Chapter – 5
Alienation and Assimilation

5.1 Concept of Alienation
Dislocation from our native place and feeling of rootlessness is called Alienation. This becomes the main subject of research through psychology, sociology, literary and philosophy's studies. Man is a social being, so when he gets disconnected from his crowd, or his natural surroundings he feels alienated. Now alienation becomes the main content in the contemporary era. This phenomenon is unwelcomed but spreaded very rapidly and widely throughout the contemporary literature that its marks cannot be removed from the writings of contemporary writers. The feeling of alienation is a natural phenomenon and is a result of globalization, that is both external and internal. The concept of alienation deals with persistently and unflinchingly is various field of modern literature. The protagonists who became the prey of alienation are presented as the recurrent figure of twentieth century in American as well as in European fiction. An existentialistic literature deals with various categories of alienation, due to their historical and socio-cultural reasons, Indo-Anglican literature also gets influenced by this fact. Alienation is emerged from prootness, loss of identity and other such factors. The personality's dispossession is for the search of identity is quite common aspect of modern fiction. Man fails to work hard and that is the main cause hidden behind life and the relevance of his existence in a totally contrast society. Edmund Fuller also reveal this fact that man faces not only war but many other negativeness in his life like persecution Famine, ruin above all his inner conflicts. This paper will discussing and analysing between the impact of alienation in modern literature generally and particularly the Indo-English Literature through different angles. We can get the consequences by keenly watching different works of world famous writers. Moreover, the nuances of world's alienation will also be discussed in a broad way. Alienation is the result of many external predicaments, for this the theory of existentialism will be necessarily understood. 'Existentialism' is not a systematic organization or a well organized part of life and nor it starts with any pinpoint. Jean Wahl reveal it as "Philosophies of existence". It is only a sharp reaction of rationalism, Kierkegaard ideas are quite contrast to Hegelian idealism. Marcel is also against F.H. Bradley's and Brunschvieg's idealism.
Another aspect of discussion is that, why existentialism moves forth for existence precedes essence? The answer of this question lies in the answer that first of all man try to exist and their after he thinks of it. All his actions and reactions have been possible due to his existence. So, existence becomes the first valuable source through which all the streams flows. Sartre's quote is important in this reference:

He says that the first mean of man is his existence, encounter himself, rise up then define himself afterwards. Modern scenario of existentialism of nineteenth and twentieth centuries diverted into two different streams, from these two streams, one has been led by Soren Kierkegaard, Danish thinkers, and the other stream has been represented by Friedrich Nietzsche, who is a German philosopher. Christian and theistic streams of existentialism is upraised by Kierkegaard, on the other hand, an antichristian and atheistic existentialism is developed by Nietzsche. Other thinkers like German's Karl Jaspers and French's Gabriel Marcel's philosophical notions are similar to Kierkegaardian stream of philosophy. But, the other stream philosophers – The German Martin Heidegger and the French Philosopher Jean Paul Sartre developed their theory on the Nietzschean's way that is of theism and godlessness. Albert Camus developed an absurd kind existentialism's theory. The word 'existentialism' got a rapid name and fame first after the two world wars. Different negative factors like. The chaos, disorder annihilation, fear, frustration, violence are at one side, but on the other hand, societies starts crumbling traditional values and ancient views with the loss of faith in God, and trusting man with a deep anguish and anxiety. Puzzleness and loneliness and leading a very absurd life, that is meaningless, directionless and useless. This system is called 'Sisyphean Act' by Albert Camus. So, the term 'Existentialism' rapidly spreaded and flourished into the entire realms of literature. The pathetic vibrations echoed through existential notions like, guilt, nausea, restlessness, despair, uncertainty, estrangement, and absurdity.

'Existentialism' is a word, that reflects through, values, attitudes, relationship and the act of man in the society, moreover, his freedom or his bondage through which he is subjected to. For survival or due to undue pressure he is forced to adopt different methods for his survival, he keep himself as a slave is mose aggressive society. This extends his personality, his development and give him a new dimension as an individual. Which will help him to overcome all situation and circumstances in the critical period. As, man is basically an existentialistic so he will feel a bit hollowness at the core of his heart, and this spirit enforce him to rise him
individualism in the main stream of life; by rescuing himself from perennial isolation. Approximately all the existentialists believe in the theory of life, which seems to be futile and one is not completely satisfied throughout his life. So, alienation is logically lies as an inherent theory hides the subconsciousness that is in mind while a man is consciously trying to move ahead to adopt other beings to make his life meaningful.

Alienation is though a natural phenomenon but it is really difficult, either intrinsic or extrinsic, this terms has been approached and analysised through Joshi's theory of alienation and the result of dispossession, moreover it is valuable to understand different nuances of the world alienation. A dictionary of literary terms defines it as:

Alienation is a situation or a state of feeling alienated or estranged from something or somebody; It is overall a condition of mind, other definition is given by Encyclopedia Britannica about alienation is – alienation is a state of mind, gives a feeling of estrangement, or separation from one's background, work, production of work or selfness. 'Alienation' is extracted from the Latin word 'Alienation'. In Grammar, Alienate is a noun which gets its meaning from the verb 'alienare', meaning of this word is to make things for others, to snatch, to avoid, to remove etc. In the French language Alienate and alienation are giving the same meaning and sense as the English words 'Alienate and alienation are giving. Other synonyms words for Alienation are, Anomic and Anomia, these words are to be considered as modern words'. This is a Greek origin word which means 'Anomia' or self-alienation and 'Anomic' means alienation from society. As G.H. Nettler says, .... Anomia has been personal disorganized word. Alienation reflects the a psychological state of an individual and ....... 'alienated' is about a person's estrangement form. Which makes him unfriendly towards his culture, and society from which he belongs. Anomic, Anomia and Alienation, are inter changeable words. in English language, 'Alienation' gives other words similar to it such as Estrangement, isolation and separation, Many other meanings have been given is different definitions of 'Alienation'. Arnold Kaufman says, a person claims that he is alienated is to claim that his basis relationships are from something else that has certain features due to that fact, avoidable discontent or loss of satisfaction is felt by a person. Feur Lewis says "........ the word alienation is used to convey the emotional tone which accompanies any behaviour in which the person is compelled to act self destructively". Keniston says that 'alienation' is scattered in the most of the literature
having an assumption of relationship and connection that once existed as 'natural', desirable, good has been lost. The different definition of different writers give an indication about the tension, disintegrating human relations that existed in alienated person. Martin Buber called 'alienation' as "The proliferation of the world" Sidney Finkelstein says 'alienation' as psychological phenomenon, an internal conflict, a hostility felt towards something seemingly outside oneself which is linked to oneself, a barriers erected which is actually no defense but an impoverishment of oneself”.

Hegel defines alienation in two ways, firstly, a man's individuality, incompatibility in social as well as in his personality become the main cause of first type of alienation. The secondly, alienation is the same expounded by Rousseau, that gives the principles of 'Social contract through which a theme has been by surrender or transfer of any right that is vested. Hegel believes that the situation emerge when any change has been occured in man's aspect of 'self'. The second form of alienation is permanent and control the first one.

Karl Marx is said to be very comprehensive and a bit complex in his idea of alienation that assembles different external dimensions of human existence in the field of socio-economic aspect. His conception about alienation has been often classified in the given points (1) Alienation through politics as Mars says, that the state has not been cared about the existence of an individual, a communionless society between people and individual has relation to such a state that no one can feel isolation or solidarity, the person is only feel himself related to an isolated monad, an individuals man is divided into this world in such system. (2) The second state of alienation is economical alienation. Mars concept about democracy is in which man's alienation can be prevented through politics and could be controlled in a state in absolute power, as Hegel says, Marx stressed to remove the basic alienation to get rid of political alienation. The concepts regarding to state faculty is the main cause of political alienation. Every society has to follow a particular procedure which is to produce and fulfil the needs of all and creates a social institution. If any state is not fulfilling the above conditions, it will be called as an alienated state. Due to these conditions, a state becomes alienated and men living in it become only material human beings. In other words, Marx says, "Just as alienation labor transforms free and self directed activity into a mean, so it transforms the species life of a man into a mean of physical existence."
Erich Fromm says, blames the capitalists for alienation because they are the responsible factors for disturbing the feelings of man. Social conditions are blamed only for the growth, personality of a man, these factors arise alienation among men. But Fromm say that above all factors, self alienation is the worst form of alienation. Self alienation means a man totally cuts off from society and becomes prey of absence of self awareness or a complete loss of it. Further he says that self alienation is like an obstacle to feelings, in such circumstance every one think himself alienated from self. A self alienated person must become alienated from society also due to self alienation and the ground realities of the lack of or loss of self awareness surely alienate a person from his society.

Erich from and many other psychoanalysts have also discussed the issue of self alienation, another critic Karen Horney in her volume New ways in psychoanalysis reveals her notions about self-alienation. Horney says, a man of self-alienation is who, "Spontaneours individual self (has been) stunted, wrapped or chocked, he is said to be in a condition of alienation from himself (or) alienation from self". In the Book, ‘Our Inner conflicts', the concept of self alienation is again discussed by Horney with a new approach. In Horney's words, a self-alienated person's condition will be, "Person simply becomes oblivious to what he really feels, likes, rejects, believes in short to what he really is" Men's own identify is in his 'Real-Self' in the same way self-alienation is also related with alienation through 'Real-Self'. The Critic Horney believes that scenario of self-alienation emerged when a person wants to make an 'Ideal-image' about himself in his own mind that is a bid different from his 'Real-Self'. There becomes a "gap between his idealized image and his real-self" (13). When a person adopt a proud behaviour alienated him from his unsavory past. Alienation is another name of loneliness reveal some sociologist, that is seen is the absence of intimacy with others when a man complaints about his loneliness. It is quite clear that he is totally disconnected and dis-associated from other persons, relatives and other social activities, but his loneliness can not be removed by meeting them. Mc Closky pointed out that, "the feeling of concliness and yearning for supportive primary relationships are the two sides of a coin" He further says the loneliness means the person lost his significance in relationship with others. Which he feels in his inner self. In other worlds the person lacks or loss his relationship that becomes the main cause of his alienation. Only Sociological factor in nature make one realise about loneliness. that has been called as social-isolation.
In society or social values or social alienation means that a person cuts off from creativities, meaningful relationship between person to person, and also from his surroundings, between a person or the restricted reality. Man finds himself standing on the concrete footholds that gives meaning and directions to ones’ life. So, alienation comes from unauthentic existence. A particular word 'Estrangement' is used by Paul Tillich for alienation.

Tillich has differentiate between the condition of man's existence and his origin or native nature. The gap between these feelings has been called as alienation. As Tillich says, "Man's estrangement from his essential being is the universal character of existence". According to the writer, estrangement stops the process of self-realization. This fact has been operated as a hostile force that stops to element the self. Estrangeness plays a contradictory role in man's essential being, his ability for goodness.

Sartre's conception about alienation is disclosed in his volume 'Being and Nothingness' is fully different from the notion of Marx. Sartre's views are about existentialistic alienation. he says "In the shock that seizes me when apprehend the other's look .......... I experience a subtle alienation of all my possibilities" This notion has not been related with the objects of the world that is quite far from the writer in the midst of the world. Critic Sartre, in his book Critique of Dialectic Reason' has been expanded the concept of Marx on alienation. Marx reveals that when any production or manual work goes under the control of any other man, alienation, emerged, Marx's views are restricted to labour class in reference to alienation, but on the other hand Sartre notions have been seen in a broader way as he see alienation in one's life as well as in the writing world.

Another critic Taviss reveals about two different fields of alienation, the first is social alienation and another belongs with self alienation. Social alienation is felt when a feeling of strangement disclosed through discovering that social system has been either supressing, oppressive and incomplete with the desires of one self. Self-alienation has been related to the loss of inter action between individual selves and any desires and attraction which have not been agreed in the bounded social system, due to this process, the individuals have been forced to be manipulated in accordance with the demands of the society or a feeling of incapability that has been controlling their actions.
Camus finds out in one of the great seminal heart searching of his times that human in restricted as he says:

A world that could be explained by some reasons, may be that faulty, is a familiar world. But Universally it is seen that it suddenly remove all the illusions and also of high, man feel himself stranger. He finds himself in an irremediable exile, because he has been totally cut off from his old memories, his memories of lost native land moreover he doesn't have any hopefulness about the promised land in future. This make a big gap between man and his life, such as an actor and his setting, and they totally disappointed with the felling of absurdity.

In one of his essays, Kafka Ionesco revels the basic nature of the term 'absurdity' as a main term. According to him, 'absurdity' divert the purpose of man, he cuts off from his own religious, metaphysical, transcendental roots and man is totally lost, all his actions, creativities become absurd and worthless. Moreover, unexpected scientific advancement and technically upliftment's sudden and surprisingly intrudes in man's life, and add many physical as well as comforts. The man finds himself doomed, isolated and alienation in the contemporary era and find himself tragic among all. Rapidly increasing economical condition overall miserable poverty among the masses and economically dissatisfied middle class. All these incidences, ascending but disturbing demands as an individual and plays their role in the ways to his rootlessness and dispossession behaviour.

Twentieth Century has been considered as the century of ups and down. The impact of such ups and down creak alienation in the world writers impose their experiences about alienation, their protagonists work accordingly specially in the American and European field of literature. The world in haunted with confusion, frustration alienation, disintegration, estrangement and other such suppressing notions on modern man. When we talk about Indo-English literature, It also get affected with the changing world, the concept of alienation, rootlessness become very common in the contemporary literature Alienation becomes the main design of the theme written by Indo-English fiction writers. The Protagonists of these writers, sometimes mis-matched in their society, due to some basic defects in them or due to some evilities in the society. The concept of the Indo-English novelist don't take interest in philosophical aspect, instead they worked on the suppressed issues, plight, alienation, immigration, compassion and disapproval for society.
5.2 Alienation and Assimilation and Bharati Mukherjee's works

As depicted by the novels honesty, Bharati Mukherjee relates herself to the location of West Bengal in India. Though she is connected to Canada where she was a frequently visible writer and to USA as a naturalised citizen and overexposed as a racial minority.

A matter of flux and agony. The desire for the survival in the community of adaptation is called cultural disporaisation by Stuart Mall. An effort towards the process of economic social and cultural adjustment is shown by her sence of alienation in Canada where life as an immigrant was unbearable in the paper. Her own inward voyage in "The Middleman and other stories and jasmine" explores her desire for cultural fusion in the new dwellings. Finally, "Assimilation" was visualised as an end product in "confronting to a national culture" of a nationalist way of life.

"The ways to belong in America" was published in the New York times in 1996, asserts Bharati Mukherjee from the core of her heart as "I am an American citizen". The story shows the paradigm of accepting the american culture by two sisters and its effects on their personality and individuality. The story starts with the similarities of her with her sister Mira, whom she says "Identical in appearance and attitude" and their migration to america for future studies which provides us thoughts over the "two facts". The two sisters chose their own style of living, their respective matrimonial alliances and their behaviour and association in the host country. The term 'Alienation' by Karl Marx was used in the last decade of the 19th century and was raised in the mid 20th century with the hype in the immigration of a large population in America which was in trend at that time.

'Assimilation' is said to be an approach where marginalised community or group tries to get incorporated and associated to the society. These groups can be women, schedule caste in India African-Americans in America etc. Bharati Mukherjee tries to discover new worlds which have innovative terrains, practices, and tikeratures. She has done investigative works in finding those consistencies. She as a Post modern writer is concerned with the the life of South Asian expatriates and the dilemma of accultration and assimilation.

She joined the creative writing programme where she had comprehended acculturation as the depressing upshot of post modern scenario, in her early life. She has shown her journey starting from studying in ameria a juvenile; her marriage with "an American of Canadian parentage" novelest Clark Blaise; her migration to
Canada with her husband becoming a Canadian citizen; then their emigration to America and finally settling down in the states; She has gone through various citizenships and lived various cultures with perfection. She identify herself as an immigrant nobody an expatriate in Canada which was a mongrelization based upon Mukherjee's character and her autobiographical portraits. Two collections of short stories, two non-fictional works and Five novels co-authored by her husband in two different countries provides sets of experiences of an expatriate as well as an immigrant. The period of evolution and the period of assimilation are said to be different period of her literary profession. She was written two novels namely "The Tiger Daughter" and 'Wife' during the period of alienation in Canada. Cultural proclivity, one ethic, one faith, race do not control her characters. Her individuality was provoke and stimulated by her inherent source of worth, has left her. Its own scratch market her Canadian occurrence. She was never accepted ans allow to be a part of the local qubec. or larger Canadians society though being always self employed. She extricates the trials and regulations through the woman portrait of her own experiences. The theory of diaspora multi-culturalism, concept of trans-nationalism is referred by concept of constricted paradigm of deliberation. Randolph Bourne in 1916 came with the idea and uses of trans-nationalism. By the term trans-nationalion. Bharati Mukherjee puts sport light and represents trans-national communities and interpretation through the characters in her novels, Short stories and their experiences. A Broader expression comes out from trans-nationalism by Bharati Mukherjee. A migrant the place of belonging herself describes the intrinsic triangular relationship that in India and the destination countries, Canada and finally America becomes the place of belief in the due course of time. It is equally difficult for an Aisna American to assimilate back to their native country. As It is difficult for an Asian person to assimilate into the American culture. In Paradoxical situation Tara Banerjee in "The Tiger Daughters" is alienated from her roots of pedigree after getting alienated in her American set off connections. She feels extremely unfortunate after suffering the spasm of estrangement. She is an evident of her pain of alienation not only in Canada or America but also in her native state west Bengal and wonders how the foreignness of spirit begins when she returns to India. At that moment she realise that she is neither an Indian nor an American. She has attained new connotations significant associated with design. Such as trans-national migration, global de-territorialization and cultural hybridity with the edovent of
globalization of diaspora. She writes the materialization of diasporic community and alienation in her first novel "The Tiger's Daughter" Tara Banerjee struggles to hook on to the nationalised community by entering into the wedlock with an American David Cartwright, is also the other disjoined community. The marital assimilation which is an inter mixture of two genes, which the two individual represent, regardless of how similar or divergent these two genes pool may be as written by the eminent sociologist Milton Gordon: Tara becomes cognizant of this point diversion between the American husband and the Indian wife, the more she is apprensive of the verity that she is detachable entity from the nationalised community. 'The Tiger's Daughter' is her first manifestation of alienation in territory of immigration. Tara Banerjee, who travels to America for advance studies is a Brahmin girl and the key protagonist. She marries an American life Mukherjee for the assimilation in new surroundings. In the sixties a sociological theory was purposed by Glazer and Moynihan. They provided a closer look in the process migrant integration as a melting Paradigm for the case of New York city. The author's argues that the migrants like Tara Banerjee are easily assimilated in the new surroundings as well as maintain their ethnicity more than ever, her husband helps her to evaluate the ethics and life. Contrary to the cultural belief her conjugal life which supposed to be biased on standard code of union identified by her right of her childhood provides her the ethnicity, which was actually based on the Principal of contract as identified by her husband. When it comes into reality, the wistful passionate sensitivity of on immigrant for her country is dashed into pieces. She is startled by the Americanization of her sensibilities, her unruffled and and frosty response to her nickname 'Tulful; her response to her relative house which seemed elegant and chick to her previously now looked Shabbier. At the swing, in response the character of Tara aghast and a horror stuck. Tara finds herself stuck and Sandwiches between personalities and suffers duality and conflict which are divergent to her American life. Tara's character suffers from dichotomy surrendering those thousands of years of pure culture as portrait by the novelist. Her any wish and miseries are uplifted by the collision, fatal accidents, starvation of Calcutta, the omnipresence of her husband David admist up writing rebel and her westernization for seven years. The distress and apprehension are seen in one joint publication 'Days and night' in Calcutta as both the husband wife have different estimations and assessments. Mukherjee like Tara inherited the transience of alienation, along with alienation self astrangement and lost of identity. Bharati
Mukherjee was initially inspired by V.S. Naipaul and tried to explore the art of expatriation but later she preferred Barnard Malamud over Naipaul. He was the good Samaritan was used to write for the marginalized and their anguish which provided her self confidence to write about her own community. She found herself different from Malamud the different sense of self, of existence and of mortality though she learn to overcome the traumatic experiences of the other from him at the same time. She has condemn estrangement to some point of time and a genertist start point.

In ‘wife’ 1975, a woman who has been suppressed by man was her major concern. 'Dimple happens to be an idiotic Bengali wife but has foreboding fear and delicate volatility, out of which she assassinates her husband and commits suicide. The theme of immigration and subsequent alienation are shown by Bharati Mukherjee in the character of Dimple lending a divergent and intricate perspective. Dimple hopes from her marriage of freedom, cocktail parties on carpeted lawns and fund raising dinners nobel charities. As soon as she migrated from Calcutta to New York, after her marriage. She things marriage and migration as same and would bring her love. She presumes that her expected unhappiness and her applications would go away and her migration to New York with her husband would provide her gratification and enchantment. The feeling of reality different from assumption. Comes through immigration as written by the author. Dimple's marriage to Amit is a failure than she was unable to grasp the pleasure of existence in New York with its bigness. Peripheral confusions regarding American culture and habitant and internal commotion to choose between the two matrimonial bondage and personal develerence, are the things Dimple suffers from in the novels ‘wife’. Dimple's phobic condition in the the end is a domino effect, the dillim of cultures. Her atrocious assassination of her husband and her enforced self abortion are the two incidence which express her turmoil planted by the others and self. Between 1975 and 1989 Bharati Mukherjee wrote about two dozen stories which shows rootless distiniveness as a heart treading phased. The phase corresponds with the racial discriminations in Canada after Bharati Mukherjee's migration along with her husband from Canada to America. More relative perception is portrait by the experiences of an immigrant. Jasmine through amalgamation, absorbtion and combination of the East and the west with a story telling of a young Hindu who returns to the understanding through a succession of job. After she leaves India for U.S. for migration following her husband's assassination. The Transformation from Jyothi to Jane to Jase to Jasmine
is shown with the help of Jasmine's character. She maintains providence and destiny and every conversion of her personality and Blands unyielding. The uncertainties of her life challenges her not her uncertainties of the new continent. She undergoes regeneration through violence, Realization in America that it wouldn't discountier creation of Chicago school and assisted by the work of Part (1930) and his sociopolitical analysis. Bharati Mukherjee assimilates this as a progressive and irreversible phenomenon justified by her struggle for subsistence in an alien milieu. The notion of straight line assimilation was launched first by Warner and Srole (1945) "The migrants behaviour will become increasingly similar to that of natives, the been shown in the decisive model in the sociological literature. Straight line assimilation shows American way of life as the best. As assimilated by Jasmine. Jasmine as being the female protagonist from the third world shows the eagerness for incorporation in the American culture after the travels from the state of India. In other words, the American approach towards life wife converge to it. This mode of conversion into the society is detailed and points through various steps after the travelling to the new world getting raped, murdering the person who raped her and subsequent assimilation into the American way of life, live in relationship with Bud Ripple Mayor and different impetuses of adaptation in order to assimilate which though pushes towards a harmonised way of living. Despite their very different ethnic cultural religious and linguistic background in America, this prototype was strongly influence by early migrant.

The work of gans (1979, 1996) provides a radial blow to the straight line assimilation. The existence of progressive assimilation emphasising that It is not necessary to improve the economical and social conditionals for greater length of stay in the host country. The social theory of an expatriate whose entire subsistence recline at the ex-status in ricochet by his wistful nostalgia. An immigrant in the U.S.A. and an expatriate in Canada is metamorphosed through her novels by Bharati Mukherjee. United States offers an assimilating melting pot to pursue all and sundry to become the part of homogeneous mass, whereas Canada offers multiculturalism that help people to conserve their unique cultural characteristics.

Portes and Joll 1993 analysed the recent development as the segmental paradigm. The host society is assimilated in different strata the segmented assimilation is reflected by the sense of betrayal which had its effects on her and thousands like her from the country Canada. The Social point of view assessing the
degree of social integration and assimilation is demarcated from the process of migrants integration into the host country. The dilemma of transation in the early eighties is explored by her autobiographical projection of characters preceded by expatriate deracinated from her roots in the early seventies. Subsequently, the natives attitude towards migrants and their perceptions about their integration in explored by adopting the community feeling apart of it. She writes that she needs to put roots down, to vole and make things different that the can. The Trauma of self transformation is paid as a price by an immigrant that the exile avoids willingly. The ethnic characteristic of the little Indian where Indo-American live is realized by Dimple. It is difficult to judge whether these Indian migrants have a more predilection leaving in ethnically homogeneous communities. Jasmine is mono-cultural and mono-chromatic viewer of the American society and responds promptly to the behavioural pattern of America then the community of Indians. After realising the necked reality of her husband's former teacher. Devinder Vadhera with artificially maintained Indianess, and wants to run away from the tag line a Punjabiness. The Pertinent remains to stick to the surface of her adaptations though she instantaneously indoctrinates Americanization of the personality in her character. Bud Ripple Mayor, who is the celebration. of amalgamated multi-part egalitarian society translates the liquid identity of Jasmine as an American through live in relationship and this shows Jasmine's metamorphosis from her Indianess and Punjabiness. Bharati Mukherjee gradually shows the standard of natives and migrants like Tara Dimple, Jasmine through a propensity to converse.

Overseas citizenship while expecting the permanent protection and economic benefits that comes by living and working in America is bemoaned by Bharati Mukherjee in her Confession. Jasmine peculiarity of her personality adds to the mystic charm and is an intricate Endeavour of assimilation which constantly reminds of language physical difference and loss of the native land.

Fusion of races by inter-breeding and inter-marriage as a biological process is disting wished by Park and Burgess as amalgamation. Regardless of the fact that she is an expatriate from India. She unambiguously has caste off the sticky tag Indian-American.

5.3 Alienation and Assimilation in Ruth Prawer Jhabvala's works
Ruth Prawar Jhabvala is globally recognised as one of the India’s Leading writers in fiction. The novel "Heat and Dust" which was written by her in 1975 received the glory of booker prize in London. She has got a unique style and technique for the portrayal of Indian society and culture. She takes out the different ironies faced by an individual during relationships with their families. She has been a concerned writer for the inter-religion marriages of Indian men-European women and vice-versa. She has also put light on the interactions between the two cultures, European and Indian Mayorly Jhabvala’s fiction deals with the east-west encounter and marital dissonance mutually interlinked in their negative prospect. On the positive side, these are described as fruitful and glorifying mixture of the east and west providing marital harmony and joy. "The Householder" dramatically portrays the clash of personalities and wills between Prem and Indu who married each other found out about each other's contradictory life patterns rather than complementary.

On the other hand, a backward placed Judy marries Bal who is a confident and dreaming youth. "The Householder" tells us about the slow attainment of the "Griust Ashram" is the second of the ashrams in the hindu social structures as per the traditional conventions. It is a tale ironically tells about the married life of Prem and his beautiful young wife Indu. Prem is portrayed as the hero of the story who earns a meager salary of one hundred and seventy five a month. Out of this money, he has to run his livelihood including his wife Indu, who is pregnant. He has to pay rupees forty five to for his rented apartment, which is sober but said to be in a good area of Delhi. So, Prem has to adjust in a very low salary. Mrs. Jhabvala has framed the story as per his helplessness and misfortune of living in a meager salary. Prem is married to Indu, a girl of his parent's choice. That's why he considers Indu as the biggest burden on his income and does not enjoys her company at all. This takes out the real picture of the early marriage system of Indian society.

Prem was married early, just after completion of his college, and was not given time to financially and mentally strengthen himself to take the responsibility of his wife. His wife was pregnant by the time he got the job at Khanna Private College. The arranged marriage system in Indian society further added to the worries and discontentment in the married life. Parents are responsible for finding suitable match for their boy or girl without considering the opinion of them. They do provide them some time to adjust with each other which naturally takes time to grow feelings for one another. Prem is very discontented and not happy for his wife which is revealed
afterwards. He considers his wife as children, ignorant, Frivolous and not even pretty. On one hand, Prem struggles to fit into the roles of a breadwinner, householder and husband whereas. On the other hand Indu finds it difficult to meet the requirements to a fun-loving family and wishes to be one asset to her parents and Prem but does not find herself to be called as the "lady of the household".

Prem and her mother-in-law expect her to behave as per certain ideals which are set by the Indian tradition. Indu is like a child Innocent and immature. Prem finds difference in everything from the time he was a bachelor. He cannot handle the temperament of Indu. Prem is characterised by a young, vain, disapproving uncertain, and shy personality. Prem wants to show his dominance on Indu and wants to mould her as per him. His wife's pregnancy added to his troubles caused by low income and tight budgeting. Furthermore, his mother's expected visit Delhi and Indu's father asking Indu to come home during her pregnancy add up to his trouble. Prem wishes Indu to stay and receive his mother but Indu willed to go home. This challenged the ego of Prem as he thinks a wife must always obey her husband. He is motivated by his own father who rules both his college where he was principal and home as husband. Jhabvala portrays the sensitive and delicate relationship in the married life of Prem and Indu. He was tensed by his problems of raise in salary and lowering of his house rent.

The mother-in-law finds Indu to be not so good looking and lacks education during her visit to Delhi. This has created a 'strained' atmosphere in their small flat. Mrs. Jhabvala shows the conventional relationship between a daughter-in-law and mother-in-law who are never on the same platform. Indu was not so happy about her mother-in-law's visit. Indu wishes that her mother-in-law leaves as soon as possible so that she can enjoy her privacy. But Indu has to leave the place. Indu's Absence provides a depression in Prem's life. He considers himself as a failure. His mood descends and adds upon his other failures of less earnings and uncompromising teaching career etc. Above all he finds himself as an unsuccessful husband. Prem is mesmerised by Indu's return by could not show his love in presence of his mother. She determinedly does not show any anger and feelings towards her husband. Prem realises that he is now eager to be looked upon by Indus than his mother Prem sends his mother to his sister's home and gets rid of his mother. This shows the emerging maturity in him.
The exit of his mother leaves both husband and wife alone and hence provide an atmosphere for growth and recognition of their relationship. Now he is fully ready to hold the status of a householder. By the end of this book there is harmony all around. Prem and Indu enter the adult society by learning to love and care for each other. Jhabvala depicts the sensitive and delicate relationship between husband and wife. The initial frustration and dissonance grow up to become an experience of love and affection. The householder humorously portrays the different ironies faced by a Hindi teacher including his family problems, his complexes, sense of failures and minor fulfillments.

The novel explains the handling of interpersonal relationship within the Indian context and also explain the masterly exemplification of the slow and painful process of Prem’s growth to maturity. Ruth Prawar Jhabvala shares her personal experience as the coming together of two cultures in marriage.

She was born in Poland but spend more than twenty years in India after her marriage to an Indian architect. She portrays her colonial experience of history which makes the inter-racial marriage on Indian soil a social reality. She writes stories where Indians and Europeans meet, fall in love and marry and find peace and satisfaction through dissonance and friction but ending happily afterall. Through the success and failures faced by an individual during their married journey takes out the qualities of self-deception, capacity for love, and understanding. This will mean promoting the self to come to term with itself. This phenomenon is portrayed by Jhabvala in her novel "A Black ward place". Judy marries and Indian, Bal for love, and sticks to him through the testing times they faced. Judy tries and succeeds in accepting the Indian way of life. The clash of temperaments between a dreamer and the pragmatist is the major difficulty faced by the married life of Bal and Judy. Jhabvala depicts the husband of Judy, Bal, as a typical Indian youth. As seen by Jhabvala, in her previous novels, Bal keeps a dream of becoming an actor though he was graduate but jobless.

The characteristics of Bal and Judy are demonstrated by the author as both demonstrate the ray of hope and residence in human nature, confronted or faced by the flux of life, the sense that every dark cloud has a silver living and that a man must continue to dream and weave a web of fantasy in the hope that this dream will one day be transformed into reality. The story of the novel is simplified and is made to rotate around the lives and family entanglement of the foreign characters of the
novels. Judy and Bal are the main characters and occupy the central stage. Bal visited London on as an Indian delegate to a conference of international youth where he met Judy. Judy was also mermerised by his handsome face and guy manner. She got carried away by Bal's blowy spirits as her home in England was cheerless. She settled with him in a lower middle class joint family house in Delhi. In the very beginning of the novel she is already a mother of two and involved in their upbringing. Bal keeps himself attached to radio, stage and movies and calls himself an artist. Bal make many promises to Judy regarding sending money to her parents in England due to lack of money. Judy has to work instead of him to sustain their livelihood.

Judy enjoys the friendly promiscuous and confronting disorder of the joint family though she belongs to an English middle class family. She has grown a healthy relationship and compassion for the old aunt, Bhauji since Bal remains out of work every time, she has to run the household. Judy hates change and prefers permanence and stability. Bal's personality does not suit Judy. Bal is a jobless fellow who earns very less through some temporary jobs in the radio station and spends most of his time in coffee shops along with his, jobless friends. Bal was Falsified by his idol Kishan Kumar it was Judy who has to earn day and night. Judy looks after their children, runs home and faces many embarrassments through the day. She personifies as strong, optimist, bold and independent who is concerned about the needs of her family. Judy does not like to depend upon her brother-in-law Mukand, who lives upstairs and considers this as his duty in a resigned sort of very.

She is familiar with the fact that Mukand earns good but his salary is not sufficient to run two households. She was raised up in an environment where she does not like to depend upon anyone especially relatives. Mrs. Jhabvala compared the two societies. The east and the west Indian idealism and where practical attitude becomes almost jarriing and Judy sometimes takes all the responsibility as well as our sympathies. Bal portrays the dilly-dallying trait of the common Indian youth. Bal comes with a great idea at once but cannot convert it big due to the influence of his idol Kishan Kumar. Judy remain patient with Bal but she does not like him leaving his job which upsets her family. Judy was upset when he leaves a venture proposed to him by her colleague, Sudhir, about the theatre, saying that he has no time. Bal is a young, jobless, graduate living in his self made world and spending all his time in coffee shops.
Jayakar, a young revolutionary during the independent movement in Indian is portrayed by Jhabvala as her mouth piece. Jayakar and Sudhir both visit one of the coffee shop where Bal sits and finds him gossiping with his friends and shows their disgust. Bal feels ashamed when called "apes and loafess" by Jayakar and Judy's friend. Etta, Judy's friend calls him a person who is living one his wife's earnings. This awakens the conscience of Bal and he realises his goal in view. Then he decides to leave for Bombay along with his family with the worldly possessions and Judy's meager saiungs and starts a new life in Bombay. Judy also supports his decision by showing her will.

She has qualities of adoptability and identification with the country, realistic attitude and these helps her to be in good stead. These qualities brings harmony to her married life. Ruth Prawer Jhabvala provides all the answers to the doubts and fears emerges in an inter-racial, inter-religious marriage. Ruth Prawer Jhabvala provides artistic expression to India and also provides her experiences with the society though being European writer.

She usually critises the traditional undivided family culture and its implications. Family in India is considered as the chief constituent as an implication. Family is the most important element in the indian society and a chief guardian in the social conservation. The undivided family tells the strong of traditional middle class, the young and old fights sometimes in opinion but guards each other at bad time and cares for each other emotionally. Jhabvala has shown how marital dissonance is converted into assonance and the maladjustment is converted into understandings by spending time with each other. There is a stage which requires proper understanding at initial stages and experiences of early life of two grown ups and times which requires both of them to come together. The will to dominate each other goes by proper understanding and hence marital harmony is achieved.

She creates a well known macro world which is completed by the medium of humor and ludicracy and hence this world is recreated. Jhabvala has protected the world with the sympathetic eye of a fine friend and the prying eye of erotic through fun and compassion.

When Olivia came to India at the first time, she her been a beautiful young lady, instead vain, she is a bit petulant and pleasure seeking lady, but she could not remained the same person which had been previously but there was not record about her later life, neither in their family knows anything also as far as she knew.
Though she want to find out more but the only way to find out about her is to do the same which she did that means to stay on. (160)

In *Heat and Dust*, the general is certainly not one of impartiality and the operative sensibility is essentially alien. The winner of the Booker Prize, *Heat and Dust*, is set on two planes in time, brilliantly interlocked in the form of a diary of an English woman who comes to India with a view to reconstructing the story of Olivia, her grandfather's first wife. In the year 1923, Olivia married a British ICS officer, Douglas Rivers who scandalized the British community by eloping with an Indian prince, the Nawab of Khatm.

Olivia is undoubtly the central character of 'Heat and Dust' the narrator disclose this fact in the opening chapter of the novel "But this story has not been hers, its Olivia's as far as she is only following, this comment clear the whole matter. The main content of the novel itself clear from the narrator's reconstruction of the story as a rebel leady that was narrators' step-grandmother.

Olivia gets chance to come with her police officer husband who was posted in India as the narrator comments about her When Olivia came to India she was a young charming lady having pleasurable attitude but a litter "Petulant" She has totally changed afterwards. The narrator tried to find out this history record but unable to find it out, so she decided to lead the same life which Olivia was luring that is to stay on. Therefore, we get all the knowledge of about Olivia is from the narrator who had never seen Olivia but imagined according to her written letters and a bit from her own research and experience.

The married life of Olivia was of no means, she was a pleasure seeking lady but the 'Heat' of India kept her always indoors. Moreover, Duglas was busy with his duties. All the circumstances and situation compel her( Olivia) to lead an isolated life. Olivia's life of seclusion and loneliness lead her towards "Just sitting inside her house and imagining things"(130)32 People like Crawfords and Saunders, occasionally entertained she says that she don't want to lead a life like Mrs. Saunders Instead, she wants to sit there by herself, that she will (130) the only people she and her husband entertain themselves with are the Crawfords and the Saunders. Olivia does not personally like them much and her confinement within the Civil Lines and a narrow friend circle makes her almost frustrated soon. Her frustration is further intensified by her strong desire to have a baby of her own, that too remains unfulfilled. The arrival of the Nawab in her life at this moment of time is
more than a welcome relief. At dinner partly Olivia thinks that India is the right place for her that she felt shined. She instantly got interested in the Nawab, and "realized that here at last was one person in India to be interested in her the way she was used to." (17)

She is impressed with the arrangements at the palace and also the way the Nawab manages everything. Since then she becomes a friend of the Nawab and unknowingly begins to drift away from her own folk and footing.

It is not that Olivia does not love Douglas; she does it extremely. But the way Douglas keeps himself busy with his official responsibilities, and the way her desire for a baby has remained unfulfilled counts much for her departure from the permitted borderline. In the Nawab she finds a real man and gradually she becomes a victim to his personal charm and circumstances created by him. The most critical part of her character is that she knowingly loves two persons. She loves Douglas, and she needs the love of the Nawab too. At the time when Douglas leaves for his office Olivia waved at him for a quite long time as long as she could see him, till the servant keep on standing by holding the door open, waiting her to get back into the house but Olivia stays longer, she is waving her hand not in the Daglus's departure direction but at the other direction in which the palace of khtam is situated (117). Her affairs with the Nawab take a definite shape; she ventures to get physically involved with him. Once her pregnancy detected, she is dismissed by all of her kinsmen and accepted by the Nawab. This happens so suddenly that the incident scandalizes the entire British community. Everyone determines to forget her for good.

By nature Olivia loves to dress herself well and be praised by people. She loves others' attention: Olivia feels a bit glad in wearing them, as people would see and appreciate her (14).

Some fifty years later the narrator diarist ventures to live in the dusty little town, Satipur, in central India, where the scandal was enacted at the compound of a British community. The unnamed British woman is the stepgranddaughter of Olivia. She comes to India with a view to investigating into Olivia's life and story, which happens to have taken place some fifty years before. This is for the first time she has come to the country and, therefore, she has to learn about the country and its manners always and everywhere. She is mentally prepared to face the newness of circumstances. Although she is in 142 many respects a modern counterpart of her grandmother, Olivia, she encounters a different India, although the heat and dust remain almost the same. During the 1970s India is a free country and she knows the
difference of circumstances from the kind Olivia encountered. She no longer represents the British ruling class, nor does she encounter India under the British rule.

The Narrator puts herself up with the Lals, a middle class Indian family in Satipur. This is the same locale where Olivia's drama took place some fifty years before. Interesting part of her personality is that she recognizes the fact that now it is her turn to change in case she wants to stay in the country; and in no circumstances she can think of changing the country. Accordingly, she wears Indian dresses, eats Indian foods and can easily befriend the Indian people. She even tries to learn an Indian language so that she can understand India and the Indian people better. Like Major Minnies, she also believes that India changes people: "I myself am no longer the same. India always changes people, and I have been no exception." (2) However her change is the outcome of her experience of India and she does not regret the change that comes easily. When she comes across the dying woman Leelavati, and when finally, with the help of Maji, she can arrange for a respectable death of the woman, a sense of pollution grips her. The way she reacts to the situation is quite unknown to her. She philosophises her position: She was at herself, she was realising that she was changing and becoming common with everyone else, but also she felt that if one lives there, it would be best to become common like others, because there is no other choice: every thing surroundings whether they are people landscape, animate, inanimate thing all seem to be compelling her to merge into their attitude (112). This is obviously a departure from the earlier British stand on India. Indianization of a British woman, in place of Anglicization of India, is the new reality she accepts without lament.

Therefore, whenever there is choice and utility, she opts for the Indian way. To beat the heat she goes to sleep with her neighbours on the rooftop. And there she discovers a bond of togetherness among the ordinary people. Unlike Olivia, she does not live sheltered within the barricaded compound of a British bungalow, but in a rented room over the bazaar in the house of Inderlal, an Indian Clerk. Although she repeats in her own life some of Olivia's adventures, it is a kind of revenge image in accordance with the changed time and circumstances. During the last fifty years, so much has changed, the British have gone, so have the Muslim rulers and the Hindu Zamindars; but the same past of Heat and Dust still continues to pervade over everything. Through her personal encounter with India and Indian things, she
happens to confront the same predicament as Olivia’s. She ponders over certain issues as how far it is possible for a stranger to penetrate into so strange and different place, India is like of familiar place of this world but a bit different world too, like some another realities and also what happens to those who go further beyond the recommended limits. For the narrator, the answer is to be found not only Olivia has experienced in life, but also in her own personal encounter with India and Indian people. The contrast between the contemporary Indian scene during the 1970s and British India in 1920s is implicit in the vivid reconstruction of Olivia's story and the real life experience of her granddaughter narrator. The thesis of the novel is neatly summed up as – India has tendency to change people and Olivia is not the exceptional case. *Heat and Dust* witnesses two cultures- the British and the Indian meeting together. In the first story it is the political necessity and political philosophy perhaps that strongly interfaces into human relationships. Douglas Rivers knows the Hindustani language very well but he never tries to make the best use of his knowledge to understand the country and its people. Rather it is utter administrative shrewdness on his part that he discovers a new field for its application: "It is the only language in which you can deliver deadly 144 insults with the most flowery courtesy." (38) You can rule the country better; one must note here how Douglas’s handling of the Indian language further stabilizes the British colonial ideology. This is what Warren Hastings wanted. He believed that the ruler must know the culture of the ruled so that the country can be governed more efficiently. In Douglas’s case also, cultural interaction means strengthening of domination, and not understanding an alien people for a meaningful negotiation on the basis of a mutual exchange of material and nonmaterial properties. Douglas’s attitude is the keynote of the British attitude towards India. During this period, India has had no access to the civil lines, the well barricaded area, where the British community lived. Except perhaps the land, the *Heat and Dust* in the British Zone, there are not many things that are truly Indian or unknown to the native people. The creatures to be seen inside are the Rivers, the Minnies, and the Crawfords.

The Saunders and the like, who speak differently, "eat differently, think differently and in fact do everything differently" (*Heat and Dust*, 2)

An Indian needs some sort of a passport to enter this de-initialized part of India. All the door and windows have to be shut to keep "Heat and Dust' out. *Heat and Dust*, and metaphorically, India itself. A few Indian faces inside the barricade are
those mute faces of servants who are always at the back and call of their masters. And who do the white people think of India and the Indian people? For Douglas, Indians especially those who come to him for some reason or other are “a pack of rouges; he does not mind to tell them directly about his assessment of them. However the rich visitors bring with them baskets of gifts. Douglas does not mind accepting them. Douglas very consciously serves the British imperial interests; unless he can prove his superiority, he cannot politically justify his presence in India.

He places himself in the position of a white man who has undertaken the burden of civilizations, the wretched inhabitants of this wretched country. In such an environment the question of cultural interaction does not arise much. Ruth Jhabvala is very silent on the nature of political clashes taking place there at the time. It is not Douglas alone who has this imposing attitude to India, Mr. and Mrs. Saunders's attitude to the country, its people and culture also are all alone antagonistically negative. Dr. Saunders’s opinion is a reassertion of what Aristotle believed centuries ago – that Asians are only fit to be slaves. His sense of superiority works the same way in matters concerning Indian life and culture. On the suttee he is confident that custom exemplifies savagery Plain Savagery and barbarism have been like everything else in the country. Dr. Saunders further exemplifies his stand with numerous examples of cruelties, gruesome and horrible mutilations in the name of religion. Mrs. Saunders cannot almost tolerate the presence of an Indian although she knows that she cannot do without them. Once in the presence of Olivia, she rather violently reacts to her Indian servant and she told that these servants have really devils and make anyone out of mind; that has not the stupidity of theirs. Cotrarily, they have been clever enough when it comes to new favor. They do all these things to torment their masters, some maples have been given to prove their points in which thriving, drinking and other bad habits are included Mrs. Saunders also told Olivia about the dirty life style of the servants inside their quarters. Olivia too can not approve of the misconduct of the servant but she is totally frightened with the Mrs. Saunders's furious reaction. Mrs. Saunders does not keep her criticism limited to the offending servant only; rather she generalizes her attitude to India:

India was the same like every thing like everywhere, their towns lanes and bazaars, their heathen temples. She would be happy if she simply could have left the country. I have asked many times, and said willie to go back. (28)
Major Minnies’ position is in between two extremes – say between the Sauders and Olivia. He is candidly outspoken in his attitude to India. In his monograph he declares, he declares that India is not the right place for the person like him. (148) Interestingly enough; it is major Minnies, who finally happens to settle in Ooty after his retirement while many of his friends go back to England. He believes:

India has many things to be appreciated, her scenery, history, the poetry, music, moreover the beautiful structure of men and women but above all, said major, it is very dangerous for the European who let them love too much, India always, he told, presses the work point where it finds. (170)

There is another dimension, in which the European is not accustomed to live so that by immersion in it he becomes deliberated, or even (like Olivia) destroyed and it is all very well to love and admire India – intellectually, aesthetically ... but always with a virile, measured European feeling. It seems that major was in a contradictory position. He loved India, but his European Orientation, his culture came on his way to accept India wholeheartedly. That is why he tries to defend himself and make a compromise. His appreciation of India is purely intellectual and aesthetic. It is Olivia alone who seems to strike a different note in this regard, she proves herself capable of negotiating the alien world. Here is totally a case of subjective assimilation. It is to be noted that she too is one of the British troops and she has not much ideological foundation to be different in her attitude to India. Be it her loneliness, boredom or whatever she ventures out of her scheduled world she strongly holds a distinctly antithetical perspective on India. No racial or political consideration overshadows her rather broad and optimistic view about human relationship.

What is special about the novel is that it handles a subject that is not purely indigenous. The subject matters are obviously products of post war and post colonial environments. The basic framework of the story or stories arises out 147 of either collaboration or friction between two different worlds, but physically dwelling on the same geopolitical surroundings. *Heat and Dust*, of course becomes more complete in this regard – Ruth Jhabvala has tried her best to encompass both the subjugated India and the independent India within the framework of her work. The old India she depicts keeps her close to that depicted by E.M. Forster in *A Passage to India* (1924) whereas the modern India comes close to Paul Scott's India in *Staying On* (1977).
However the humorous way in which the British in Post – Independence India are seen in the latter novel makes all the difference between Staying On and *Heat and Dust*. In a way Forster’s novel has many things common with Jhabvala as both deal with social documents on the experiences of some European expatriates in India. *Heat and Dust* seems to have become Ruth Prawer Jhabvala’s major obsession, also the source and substance of her creative imagination. The first reference to the title occurs in Olivia’s way of life, in fact the first phase of it when, as the wife of Douglas, the Assistant Collector at Satipur, she lives in a large dull house, she feels bored and lonely in that spacious house:

In the free time Olivia remains all alone in her such a grand house having the windows and doors shut to get rid of heat and dust. But she is crazy about learning to play piano, she spends a lot of time in grooming her hobby but days are too long to spend. On the other hand, Douglas remains busy throughout his day in duties related to his district. (14)

*Heat and Dust* thus stand for an aspect of India, the one which the Olivias and Jhabvalas alike seem to react against. This rather negative response to an experience of India is further highlighted in the English girls’ sheering comments on what life in India meant to her.

Childanada asked the narrator, “why has she came there ? to find peace but that is worth less because he feels country like India will be able to give dysentery only. (21) It seems curious that this girl should think of ‘peace’ and dysentery ‘as two links of a connected on contrasted experience; in fact, they cannot be related at all. The young man seems even 148 more jaunauced in relation to India. The westerner’s response to India is thus symbolized by *Heat and Dust*, the two things which a European used to a cool and clean climate, invariably dislikes and sometimes abhors. This interpretation of the title is pervasive and forthright; however, there seems to me a more suitable and rather oblique meaning embedded in it. Olivia’s India, as reflected in her diary and letters, is the India of the early thirties and the young narrator that suggest a two generation gap in the attitude of European women towards India.

The narrator is young at this time, she was just three years old when Douglas died, Beth Crawford was her Auntie, and Tessie, Beth’s sister, her grandfather. Tessie married Douglas after he gets a divorce from Olivia. The young narrator is Tessie’s granddaughter and she decides to visit India to unravel the mysteries of
Olivia's existence and the juicy or discover in a way the India of Olivia. The narrator makes a judicious use of Olivia's letters in this attempt and the young inheritor too writes a journal or diary of her first few days in India. Olivia's as well as young narrator's (in directly Jhabvala's also) imagination slowly but surely gathers heat, gains momentum and becomes evocative in removing the dust settled on the India of the early thirties. The young women's responses are clearly different in tone; rhythm and spirit from these of Olivia and the creative interchange of *Heat and Dust* thus symbolize the process of the creative imagination itself. Ruth Jhabvala deals with the historical society of India, the period before independence. As the novel opens, the social and the familial setting of Olivia's life is slowly unraveled and the oddities of Anglo – Indian families in individual and social responses are sharply focused. Mrs. Crawford and Mrs. Minnies ironically call themselves 'tough Old hens' and Olivia's predicaments are highlight end in presenting the difference among European women in India. While Jhabvala is unsparing in her irony especially against Mrs. Saunders, she also sounds a negative note in articulating her responses to India as an artist.

The narrator's comments on Olivia's character are fascination: Olivia was aesthetic than a shob Olivia's aesthetic attitude to life is not, however, always constant and she falls in love and to call of the flesh after hearing the thin voices of her soul. Olivia is invited by the Nawab to a picnic and a visit to the shrine of Baba Firdaus:

“They sit by a little spring of bubbling water between two rocks amidst a green grove in a desert, and he talks of miracles. They play a game of musical chairs and Olivia is irritably attracted to the young Nawab, even Harry, too, is deeply drawn to the Nawab as is shown of his willingness to continue to live in the palatial suites.” (77-78)

The relationship between Harry and Nawab is puzzling. It may be homosexual tinge though there are moments when they are genuinely involved in affection. At first Olivia seems deeply in love with Douglas though she dislikes the Anglo – Indian official stereotypes. She does not wish to go to Shimla along with Mrs. Crawford as an escape from the heat and dust of the unbearable Indian summer because she wants to be with Douglas and also attend the Nawab's parties, she also actively participates in a discussion of the Indian custom of Suttee caused by a grain merchant's death and the consequent force used on his wife to burn herself on his pyre. And this widow was forced to burn by her relatives and since this was a grave
crime Douglas arrested the man and also the other instigators. He handled the situation firmly and calmly and was praised by Nawab for his prompt action. It seems rather strange to me that an incident of Suttee could take place as late as 1923, though this is not impossible as an isolated case. In this way Jhabvala shows how culture and custom of suttee pervaded in India. Mrs. Jhabvala’s attempts to recreate the India of the twenties and thirties are marked by a flair for the exotic, the strange, and the odd elements of life rather than by the palpable, rigid realities of the situation. The incident of riots at Khatm, of the Suttee of the dacoits and the Nawab’s involvement with them, the gay parties, the hijras – all these events depict an India, a country of heat and dust, as exotic, strange, peculiar, especially from a European and English point of view having peace in India, he laughed grimly:

But all he finds in India is dysentery the young man says, that is the main thing that anyone can get here. So mean while they both start launching into a recital over the issue of disadvantages. In Amritsar they have been robbed of their watches, a sacred place of devotion. They get cheated by a passenger to whom they met on the train while travelling to Kashmir that passenger promises them to find a cheap and good house for them. Later on, disappeared from there with a good sum of advance, in Kashmir the narrator gets amoebic dysentery due to dirty food, once again they have been cheated in Delhi..... in Fatehpur Sikri, a foreigner has been sexually abused by a party of sikh youth’s, in another incident, the young man has been pick pocketed on the train to Goa. (21)

He had melting eyes and a joyous screen face and the young man and his girl decided to visit India to experience at first hand this universal love and India’s great spiritual heritage. He came to India and lived among Sadhus, and finally found a Guru who gave him initiation, a new existence and a new name. He became a Hindu spirit and was called Chidanada (his companion called him Chid). All these things show that India’s religious attitude attract English people and how they are trapped in spirituality of India, they came from materialistic country and got a solace in India. He also goes to South India, there are many great temples. He spent many months in those temples as an Indian pilgrim, purifying himself and completely get involve into contemplation, that the surrounding world has been disappeared completely. He also finds a guru to give him indication so he kept on busy with his beads and begging bowl, which has been to collect his daily food from the kind and charitable people.
After a few days, (on 30th March) the narrator while walking with Inderlal in the Royal Tombs, hears a groan and enters one of the desolate buildings. She recognizes the forsaken man as child whom she had seen at travelers’ rest – house.

“He is ill and therefore given a shelter in the narrator's small room. He recovers from his fever but does not want to leave the room – he is too demanding. He expects the young women to give him food – and he is also hungry for sex. Sexual appetite is most intricately compounded with religious or spiritual pursuit in Heat and Dust.” (126-127)

So we can analyse chidanada's character that he was much impressed by Indian culture, people and India's tradition; in the same way we find that there is a clash in Indian and English man that finally, he was fed up by Indian food, destitute and wants to leave India as well as possible, in the last period of stay in India, he was in hospital, and narrator used to visit him daily.

Chidanada has been asked by his Guru to withdraw his attention from the surroundings and he keeps on shut his eyes tightly, whenever the narrator visited him, The narrator got worried and has written a letter to his family for a ticket to return. But for a long time the narrator and Chidanada are waiting for tickets arrival and also for his health improvement so that he can travel, meanwhile his condition got worse day by day and he don't want to know and see anything, he is just lying and waiting. (158)

Doctor also efforted to explain me - He says to remain busy, he loves English conversation and also sympathetic about them and keeps on saying that Indian climate does not suit them, and should be alone, not try to involve with Indians. He told that dysentery is not affection foreigner but Indians also suffer from such a disease. And in this way Ruth Jhabvala has mulled over the problem of western attitudes and response to India is obvious from the way she has formulated this central concern of her life in a theoretical construct. She writes about candid estimation of her marriage to an Indian:

“I went to India as it were blind. If my husband had happened to live in Africa, I'd have gone there equally blindly, asking no questions and in fact fearing no fears” (Ruth Jhabvala’s Testament 1)

There is also an autobiographical touch as Ruth Jhabvala says about India. But if I could say what I'd like, then I'd like to live much more in the west, going back to India sometimes but not only as much as before. Having assimilated all this Indian
experience, I don’t want to forget it or cast it off: what I want to do is to take it out again as a westerner, enriched by what I have learnt here.

Olivia Rivers is the main character in the novel *Heat and Dust*. The Narrator too disclosed this point quite clear in the very opening chapter. The narrator discloses that this story is not hers but it is of Olivia, she only wants to follow Olivia’s story.

This statement discloses the matter. The theme of the novel itself originates from the Narrator's point of view to reconstruct the story of this rebel lady, narrator's step-grandmother. Olivia came to India after her marriage with Douglas Rivers an I P S officer. The Narrator observed about Olivia that, Olivia that when she first came to India she was really, what she looked; she was a beautiful young lady. Having vain but pleasure seeking and careless, but the narrator didn’t get any evidence about her later life, nether she found in her family record nor anywhere, the narrator keeps on searching because she wants to get more and more knowledge about Olivia. Finally, she decides to lead her life is the same way Olivia lived. (160). Therefore, what we find of this lady is mostly the observation through the narrator's research that she collected from Olivia’s personal letters and partly from her own research. She came to the conclusion that the marriage of Olivia and Douglas was, worthless and a loveless one. The Indian hot weather has kept Olivia mostly indoor, make her to lead a life of seclusion and deep loneliness. She is well

At Khatm Nawab’s place, his eyes often rested on her and she let him study her while pretending not to notice. She liked it-as she had liked the way he had looked at her when she had first come in. His eyes lit up-he checked himself immediately, but she had seen it and realised that here at last was one person in India to be interested in her the way she was used to." (17)\(^54\)

After this party, Olivia felt better about being come in the house all day. She knew that Nawab would come and call on her and every day she dressed herself in one of her cool, pastel muslins and waited. Douglas gets up very early and throughout his routine, is to inspect his area before the sun gets hot, afterwards he goes to court house and office and also try his best to come back home in the evening but then he finds the evening full of flies. By the time Olivia wakes up the servants had cleaned the house and let down all the blinds and shutters. The entire day was her own:
“In London she had loved having hours and hours to herself—she had always thought of her self as a very introspective person. But here she was beginning to dread these lonely days locked up with the servants who padded around on naked feet and respectfully waited for her to want something.” (18)55

Olivia loves to play the piano. But there is a bit of the neurotic about her. Her emotion often overpowers her rationality and, therefore, she behaves rather contradictorily. Seeing the grave of the Saunder's baby she gets emotionally disturbed and longs to go back to England. Douglas assures her that in course of time she too will feel comfortable in India. Once she even quarrels with Douglas. When Douglas tells her that the Indian heat is telling on her, she protests and tries to reason her discomfort.

“Because I'm not getting pregnant She longed to be pregnant; everything would be all right then.” (117)56

The next moment she becomes calm and quiet. Olivia's expectation for a baby and her frustration for not getting one, are genuine, and this particular feminine aspect of her character is universal. For Olivia Rivers, Belonging to a community or group is complicated. Societies are made up of complex rules and codes of behavior, determined by those in power, which the members of the society are expected to adhere to. However this is not always possible, especially when people live in a foreign land and are exposed to different cultural values. Often in these circumstances, individual's values oppose those values of community members. The search for a sense of identity in a foreign community is explored in Ruth Prawer Jhabvala's Heat and Dust highlighting the significance of honouring the self in creating an individual's sense of belonging when Olivia becomes pregnant. She first informs the Nawab Sahib and later her husband. Both the lover and husband were happy over this news but Olivia worries more when she comes to know that her would-be child will have black hair on the head because she knows that the Nawab and not her husband was the father. So she opts for an abortion under the supervision of the Nawab's mother and subsequently she is admitted to the hospital where Dr. Saunder declares that it is a case of abortion. When everything becomes public, she straightaway goes to the palace of the Nawab who in turn provides her accommodation at the Himaliyas. There she breathes her last. Olivia's tragedy is due to her marriage with Douglas without love and her love with the Nawab of Khatan
without marriage. Her delusion of dissatisfaction and emotional behaviour leads her towards a destructive sexual passion for which she is responsible.

In no way has Ruth Jhabvala got about a sexual awakening in *Heat and Dust*. Yet, at the same time we see she has valued insightfully some of the sexual conflicts between the ruling English and the submissive Indians. She deals with love in a very conventional manner. The relationship of Olivia and the narrator with the two Indians is sexless. Both Olivia and the narrator had gone against the church by indirectly trying to obtain, illegitimate offspring outside their respective wedlock. Marriage has been defined differently in each individual's thoughts and beliefs.

Olivia and the narrator were two different entities having different characteristics, their ways of life, dressing up were different. Olivia was homely and well dressed, the narrator was comfortable with her rented out room by the government clerk Inderlal, and lived a life of a traveler. And Olivia had come before independence as the team of the ruling Raj, and her lifestyle had to follow certain code of conduct always under the eyes of the English seniors. The narrator arrived in Independent India as a traveller and had the freedom to live and adopt to the Indian lifestyle (political, social, psychological). And the other character in the novel Harry also belongs to English society. Jhabvala has kept us in the dark about Harry’s background. We only know that he has a mother in England and longs to go back to her. He comes to India with the Nawab and got labeled as his English friend and companion. Jhabvala has not been explicit in labeling him as a repressed homosexual or a heterosexual sodomite.

“Olivia's first encounter with Harry is at her first dinner party at the Nawab's palace, and she finds the guest at the table not appropriate for the occasion. She refers to Harry: One plump, balding Englishman called Harry something who was a house guest of the Nawab's.” (15)

To pinpoint the relationship between the two would have been a kind of willful sinning. Even Jhabvala has not done it and has kept the sexual feeling towards each other under surface. The unnatural desires are folded up to a perverse disorder in a clean English society. Any active expression between two males was an indictable offence. The first active expression of admiration 163 for another male who had not such kind of attraction towards the other was by Harry for Douglas. Douglas was a conventional man having disciplined moral values of sex after one's marriage. Harry finds Douglas attractive and finds him different from the rest. Harry was attracted by
Dougla’s looks because he was ‘handsome’, ‘noble’ and ‘fair’. However Douglas resented Harry's long stopovers at Olivia's house and the Nawab who took him everywhere and pampered him, so their attraction between the two males is based on mutual understanding. Harry is fascinated by what he fears, that is, the Nawab's manliness and yet feels secured in this fear.

Jhabvala tests her characters by the ways they respond to each other and finds both Harry and Nawab capable of being honest to each other. Their friendship shows no sign of hypocrisy, secrecy or lies. Both are not ignorant of each other's doings, Harry is more explicit of his love for the Nawab, and does not restrict his emotions about him.

The Nawab, on the other hand, does not express his emotions. The irregular affections which he showers on Harry, makes Harry feel insecure at times. One wonders if the Nawab is also secretly attracted to Douglas, though no direct hints are given – except when on a picnic the Nawab remembers Douglas and Harry’s comments: "I know you like him, Harry said." (44)

Though the Nawab gives no expression to his feelings, there are times when he breaks down in tears. For example when Harry is all ready to leave for England, the Nawab's tears make Harry change his mind. This shows the inner depth of love existing between them. They were not just lovers but also good friends. However when Harry returns to England, he looks back at his life in India with contempt and abhorrence. When Harry's mother dies, his friend Fredie shifts in with him. Again Jhabvala is not explicit as to how the two met or if they were old time lovers. Fifteen years later, the Nawab who has no charm and is old, brings back old feelings and memories to the surface. It shows those both are not separable and have the inner force of sexuality.

So we find that Harry's experience in India is harmonious while Nawab in Heat and Dust remains in the centre of actions during the British period, and is perhaps more elaborated than Douglas. He has two major problems before him – first, the British administration in India has drastically crippled him, both politically and financially; and secondly, he is quite unhappy in his conjugal life. Major Minnies has an estimate of the Nawab:

Nawab has many good qualities but if these qualities get mixed with a little self - restraint and self - discipline…. But above all he is admirable (148) and again he is a man of actions-having large arena. (149)
He tries his best to retain his old aristocracy despite the heavy odds thrown upon him. Like many Indian rulers, the Nawab is fond of entertaining the Europeans. After his father's death at the age of fifteen he became the ruler of his state Khatm, he has enough to bring to light the amount of luxury the Indian aristocracy has been used to. By nature a lively man, the Nawab is the most debated and therefore a fascinating character in the novel. Once on the face of angry Douglas Olivia says about the Nawab, "he is a fascinating man ..... And terribly handsome" (149) And Marcia later meets Nawab and she frankly supports Olivia's view. To her too he appears more interesting than Douglas. (179) He has the gift of the gab and a charming personality. Olivia is too naive to see what is in the depth of such a mind. It is obvious that what he does, he does out of frustration. And to satisfy his ego he can go to any extent. He can humiliate Dr. Saunders and can derive some amount of sadistic pleasure; and even worse, he can use Olivia too to take revenge of the British injustice on him, The Nawab says, that when his son will be born, he laughed intent ally from the other side of their mouth (161). It may be noted that whatever he does, he does it for his own interests and he is never worried about the fate of the country in the hands of the foreign rulers. The old aristocracy, until and unless suffered by the British, has more often than not upheld the British cause, and the conditions of all Nawabs and Maharajas were further worsened since 1920 onwards; for by then their sovereignty was threatened not only by the British Government but by the Indian National Congress party also as the party did not guarantee any room for the independent rulers in free India. Jhabvala, however, remains silent on overt political issues as best as she can in her novel. But all along the Nawab has remained faithful to his friends of course in his own fashion. He has disgraced Olivia to her own people, but when necessary, he has given her full protection. In his bad days he did his best to give the best comfort to Harry and hundreds of guests and relatives at his palace.

And the final impression created by the novel is ambiguous. Olivia is a shadowy presence at the end. Her spiritual yearning may have been a fact or merely imagined by Miss Rivers, reflecting her own. As Ralph J. Crane's view is that "she appears to merge with India successfully probably because she has a purpose for being in India and is prepared to accept India as it is, to surrender herself to India without needing to throw off her own identity. It ends on this note: “That is what I
expect to see; perhaps it is also what Olivia saw: the view – or vision – that filled her eyes all those years and suffused her soul."

(180) In the last we can say that Heat and Dust is thus a disillusioned look – in regard to both the past and the present and in regard to India. Both its outlook and techniques are in keeping with our postmodernist times. It is considerable achievement – so much, so that its comparative brevity is hardly noticeable.