the baby.

The story of *Heat and Dust*, moves backward, and forward, the experiences of Olivia and the narrator run parallel. The character of the Nawab has parallel in Inderlal, Harry has his modern counterpart in Chid. There are similar incidents in the stories of Olivia and the narrator, both go to meet their lovers in Baba Firdaus grove, tie red strings and most probably wish that they should have a child, both become pregnant after their visit to the grove. But the only difference is that Olivia has her baby aborted whereas the narrator is bent upon having her baby, as she belongs to the modern generation of liberal minded, educated people different from the narrow minded people of the 1920s.

There are two sets of characters in the novel, the earlier set includes, a number of English people - Olivia, Douglas, Saunders, Minnies, Crawfords, Harry - and only one Indian character i.e., the Nawab, but the latter set includes only two English characters, the narrator and Chid, the rest are all Indians. This is because in the earlier story the English were the rulers and the Government officers were English, but in the second story the Britishers are mere visitors and the Indians are masters in their own country.

In the earlier part of the novel all the English characters except Olivia detest the people and the climate of this country. Douglas, Saunders, Minnies and Crawfords had bitter experiences of Indians and also the Nawab. They do not trust the Nawab and the Indians as well.

The Europeans who are used to a cool climate abhor the heat and dust of India. The suitability of the title is evident enough in this light. However, the discomforts of life in India do not rest only at the physical level, hinting that there is discomfort at the social, moral and spiritual level. The Indian climate emerges as an oppressive factor which not only

grips and warps the characters but also takes hold of the narrators imagination and creative skills.

The Europeans who are used to the cool climate and quite an organised life perhaps change their temperament when disturbed by this unbearable heat, dust and disease-ridden climate. The European woman loses her balance, her sense of decorum, leading to disillusionment and ends up in all kinds of irrational acts, both physical and mental which involves her in a relationship that leaves a bad taste even after the novel is finished. This is one way of explaining the conduct of both Olivia and the narrator of *Heat and Dust*.

The Westerners response to India is thus symbolized by heat and dust the two obvious things which every European notices and dislikes because he is so much used to a temperate climate. The reason for Olivia's leaving her husband's, house and going to the Nawab, is boredom and loneliness which are suggested in the author's words:

The rest of the time Olivia was alone in her big house with all the doors and windows shut to keep out the heat and dust. (Jhabvala, *Heat* 14)

Douglas was busy the whole day with his official work and Olivia was all alone at home with nothing to do hence for a change she went to the Nawab's house to get out of this boredom. She finds the isolation in her house boring and ventures out into the heat and dust which bogs her down to her doom. She hopes to absorb this India that is a mystery and is led into the exotic rich but sinful world of the Nawab. Douglas, is admired and loved by his wife, approved by his seniors in the British administrative service and by the British residents at Satipur but ignored and dismissed as insignificant by the Nawab. This group of characters belongs to a period before India became independent and was still under

the British rule, hence Douglas behaves rudely towards all Indians including the Nawab. Douglas represents the view held by British officials that they were here to rule the country and that they could not rule it unless they learnt to discriminate between the rulers and the ruled, Douglas, like his colleagues, wants to preserve the identity of the English in India.

Ruth Praver Jhabvala's second American novel *Three Continents* was published in 1987, she again picks up the theme of - the quest of man for self-fulfillment by understanding the meaning of life but in addition to that the theme of marital dissonance and decline of generations, is also dominant throughout the novel. The novel is divided into three sections 'Propinquity', 'The Family' and 'In the Rawul's Kingdom' by doing this Jhabvala shifts individual interests and priorities from America to England and then to India.

Harriet Wishwell is the narrator of the novel and her brother Michael is nineteen year old when the novel opens. They have a plenty of old money and stand to inherit two substantial New England properties - 'The Propinquity' in the Hudson River Valley and 'the house on the Island.' Their parents are divorcees, which is common in the west. The parents never worry about the feelings of the children and it affects the life of their children and also it made them to lead an insecure life thus Jhabvala shows the culture of the west. The twins have grown up "Symbiotically close, withdrawn, puritanical, idealistic and far from bright" (Jhabvala, *Continents* 3). These innocent, idealistic, vulnerable American twins fall prey to the game of deception carried out on a global scale by the gang of the Fourth World movement. Michael, who travels a lot to find beauty, truth and justice in the world, comes in contact with the movement and thinks that he has found the destination of his quest. He

invites the leaders to stay at Propinquity, which is the family home. It is in fact their maternal grandparents' property where their mother Lindsay lives with her lesbian partner Jean. The leaders descend like royals, and their brainwashed, pale, intense, overworked and efficient entourage establishes the movement's headquarters on the estate. The enigmatic trio of the leaders consists of Rawul, Rani (Renee) and Crishi. Harriet Wishwell and Michael these twins follow these trio leaders, to find peace and beauty in their life.

Rawul, the father-figure of this so-called movement, is an enigmatic figure. He comes from a small though ancient Indian kingdom 'Dhoka' (the word Dhoka in Indian terminology means deception). In his personality and behavior, he combines the external features of the East with the dress and mannerism of the West :

Rawul was tall and stout and imposing, and he usually wore handsome English suits and shoes, and when in town he carried a rolled umbrella just like an English gentleman - Which he was, besides everything else, for he was brought up there and went to Harrow and Cambridge. He had English manners and an English accent, but very much softened by his oriental disposition. (Jhabvala, *Continents* 13)

Through this Jhabvala shows us how the Eastern people were attracted towards western culture.

Rawul takes upon himself the responsibility of heading a world movement. Apparently, the movement has conceited objectives of uniting the world and demolishing all barriers that separate nations from each other. But behind the façade of a spiritual movement uniting people, cultures and nations, the movement has more mundane objectives in view. For example, the movement is quasi-political in nature and intent.

The movement's political ambitions are most prominently visible in the last part of the novel when the entire fourth world entourage lands upon India. Here Rawul is busy indulging in political party in opposition, displacing the present ruling party and then taking over the reins of power. Besides, this questionable political activities, Rawul is presiding over a movement that is indulging in activities like smuggling of Indian antiques and artifacts, raising para-military forces, appropriating large properties by questionable means and maintaining perverted personal and family relationships.

In London Rawul's irregular domestic life comes to the fore. By the account that we hear, he has appropriated the riches of his wife Bari Rani who hails from a rich royal family - much higher in royal hierarchy than the family he himself comes from - but has abandoned her along with their three teenage daughters. Bari Rani lives separately with her daughters not far from the place where Rawul himself lives with Rani, his official wife. Like this Rawul is a very coward, and selfish who hypnotized Michael and Harrieth.

The second partner of this trio is Crishi who is undoubtedly linked with India. He is of mixed parentage, his mother was an Assamese prostitute, he has served a prison term in India, he has spent many years on Goa beaches, he speaks an Indian language and he met Rawul in India. In the novel he is presented as the adopted son of Rawul and Rani. But as the novel proceeds, it becomes increasingly obvious that he has been sleeping with Rani and is the real father of the Rani's son Robi. The perversity of Crishis relationship reaches its nadir when in London he successfully persuades his wife Harriet to accept a three-some relationship with Rani thus forming a sexual trio. At the other end of this

perversity, he has put Michael under the spell of his physical charm and has been exploiting him both sexually and financially.

He has served a prison sentence in Iran for a drug offence and another in India for fraud; he has unexplained scars on his career. He has deserted his first wife, who committed suicide when he left her with their two young children; and he has a voracious appetite for cars, night life, of course sex. In a desperate movement, he even confesses to Harriet that he needed money for the movement - but also for himself : because it was so unbearable not to have it. In the same charged situation, he also admits, “I wouldn’t have married you without it - without the money - I’d have wanted to but it wouldn’t have worked out. You understand that?” (Jhabvala, *Continents* 225). Like this second personality is also very greedy one, who is participating in the movement just for the sake of money, sex and power. Harriet did a big mistake by believing his personality.

Rani is the third person of this mysterious trio, whose real name is Renee. Like Crishi, she has ambiguous background and lacks any clear heritage. She is also of a mixed parentage like Crishi. Renee’s mother was half-French and half-German. Her father was an Afghan. She grew up in Europe, her association with India is highlighted. Rani first meets her second would be husband Rupert in a palace in Saurashtra. By this time she is already involved in the smuggling of Indian artifacts and has been moving from place to place in her search for treasures to buy and sell. She involves Rupert who is deeply in love with her, in her illegally operated business. She soon finds him not smart enough for the job and divorces him. By this time she has already teamed up with Crishi. Both as a sexual partner and an accomplice in underworld operations. Rawal’s movement serves only as pretence for the illegal business operations and

the perverted personal relations that Crishi and Renee are involved in, both separately and together. Not only this, Crishi is the father of Renee's son Robi whose official father is Rupert.

Jhabvala narrates the story skillfully on one side and she depicts the background of these trio and another besides this she depicts the fate of the twins also. Daisy rightly comments, "These strange relationship unfold quite intelligibly as Jhabvala skillfully spins two simultaneous yarns: one a detective story revealing twist by twist the sinister, deceptive past of this trio; the other a shocking story throwing the twins towards their dreadful fate" (Daisy 153).

The twins Michael and Harriet are representatives of a whole generation of American youth, who are dissatisfied with the excessively materialistic trapping of their own society, are looking towards the Eastern cultures and philosophies to find meaningful answers to their doubts and questions. But in their bid to be honest with themselves, they inadvertently provide a fertile ground for fake movements like the fourth world movement and their equally fake leaders to propagate in the West. Michael joined the movement due to his insecure childhood and Harriet did so because being indecisive right from the start she had made Michael his idol. Henry summerfield feels that Ruth Jhabvala now "moves from general championship of rationality and humaneness to a more narrowly focused defence of family and tradition... In *Three Continents*, a revulsion from a society of a easy divorce, frequent changes of partner and rootless children becomes an important theme as falling into the hands of false teachers" (Crane 80).

'The Family,' the second section of the novel, is enacted in London, where the twins are identified with the movement. London is also presented negatively - as 'cold, wet and gray' and where 'it was

never warm enough to sit out' (157). In contrast to the negative description of both the Indian and English landscapes, America is frequently presented positively in relation to the twins.

Apart from the trio of adventures masked as spiritual guru's there is Babaji, yet another spiritual vendor in *Three Continents*. Babaji too once led a worldwide movement that had attracted so many followers, and so much money that he was able to establish centres in India, England, US, Germany, France, Holland and other Western capitals. But that was when he was young and the movement was just at its peak. Now old and ailing he does not attract many followers as is left with only one house in England and only two faithful female followers who nurse him. Though Babaji unlike Rawul and his associates, is not presented as a swindler, he is invested with an image that is far from flattering.

Rawul's followers gradually occupy his house even though they had not made full payment for it. Rawul's followers, who had been getting training in the use of arms, were stocking their guns and other weapons. Babaji's remaining two followers were in no way equal and powerful to counter this.

The third and final section of *Three Continents* 'In the Rawul's kingdom' is set wholly in India. The Indian landscape is consistently presented as hot and dusty in *Three Continents* again as in some of previous novels. The view from the hotel room in Delhi is typical of many descriptions of the Indian landscape in Jhabvala's fiction, "Everything appeared dry, white, parched by the sun like skeletons, although it was the coldest season, with a sharp, frostry tang in the air at night" (284).

The movement undergoes a change when the ambitious Rawul feels the need to form a political party in order to unite the world. So, it is

in Delhi that Harriet and Michael are exposed to the background of the movement. Michael starts having unpleasant fight with Crishi because Crishi doesn't take interest in the movement anymore. When Michael starts having doubts about his involvement in the movement, he gets murdered. The planned murder is put forth to Harriet as suicide and she, being naïve and blinded still further by love, submits herself knowing fully that the suicide note has not been written by Michael. And her innocence reaches to the point of stupidity when she rewrites the suicide note of Michael on Crishi's asking because her handwriting resembles Michael's and she knows exactly what he could have written. Thus Harriet's naivety survives even after the murder of her beloved twin Michael.

A study of *Three Contents*, again brings to the fore the quest of Michael and Harriet - the twins. Here the death of Michael is a symbolic representation of the death of the 'spiritual seeker' and the survival of Harriet is a symbolic representation of the survival of 'compromise'. Jhabvala suggests that Michael, because he did not compromise, died; Harriet, because she compromised, lived. The novel discusses at length the yearning of spiritual seeker - one who is looking for 'Beauty, Truth and Justice,' Thus, we see the spiritual quest is basically the quest for one's existence. In *Three Contents*, Michael and Harriet's parents are divorced. Their childhood is disturbed and they are not close to their roots, their family. They are even not willing to accept the suggestions of their parents to embrace the family -fold and follow the rich traditions of America.

Marriage and sex are the two important aspects in this novel. Jhabvala has shown us the attitude of East and West towards marriage and sex. As far as the institution of marriage is concerned, it holds high

morals for Indians, but through the Indians like Rawul, sheer mockery of these morals is displayed when they are in America or England. Marriage has been doomed due to sexual desire. In the west the rich are hypnotized into marriage, as in the case of Harriet, who gets a proposal from Renee to marry Crishi. Harriet accepts it only by getting the right answer of his love from Crishi by tumbling into bed with him. Harriet makes the mistake in marrying Crishi as she knows nothing about him. Her brother Michael is not concerned about his sisters happiness because for him Harriet's marriage with Crishi means that she will become a member of the movement. In the Indian context it would be misplaced because it is the duty of the brother to take care of his sister till she gets married to the right person. Michael has a different reason altogether.

Don't you think it's better to marry more than just a person to marry for something beyond that person.

"No," I said. "No, No. I don't think so. I'm marrying just a person. Just Crishi (Jhabvala, *Continents* 126).

Harriet falls in love with a rogue, and marries him as much for sex as for genuine affection. But the concept of marriage in Indian context is not what has been shown by Jhabvala; rather it is beautifully summed up in the philosophy of M.K. Gandhi who has treated marriage as a union of heart mind and soul he says that:

Man and woman must come together with no other desire than that of creating a new life. But if they come together merely to have a fond embrace they are nearest the devil. (Gandhi, 113)

As far as the institution of sex is concerned, Indian society confines the sexual relationships to marital relationships only, the westerners believe only in fulfillment of sexual desire which result in extra-marital

encounters, free-floating lesbians and gay culture. In India gender relations are very tight-fisted and intimate relation between husband and wife is traditionally a 'close door' culture. On the contrary, in the west, one does get to hear about relationships between mother and sons. The concept of the Oedipus complex as well as of the electra complex are a very complicated one.

In India we have 'Lakshmana-rekha' drawn for women. They cannot cross this line. The importance of one's virginity before marriage is valued by both the sexes.

Three Continents did not receive much acclaim; rather it underwent heavy criticism from various literary circles. *The New York Times* was cynical and Walter Goodman comments, "Four hundred pages of this sexually starving young dummy allowing herself to be exploited by a cad is a lot" (Goodman 28). Another reason as to why this novel received the hard criticism was as Jane Perlez remarks the book has too many characters and "One never has a chance to grasp the emotional significance of any" (Perlz 30).

Jhabvala herself has lived in the three continents and she presents her sentiments about the continents by projecting the climates. Whereas India is hot and dusty; England is cold, wet and gray. America is projected all right which shows Jhabvala's own liking of the country. The fact that in the novel America is frequently presented as positive in comparison to India and England may be because Jhabvala liked it the best when she went there to live after staying in the other two continents.

Jhabvala has a unique opportunity of studying the problem because she is married an Indian and could study the problem of east-west encounter on the social level of friendship and she also has examined the problem through the marriage bond, which is the most intimate of all

relationships. In all her novels there is a cultural clash of ideas or ways of life. Ruth Praver Jhabvala occupies a unique place among authors writing about India because she views the situation from inside though she is an outsider. She writes from the view point of a European and does not allow her readers to forget this cardinal fact. She is again and again reminded of her western values as they are embedded in her thought process. Unconsciously or subconsciously they keep haunting her in her writings. Therefore, her novels are ironic and she remains a detached observer of all her characters.

Jhabvala is detached and uninvolved with the life of her characters as she is an outsider. It cannot be ignored that she writes from the point of view of her own dilemma, and writes about her own personal experience as a white woman caught in a mixed marriage in a country of various religions, castes and languages. It was very difficult for her to compromise with Indian life style, as she could not forget her own culture in which she was brought up and educated. Both the cultures keep influencing her and therein lies her weakness as well as uniqueness. When asked by Ramlal Agarwal whether she regarded herself as an Indian writer, she replied that she was not an Indian because she wrote differently from other Indian writers.

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