Chapter – 3
Cross-cultural Conflicts

3.1. **Culture and Identity:**

Culture is broad phenomenon that is a cumulative disposition of knowledge, experiences, beliefs, values, attitudes, meanings hierarchies, religious, notion of time, role, spatial relationship concept of the universe, material objects and possessions that have been gathered by a group of people in the course of generation by individual struggle or by group's struggle. Culture has been defined as a system of knowledge shared by a large group of people.

Culture, in a broader sense in a cultivated behaviour; that can be enhanced through learning, accumulating experience later on, which is socially transmitted, or more brief, behavior through social learning.

Culture is having a special pattern that are both, explicit and implicit, for dispositional behavior one should acquired and transmitted by symbols that directs and constitute the distinctive achievement of human group. Moreover, their collectiveness and embodiment in artifacts; the core of the culture is made through traditional ideas and their group with attached values; culture system has been considered as the products of action, on the other hand make influences upon further action.

Culture and identity have been interrelated phenomenon, which are totally central in all the discussion of social sciences and arts. First of all it is very important to define the concepts of culture and identity. Culture is a collective form of action that all we do and all that who we are, and all that can and might-become. Culture is related to a group of people and the way of their life, their social life has moved and structured in a particulars way. 'Identity' responds the question who you are? Culture and Identity are interlinked but at the same time, we can't see them exactly as the same notion. Social sciences and humanities are also concerned as the relationship between individual and society. The culture role, in the society and develops law identity in a social context. Every unit is considerable among scholars who can think about contemporary debates on culture and identity. As contemporary theories have been developed on the discussions based on the role of culture and identity is
society. This issue has been depicted and linked well with creative and literary works written by Diaspora and expatriate writers.

The study of culture and identity revolves around the debates on different and important social issues: relations of an individual to the bigger group, related to freedom, that an individual enjoy in his daily life, how they are conscious about them, how one behaves socially. Their control over themselves in the wider social framework where we born, where we are spending our important part of life etc.

Oxford American Dictionary of English defines 'identity' as a person's quality or condition or thing to which he belongs. A person gets his first identity just after his birth. But this is not applicable in today's global scenario with multiculturalism, where people move from one place to other in very short intervals. Today's media play very important role in making one's identity.

‘Identity’ is that, which is formed through experiences and influences that we face in our daily life. The evolution of identity groomed through different stages of life. That sometimes halts stops, restarts and progress again. Moreover, it depends on circumstances and situations and people around us.

3.2. **Formation of a person’s identity**

Kath Woodward employed at the open University in Manchester University as senior lecturer of Sociology, says that the concept of making identity is quite different making personality in many different aspects. The reason is that the two individuals may have similar personality but they could not share an identity because personality and identity are quite contrast phenomenon. Identity is based on some personal active engagements. According to Kath, an individual or a group chooses to identify themselves through a particular identity group. It is very essential for a person to make his identity like a particular group of people which must be quite different from others. She says, identity can be marked through similarity that exists in the people like us by difference, with those who are not. (7)

Woodward says that identity is like chain or a bonding between many individuals and the society or surroundings in which they live. Moreover they have a combination of how they see themselves and how other see them. In these terms, they have a particular social recognized position in this world.

According to Kath Woodward, the concept of looking a person by themselves is quite different to how others seen them. There conception is quite different from others
about identity. So these difference create conflicts between identities. Material Perceptions of others (7)

Social structures are another reason to restrict people in adopting social changes, that also affects to shape these social structures which present the opportunities for people to adopt new and hybrid identities.

Woodward gives the reference of George Herbert Mead, Social Philosopher of America, who says that identities are the result of social context and an individual will think about his or her links to this world. This can be done through symbolizing, as a critic defines that the person who are symbolized as a short of person , who think that they would be recognized through their clothes, they wear and the way in which they behave(12) Woodward also reveal about the importance of symbol, this has been the way for a person to signify his or her identity to others and also a way to know through people identify them with, and the people who have been distinguished as being different

Another reference given by Woodward about Freud’s theory of psychoanalysis regarding the issue of identities in which gender and sexuality have been very important to understand identity .According to the notion of sense which is very much linked to awareness for our identity as a woman or a man. Our gender identity has been influenced by different factors that have been individual, collective, social and biological phenomenon. In spite of modern society we have been living in gender identities that have been related with the characteristics of feminine and masculine system .These systems have been like that mirror through which anyone can view one’s society, related to what is seen as feminine and masculine and also termed as’ gender-appropriateness’. Children of early age were very well aware of the system, so they are enable to categorize or choose toys .A critic says ,that girls and boys were previously find out about the fact that how they have to play with opposite sex ,to dress and to behave .Boys are considered as higher sex than girls, and expected them to behave accordingly .This is the why cross-sex behavior in boys has been evaluated negatively and sanctioned severely .This has been considered as the main characteristics of gender, specially in primary school but constantly works throughout life .One of a critic asks a question , why this society expects a boy not to behave like a girl, but a girl could behave like a boy? The answer is quite clear and that lies in our social system whic have been constructed with social identities. For example, Children consider the job of their father more valuable than the equalant
job of their mother. Moreover females have less opportunities than males in the society. Above all, media, T.V programme are also showing male’s dominance, competency and strong image. Children observes, understands and learns to behave through factors and realize what is to be accepted in the society and what is to be rewarded or punished.

3.3. Cultural Fusion and Identity

It is human nature to establish their own personal identity. They have an awareness that they belong to a larger community and have their own nation. Conventional aspect can be removed through Postcolonial studies. The research is about to explore about the necessity of postcolonial subject. Postcolonial studies encourage one to find out or to listen for the indigenous stories, to listen to the voice of the representatives who make the world know about the importance of existence of a person as a colonial identity or as a citizen who belong to postcolonial era. Postcolonial authors use their literature and poetry to compact, through criticism and celebration, develop a new identity on other field, and they have taken the responsibility of representing themselves., the renewal of national identity is quite clear and essential for a country that recently get independence from a colonial power, or a country rising from an inexperienced people migrated to new land to establish a permanent residence. Authors try to convey a postcolonial message through their writings. Each nation, province, island, state, neighbourhood and individual is its own unique agreement of history, culture, language and tradition. Understanding and establishment of individual identity and embracing the idea of cultural hybridity when attempting to explore individual, or nation, truly hope to the lasting effects of the colonialization.

The effect of Post colonialism is removed by shedding of the old skin of the Westerners to get a new self-awareness, and expression. But it is very difficult for the inhabitant of a colonized society or formerly colonized nation or state to face themselves after getting independence, they are totally confused. Country like India who gets independence in 1947, India’s populace slowly disintegrated into more and more divided factions, as the national identity the people of India identify themselves as Indians though they were in the claws of British oppressors. They all were bounded with a strong feeling of community which shrunk, and people found
other, closer groups to identify with. Gradually Indian people disintegrated and divided into many segments. The spirit of nationalism start fading day by day and people divert and found other closer groups to attach their identity with.

Benedict Anderson in his definitive book related to the the notion of nation and nationalism and imagined communities says, “In an anthropological spirit, then, I propose the following definition of the nation: it is an imagined political community—and imagined as both inherently limited and sovereign” (50). The writer’s work conveys an anthropological data because he has maintained the concept of nation, is purely lies on cultural construction. Totally man made artifice.

So Anderson defines that “imagined”, Nation and identity comes out from one’s family that spread into closest friend and finally moves out this center. For example two inhabitants living in same country but they are totally different in their geographical condition, will be differ with other. In such circumstances, a person may have an individual identity in the local “nation”, but he is still a part of a political nation having particular demarcated boundaries, drawn on a map.

The western colonialists think that the concept of nation is only related to long drawn lines of boundaries on a map or on a piece of paper, where a government rule within those demarcated area, an independence can be created. Modern India is a perfect example of this notion. Above mentioned British colonization of India is the best example on the planet, where the most contrast and divergent population exists in relative harmony. Communities and culture have given identities to their people. At the time of India’s independence, though British established a non-elector government officials, boundaries and a central government in the prototypical western national-state.

In the periods of colonialism, The Indian natures got effortable for their independence curious to make their own national identity which was not a difficult task to achieve, due to see many reasons. First of all it has been easy to indentify themselves with another who are contrast in terms and conditions or in front of outsiders. The Natives of India have been struggling for independence service from the Britishers for a long time as they have been suppressed and oppressed by the hands of outsiders. That’s why they, have not been considering about cultural background or their ground of geographical location from where nation of India has been emerging, every that person who has not been a member of the colonial
system, were looking themselves as the victim of flat institution, and identify himself with every other "Indians" in that oppressed system.

The secondary, the reason has been relatively easy for colonial subject that is to adopt and line as a native in a national identity reveals the fact that individual identity has been adopted by the oppressed are likely be encouraged by the oppressor. This nation has been very close to the idea of the "hegemony" that has been suggested by Antonio Gramsei, who had been interested in "subordination as this word has been related to existence within a colony or in a nation. Further he mentioned, that it is really difficulty task for the colonial pouters to make constant rule over the colonized people without any implicit, without conscious agreement of the colonized subjects. He had believed that constantly subordination for a long period will turned into participation of those subordinated people another critic, Anita Loomba reueals on the issues of colonialism and post colonialism that:

Gramsei argued that the ruling classes have achieved domination not by force or concern alone, but also by creating subjects who willingly submit to being ruled (29)

Colonial authorities had been wanting a subject is feel that has sense of national spirit. The Britushers had wanted the inhabitants that they would a bit serious about their nearly constructed India and embrace the idea of their being as the "Indian" through the frame established by the British. British consolidation and influence over the territory which they called 'India', It had been deeply different, heterogeneous, mass of different, religions, politically and cultural beliefs. Only a sand line has been there to define India, and also having instituted government called central government. British had adopted every cable and religion like, passi, Kashmiri, Muslims, Hindus Bnddhist, upper, lower castes and classes as an Indian and expected them to respect British Government it is only British Government who gave India, a model of 'Indian' and wanted to be expected from the population to embrace it, that, in the most cases, they did.

This issue was really considerable that, once, India will achieves its independence from British colonial system, how were then these people would identify themself ? India was such a vast country with having different cultures, history which had been labeled as 'Indian' by the outsiders, to whom they were struggling to move them out of their country. 'Cultural nationalism' has become the idea through which a researcher could understand the real issue or subject. This
phenomenon gives a thinking line for the national identity. That is not restricted within the physical or geographical boundaries or any political steer, but, rather, to having more alimented, cultural and community based aspect for an individual. The critic, Anderson claims this notion as "nation' and as a "imagined political Community".

We have been discussing that why Anderson has used the term 'imagined' and a nation as a "Community". He has answered in these words

"Finally, it (the nation) is imagined as a community because, regardless of the actual in equality and exploitation that may preuil in each , the nation to always conceived as a deep, horigonal comradeship" (7) 'But, as he belongs to India, he has not having deepness in his feelings for that fellow citizen who has been serving at Siachin. Or it has been more fraternity there. When someone found other of his similar religion or ethnic background ?

There has been a sense of ambiguity surrounding the notion of "national identify" raised out. As Loonba states,

The connection between post colonial writing and the nation can perhaps be better comprehended by the understanding that the 'nation is itself a ground of dispute and debate a site for competing imaginings of different ideology and political interests. (207) Such kind of disputes and debates have been successfully undertaken and joined with having knowledge of the work "homi. K. Bhabha, this issue has been related to the concept of "cultural hybridity ".

Bhabha moves ahead with his idea of hybridity to expose the unique notion of identity. As he say that the shared and experienced individually by members of already colonized people. He further adds that the members of a post colonial society have been an identity which is shaped jointly with the help of cultural as well as with the community history, trusted and intermingled with colonial power. For example, Passi in Bombay will be discriminated and incorporated in his personal and national identity due to his inherited tradition as a passi, as being a Muslim or as a Hindu or an 'Indian' as a formal oppressed members of the society. Bhabha once again reveals, that these hyphenated, hybridized cultural conditions have also been form of a vernacular cosmopolitanism that rises from multi centralism society and externally increases upto a particular national location (the white stuff, 23)

So, the issue of post colonialism is having many difficulties which have been illustrated the inheritance's struggling to form a new individual as well as national
identity, finally we get back to the basic point of discussion. This discussion raise a
question, that how does a post colonial writer, playwright, a poet or a reader will
become a true representative of a particular post colonial condition? and How does
an author claim to represent? if an another is a native of India, can he be capable of
writing on the topic that represent the state of affairs for all Indians living in post
colonial India? The answer of the first question is 'No' because the quality of life and
historical circumstances have been different in such a wide geographical area a
term is differ from other town a city from a city, society from a society neighborhood
to neighborhood, a family to another family, finally an individual is differ from other
individual. Again a question left what are the ways through which the postcolonial
another can convey their respect the messages about the condition of colonial
people without getting any definitive voice, without any discrimination that they have
been speaking for all members of their respective nation’?

So, the research submits the very concept of diasporas writers, Ruth Prawer
Jhabvala and Bharti Mukherjee who have been incorporated the theory of Bhabha,
that is having the cultural hybridity into their works and are enable to communicate
the issues of post colonial condition to the rest of the world. An attempt has been
made here to re-evaluate the debate concerning authentic/colonial/post colonial
identity with special reference to these writers. The question of identity has here
been focused on with an Indian perspective. Cultural hybridity here becomes a result
of the amalgamation of the terms history, memory, race and culture.

3.4. Culture versus Cross culture/ Multiculture

Literature views reality critically. Literature presents the essence of reality
linking things together. It offers a knowledge that negates a false condition. Indian
literature in English is a historically verifiable phenomenon. It is the result of
commercial, cultural and literary encounter between India and Britain. It cannot be
presumed that a set of historically given conditions are to be identically interpreted or
understood by successive generations of critics and historians. The wealth of Indian
literature available reveals the fact that the creativity and the experience of the
writers have made a lasting impression.

English, it can now be said in the context of our multilingual culture, has
become one of the Indian languages. Indian Writing in English is to be treated as the
subcategory of Indian Literature. While considering the larger and complex issues of tradition and identity of Indian Writing in English as a part of the Literature of India, it is possible to attribute to it the same tradition as is shared by the regional languages and their literatures. The tradition of Indian Writing in English begins with our colonial encounter with the British. Related to this is the intractable problem of defining Identity. Indian Identity is an essential concept. Outside the Indian frame, the related issues of the contemporary Indian Writing in English have to grapple with as part of the Third-World Literature or Commonwealth literature etc.

Indian Literature in English eludes any homogenising enunciation to the role and formation and the subsequent growth. There is an undeniable collaboration between historicism and realism, and any contemporary writing will have a historical and teleological basis. The prose fiction in English written by the Indians is undoubtedly the most popular new generation of Indian English writings – the second since independence – emerged in print in the mid-to-late 1980s, directly reaching large international audiences and achieving more or less instant fame. Indian English texts have become an accepted part not only as Indian Literature, but also as British or Commonwealth Literature, Third World and Post-colonial Literature, and Contemporary International Literature. The success of the Indian English writers of the 1970s and the 1980s, in fact, has turned them into models for Indian writers. Thus magical realism, post-modernism, and minimalism, for example, have become commonplace in languages like Hindi, Marathi, Bengali and Urdu.

Culture and Cross Culture –

Set of Pattern of human activity within a community or social group and the symbolic structure that give such activity significance, customs, laws, dress architectural, style, social-standards, religious beliefs, and traditions are all example of culture elements. Cross Culture, on the other hand, is a comparative tendency in various fields of cultural analysis. Cross cultural communication - how people of different cultural background communicate.

The cultural situation in India – especially with the numerous languages, the literatures with long histories and classical origins, and the extensive interrelations among them – makes it virtually impossible for Indian English literature to remain a homogenous or unified phenomenon. Contemporary Indian culture is extremely complex and fascinating on account of the peculiar amalgam of tradition and
modernity as well as multiplicity of subcultures and languages. The literary works, either in the regional languages or in English, are a significant means of communicating the vast variety and diversity of such a culture. While the treasures of regional literatures remain largely hidden from the sight of even Indians belonging to diverse regions, Indian English Literature is somewhat limited in scope, dealing with certain common cultural traits. Indian language writers as well as English writers have yet to probe deeper into the submerged layers of their own cultures.

The Indian multiculturalism should not be viewed in the narrow perspective. The common factors is not withstanding each of the subcultures presents a unique value system. It is essential to be aware of the multiple subcultures so that one feels reassured of the riches of Indian life. As a vibrant society, India has undergone great changes over the centuries. But the uniqueness of Indian culture lies in its flexibility, the overall structure remaining ever strong, despite upheavals.

The intellectual and cultural movements in India were inspired by religious motives, but the impact of Western culture on the educated class has served as a unifying factor. This is all the more on account of the absence of a link language. English language and Westernised life style have indeed served as a common bond among the Indian elitist circles. On account of economic competition and Westernisation, the joint family systems in India are breaking up and the system of a hierarchically graded society remains ever strong. Indian culture does not consist of only maharajahs, elephants, and snake charmers on the social level, and Maya, Karma and Advaita on the spiritual. In the contemporary situation, it has changed immensely. While the ancient Indian tradition is a source of great strength for the Indian mind, it is the ever-changing contemporary hi-tech culture that contributes to the advancement of the society. The simultaneous presence of tradition and modernity makes Indian culture unique today.

The cultural variation is present in India too. While multiple religions exist, often culture is more palpable in the sub-regional cultures even within the individual linguistic groups in several states of the country. But all these multicultural variations have only contributed to the colours of Indian culture. The sub-cultural groups are sometimes called deviant cultural group.

Creative writing in Indian languages is extremely vast and complex, reflecting not only the Indian culture in its broad features, but also the several regional and sub-regional aspects. However while popular and cheap writings proliferate, one
feels that something more serious can still be said in Indian writing to bring out the
cultural variety. In spite of the enormity of the literature in Indian languages, it is
difficult to have access to the writings in languages other than one’s own. Authentic
translations of regional fiction and poetry into English may help us appreciate the
other Indian subcultures. The rituals, folklore and social customs of one region vastly
differ from those of the others. But this richness of the Indian cultural tapestry is not
known even to the majority of Indians, not to speak of the foreigners.

In a recent article, Reed Way Dasenbrock uses the term “multicultural
literature” to include “both works that are explicitly about multicultural societies and
those that are implicitly multicultural in the sense of inspiring readers from other
cultures inside their own textual dynamics” (Intelligibility and Meaning fullness in
Multicultural Literature in English, 10\textsuperscript{19}. Thus the literature like the Indian English not
only presents the multiple Indian cultural scenes but also poses problems of reader-
response for those belonging to the other cultures, in general. The Indian
multiculturalism refers to the multistate, multicommmunal, multilingual Indian nation as
a whole. Multiculturalism also means the complexity, if not identity, in Indian
individuals, prevalent among English–users as well as among other bilinguals and
multilingual.

3.5. **Treatment of Cultural Issues in ‘Heat and Dust’**

In the global Scenario it is very surprising to see Asians and blacks, who give
a new dimensional discussion about the term ‘culture’, ‘politics’, ‘identity’ and other
aspects of human life.

The word 'culture' has given birth to multiculturalism in this phenomena,
different communities interact to each other and create a new modified identity.
Multiculturalism becomes an official word, which maintains different cultures, cultural
identities in the society. In the world of globalization immigration took place at a large
scale that increases the 'Diasporic' population, racial conflicts religious animosities.
In other words multiculturalism establish into the lives of man, and societies where
people of different culture live peacefully. If focuses on a society where 'equality'
become the special feature among different culture, and religions, where no one
dominate on any one. We also call this process as a ‘Pragmatist movement’ which
exists at the end of 19th century in U.S.A. and European countries afterwards, at the
end of 20th century, this movement turned into Political and 'Cultural Pluralism'. It was the result of massive immigration to U.S.A. Many historians and sociologists like Charles Sanders Pierce, William James, Horace Kallen John Demey and Alain Locke gave their contribution in the development of the concept of 'Cultural pluralism'. This becomes the entrance and permissive aspect for the encouragement in the development of social heterogeneity. Now people of one culture can freely express their own culture, faiths values without hurting others.

Ruth Prawer Jhabvala’s powerful tool is fiction through which she presented the factual report of Indian society and also gives the solutions for solving their problems. One can think about their own culture but if we ask anyone to brief their culture, what type of diagram or image come to our mind? We will think about our ways of thinking, feeling behaving, our faiths, rituals, customs, traditions, and our social system to which we belong. These images differ according to time and place, class and category.

In the second phase of her writing she wrote novels like, A Backward Place (1965), A New Dominion (1973), Heat and Dust (1975). Her first creation 'To Whom She Will' she discloses the corruption in India. 'The Nature of Passion' reveals the story of an Englishman living in India. 'Get Ready for Battle' criticised dishonesty, hypocrisy and conditions of the poor. 'A Dominion' is a satire upon Indian Society after Independence. 'Heat and Dust' the most popular and booker prize winning creation reveals the two opposite societies of East and West.

Ruth Prawer Jhabvala provides a sufficient quantity of material on and about Indian society and its people. Her attitude towards India is post colonial Post Colonialism is like a Canopy under which the writer deals with the inter connection of post colonialism, power, ruler and the ruled body. There is a bit difference between Post-Colonial literature and Colonial literature. The Colonial writers deal with colonial power. These writers were mostly white writers who write about India during British Empire. Anglo-Indian writers come into this category. Colonial writings are the result of Post colonialism.

Ruth Prawer Jhabvala’s writings are mainly focused on concept of East-West encounter because she was living into a adopted country, India with her own beliefs she realised the troubles and problems and sometimes impossibilities in absorption of Indian culture. She reveal the true picture of sufferings of the expatriates, who are living in India, her experience in India help her to make contact with people of
another culture. Her writings are the consequences of interaction between two contrast culture, her experience into another country and culture provide her raw material for her creations. Her autobiographical essay published in the London magazine in which she says "I have lived in India for most of my adult life. My husband is Indian. I am not and less so every year .... However, I must admit that I am no longer, interested in India. What I am interested in now is myself in India, Reveals her inner conflict with in East and West accumulation.

Multicultural perspectives reflects from 'Heat and Dust', 1920 and 1970s are the years which faced two different culture, the British and the Indian. 'Heat and Dust' narrates two different stories with similar circumstances and situations of two young ladies. The first one is 'Olivia' who belongs to London but came to India with her husband Douglas. The second one is a great grand-daughter of Douglas. She came to India in search of her grandfather's first wife Olivia's real story. There is an interaction between two different women who are of different time and period as well as culture, civilization and motives.

'Heat and Dust' reveals the compatibility and Incompatibility of two different cultures of England and India, where 'Olivia' has compatibility of negotiating the foreign world (India). She has no pre-assumption about India. Her attitude was totally different about India she is full of positive optimistic and broad minded about India. There is no racial or political consideration in her mind, her views are full of humanity as she says "I don't know India. Its true I don't, but what's that got to do with it ? People can still be friends, can't they, even if it is India" (103)\(^{10}\) It is surprising that 'Olivia' defends 'Suttee Pratha' of India is front of Douglas and his friends while dining and says "It's a part of their religion, isn't? ...... And quite apart from religion, It is their culture and who are we to interfere with anyone's culture, especially an ancient one like theirs" (58)\(^{11}\) Similarly Major minnies also has the same attitude to India, as he says, there are many ways of loving India, many things to love her for the scenery, the history, the poetry, the music and indeed the physical beauty of the men and women"(171)\(^{12}\).

Secondly, the relationship between Indo-Britishin in Post –Independence description made by the writer in which She resides, it was the middle and crowded area of the city surrounded with India norms and customs without any hesitation and complain. There she faced cross-cultural discourses by the people as one of the writer Brishn (15) discloses the fact that the People who are playing an
active role of processors of information worked quite hard to surrender themselves to the very situation which they are encountering. Rather, they completely changed their behavior to encounter the cross-cultural issues which are a sort of new problem among them.

Meanwhile the host of narrator, Inder Lal and Maj, become close to the narrator there she found that beside poverty, human sufferings heat, dust, callousness in family. The people live together to safe themselves from monotonous and loneliness. The narrator finds herself very close to Indian life style when she was sleeping on the roof top. As she says she has never seen before such kind of sense of communion. All the family members are lying together under the dome of sky, there. It seems that immersed in space, though not in empty space, for there all these people sleeping all around her the whole town seems to be a part of it. She reminds in her own room which is very lonely room in London but with only her own wall to look at and her books for reading. Moreover, the narrator has expressed the unite structure of India that is quite contrast to the Fragmentation and alienation of the western countries. She admires India as a big country that compares many ideas, things and rituals naturally as she further says - Chid and she have now both mingled into the landscape. They feel that they became a part of the town, part of the people's, the same who live there, and merging all sorts of different elements (80)

But Indian views are quite contrast for westerns as the Nawab's views are not very encouraging for the British. Though he is a bit amicus by the behaviour Major Minnies, But he reveals his ideas about British while, Harry and Olivia are also sitting there. He rebuked that there is a terrible difference between them and the orientials and asks Olivia whether she like to hate and despise the oriental?what decision she would take is right. He think that people like Hanry and Olivia are stupid full of feelings that they give opportunity to trample (145)

Nawab's attitude is negative towards Britishers, but he doesn't want to break cordial relationship with Harry and Olivia, Nawab has two different attitudes, political and personal. He does not over shed his personal relation for the sake of Political issues.

Another character 'Chid' is very much influenced towards India. He mentioned himself as a pilgrim of India and renamed himself as 'Chidavanda'. This incident shows attraction of western towards Indian culture and its social values. Chid,
returned his native place as a ‘metamorphosed Christian’. Similarly the narrator totally unknown to India but her long stay in India make her in the same position of Olivia. She gets influenced by the ancient culture, tradition, spirituality simplicity and the impersonality of India that she lacks in west. Ruth Prawer Jhabvala and Olivia’s conditions and situations are similar in other ways. Olivia journey towards India is same as of Mrs. Jhabvala. Olivia gets married to Douglas and with him she has to come to India. In the very same way as Ruth Prawer Jhabvala after getting married to an Indian Architect C.H.S. Jhabvala, come to her husband's house, India. But Olivia's attractions towards sexuality, spirituality and keen desire to understand the alien country India makes her a bit different from Mrs. Jhabvala. Here Ruth Jhabvala has taken help of the tools of imaginations.

Ruth Prawer Jhabvala very well inter woven the contrast grounds of East and West, ‘Heat and Dust’ reveals different facts of India. India’s ancient culture, mysticism, spiritualism, traditions different cult and cultures surviving on the same ground make western attract towards India, but when they go deep into the hard realities, they find it threatening, challenging, and deceiving mentally and sexually. Mrs. Jhabvala is a western writer so she keeps two attitudes in writings - Eastern and western. When she finds any problem with western character she defends them and rebuked India. But when her characters are content and happy she writes a lot of words in praise of India. She doesn’t want to go deep in the matters. So her relation with India is like Outsider-Insiders. She has taken both kind of characters in her writings Eastern and Western, for western characters India is home and sometimes exile to the westerners. The westerns love India but their traditional and cultural values don’t let them enter into their streams. Indian people are curious about foreigners but they will not allow them to enter in their ancient traditional life style. Here Ruth Prawer Jhabvala defends westerns in her novel ‘Heat and Dust’ she wants to disclose that characters like Olivia raised good faith towards India. But she got deceived by the Nawab. Western make compromises in alien nation the same they want to get from other side. In this fact Ruth Prawer Jhabvala's social pains reflects she was a western and married to a minority C.H.S. Jhabvala so she has to face double sufferings from Indian Society in ‘Heat and Dust’. Olivia sometimes looks very similar to Ruth. So due to the multi Culturism of East and West, aliens have to face and sacrifice their ownself but they didn’t get what they are deserving for. Through ‘Heat and Dust’ Ruth wants to give a universal lesson that everyone should
regard and respect to all the cultures identity, by the core of the heart, and accept others as a 'Self-enclosed authentic community'. 'Heat and Dust' is a personal record of the writer which give a healthy relationship and strong bonding to both East and West, above the barriers of political and social issues. The novel reveals the fact that East is always East and West is always west but still there a point of humanity where both poles meet.

We sum up the course of argument about the analysis of India and its image. We consider the contribution of Ruth Prawer Jhabvala's fictional works. Mrs. Jhabvala becomes the representative of west in writing different mode and morals of India moreover her own responsibilities towards India as her husband is the native of India and she came with him. She spend a lot of time here and wrote about Indians changing attitude with the time and place.

3.6 World of identity crisis according to Ruth Jhabvala

Ruth Prawer Jhabvala has achieved an image of an International novelist. Themes like Conflicts between eastern and westerns, the existence of pseudo modernism in the Indian society, Indians in post independence Indian middle class is also facing affection and hypocrisy are the main topics and themes which were depicted in her eight novels. A dazzling assurance and a compassionate picture of human relationship are handled by her themes. The critics of literatures that has not provided her proper attention, in spite of being a significant contributor in the Indian English fiction. Identity crisis and the ways to How they have handled the distressing situation and gain possible success, failures, and resistance of subjects who have been in their confrontation with cultural issues and other negotiation with their new identities are dealt by her characters in her novels. Jhabvala's literary work are focused on the post-colonial situations of the Europeans life style who get confused with Indian tradition that they have left behind and totally new scenario of western world that they have to be live in, and keeps on struggling for the adjustment between the two contrast world of two totally different culture, which have been concerned mostly with the disappointment, failure and at times success of European migrants in India, Jhabvala's work revolves around female characters who, after dislocation, faced struggle for survival in the totally alien surroundings in which they have now entangled in. The search for an identity and fulfilment and the common motive of exclusion; loneliness has been her works, to deal with.
Ruth Prawer Jhabvala arrived India as a wife of C.H.S. Jhabvala, an Indian architect. Her architect can be seen in her novels, Arched windows, set in their crumbling walls and the wooden verandas over the shops provides the above sense in 'The Householder' the intriguing problem of Jhabvala identity and classification has been the literary world has been facing one of the most confused phenomena this is also stacked with Jhabvala's identity and classification. An outside-Insider, Inside-Outside, adopted daughter of India are the names she has been regarded at times. David Rubin highlighted the importance of this problem relating Jhabvala as her bonding with the world which has been created by her and finally bonding between the real values and meaning, defining this as the solution of this puzzle of this national identification. not idly speculating for its hangs the for most complex mystery of Jhabvala's sense of her own identity.

Jhabvala covers the minute details upon her painting which adds the charm to her art as a European writer. The western reader prefers thoroughness and comprehensiveness in the subject which helps the western readers to understand the Indian settings and scenes. She renders all that she observes in a comprehensive courage making her area of observation very wide. The western readers who are unfamiliar with the scenes gets excited and thrilled with the vast description avoiding the excessive degree which provides the tendency in producing an actual scene. Gulab's habitually dirtiness and her always eating habits have been very flossy described by Jhabvala.

They rejected the milk brought by the servant as it has no enough sugar so he has been sent back to add more because both of them like very sweet things. Gulab consider this fact when she reached halfway, of adding rose essence to the remainder to get nice flavour and a different taste. Gulab wiped and removed the white moustaches which they had got after finishing their tea with the end of her saree very lovingly and carelessly the new servant continued to water them as he hand nothing else to do. Gulab and Ravi tickled each other. Ravi make her Horse and start riding her like a horse and she responded this act with laughter, The servant also start laughing. The new servant also join them but was asked to do his job by Gulab.

The literature written by on Indian about India as European and in English is for the western readers. The problems of communication, translation of one language into another, the presentation of an unfamiliar scene and situation as its
most obvious ingredients. The technique of vast and minute description of scenes has been adopted by Ruth Prawer Jhabvala concerning with her western readers. She also highlights and points the description of minute details of unimportant scenes or events. The description of Tarla's drawing room can be noticed as:

A fan rotated from the ceiling does not intend to cool the room, but to provide a sweet titling breeze. The dainty, fresh and poignantly artificial pink, blue and green flowers were encarved. on an enormous Persain Silk curtains with green and crimson colour and a horsemen has been glaring against a Somber background were all at floor level and were matching the divan. There was a bronze grill work on a long low cabnit twisting behind the glass and on it a red and gold tea set with curved shollow cups with long handle pointing upward. it has been observed that the image of the Indian society and its changes can be seen by her characters like windows. All the important aspects of the Indian society are revealed and touched to her characters. The close treatment of the relationship between her characters are understood by clear clash between traditional and modernization through her novels. The customs like mundan ceremony, child birth, and marriages are closely connected to her characters, the disease and dipression recieved by many foreigners who came to India in the influence of spiritual peace has been discussed through their plight and dillima.

She has been a detached observer while writing all her characters. She became bitter and critical after finding the things beyond her tolerance though being an enchanted observer initially. Her Indian characters always reveals her criticism. Human situation and characters are presented excellently by Jhabvala. The main source of humour comes from the incongruities to their social familiar and cultural implication this aspect of Jhabvala was analysed by V.A. Shahne as:

Jhabvala being awared of her limitation makes herself a creative writer. What ever she knows about the Indian urban society, she just writes about it.

Indian inconsistency, selfishness and mortality has been satirically portrait in her first phase novels. The Indian ethos is captured through explication there as the social documentation is precised. An Indian family life and its constant pre-occupation with finding appropriate husband for her younger daughters are shown in the novels not involving the Europeans, except 'Esmond in India'. As the novels progress and discovers the contrast realities between illusions and practical truth, by the comic mismatching the pairs of lovers as the novel progress, is treated as a
theme of disillusionment in the first two novels "The whom she will", and "Native of Passion", in its most benign and gentlest from. Neena Gupta has observed the thematic perspectives as:

The complicated relationship of human has been such in the relationship between father and son, father and daughter, brother and sister, aunt and uncles mother's in law are daughter in law find so on (59), are skillfully revealed by Jhabvala as abundance of drab and dreary. as the result has been come out in the form of their failure or disinterest to accumulate themselves with realities are portrait by highly sensitive but sequestered in a world of dream and imagination and alienated neurotic females by the characters of Ruth Jhabvala. In order to find the meaning of their existence. They often differ of contemplation after wondering for long they conclude that they find after all there urgency has been in some essential manner very significant or sometimes damaged by the sexual harassment and not able to solve the mystery from which they have been suffering. A large spectrum is shown by her characters. The religious centers and spiritual godman of India and their moral degradation brutality and corruption are shown by the women characters in novel "A New Dominion":

They kept their faith in Swamiji believing that he will bring peace to their tormented soul and convert them into new unified beings, Peace with the world, but we witness a sordid picture of callousness verging on cruelty, social abuse, and manipulation. They Swamiji treat them as their possession.

3.7 Cross-cultural Impacts in Ruth Prawer Jhabvala's works
The post- independence Indian novels in English, written mainly by women share as their group characteristic a strong social sense since almost all of them deal with the socio-cultural variety, the various currents and cross–currents, grades and shades of the multi-dimensional Indian reality. In the light of this observation Ruth Prawer Jhabvala becomes prominent for us. She comes to write in the fifties and remained in India for full twenty-five years- the period that is marked almost by a complete metamorphoses of the Indian social values and structures, her handling of certain segments of the complex socio-cultural Indian reality has been seemingly so successful that critics have been lured to call her an ‘inside-outsider’despite her own assertion that she should not be considered an ‘Indian writer’ but as ‘one of those European writers who have written about India’ The present study mainly consists of
pre-migration phase of her creative activity where there appears to be a deep appreciation verging on nostalgia for everything Indian. Her German roots make it easy to appreciate the traditional set up of the Indian society. Therefore, the focus is mainly on the novels written in the first phase of her literary career when she was romantically involved with India and to reassess the validity and authenticity of Jhabvala’s vision of the Indian socio-cultural reality. This is a critico-analytical study based on the major themes of her novels and investigates if the change in theme involves corresponding shifts in style and also a corresponding maturity of vision or is it just of mere cosmetic value for the audience in the West. Thus, if once the novel is supposed to be realistic, it must stand the acid test of credibility. We as Indians are familiar with our milieu and we know also the moment in which Jhabvala has written her novels. We must, therefore, judge the society she paints and the characters she creates on the test of credibility.

From the vantage point of today, it appears quite fascinating to take a backward glance at the trials and tests through which the Indian Fiction in English has come out successfully to present its credentials as a powerful expression of the Indian reality in all its variegated shades and moods. The linguistic medium is common but the works are so disparate and finely differentiated from region to region and period to period that to study them is both complex and interesting. The panorama that unfolds is inviting enough to critics to undertake their own exercises in understanding the complex Indian Sensibility which the creative writers present in their works.

With these preliminary observations we may now proceed to take a closer look at the problems of an Indian Writer writing in English who has to cope with the phenomena of ‘inside-outsider’ or ‘outside-insider. An off shoot of the American habit of coining exotic terminology for matters of critico-aesthetic significance, the two phrases present the dilemma of the expatriate Indian novelists or the writers writing in India but with foreign roots. Since this work is a study of Ruth Prawer Jhabvala who is European of German-Jewish stock married to an Indian, it would be proper to dwell on the issue in some detail.

But before doing that it is equally proper to have a short hind side view of ‘the moment’ which provides ‘the local habitation and a name’ to the artistic world of Jhabvala. The long history of wandering had given the Jews a racial habit of allocating and reallocating themselves in distant lands. The Jewish strain in
Jhabvala’s vein could easily feel at home in India. Initially she was happily placed in Delhi almost immediately after our independence. Her Indian stay for more than a score in the growing capital of India enables her to see the changing face of India which must have fascinated her imagination because India in those days was a strange amalgam of tradition and modernity, orthodoxy and enlightenment, pettiness and nobility, jealousies and magnanimous benevolence. While the senior generation of the Indian novelists writing in English could continue their stories of class and cast tussle through the socio-economic and ritualistic tension, Jhabvala being an ‘outside-insider’ could easily find her fictional material through, what M.R. Arnold calls,’ a hotchpotch world of in consistencies’ of the Indian social system.

Her experience of the Indian social problems being partial, the best option before her was to concentrate on what she should see and feel around her own home and circle. The fact that the Indian novels written by women of the fifties presents, a clear cut difference in their choice of themes. Attia Hosain, Kamla Markandaya, Nayantara Sahgal and Jhabvala try to record the familial tensions in which women have to be involved sometimes actively but very often as passive spectators. Jhabvala’s vision could realize the complexity of the Indian social scene but her narrow experience stints her efforts at exploring the creative possibilities of the rich fictional material lurking behind the surface realities of the Indian life. She confines, therefore to the domestic frictions and hypocrisies of the Indian middle class life. The writer is inevitably an expression of his days. As Joan Rockwell aptly asserts:

‘I think that the patterned connection between society and fiction is so discernible and so reliable that literature ought to be added to the regular tools of social investigation. I think it can be shown that literature is the product of society rather than the crystallised result of private fantasy.’

Jhabvala’s position is different from her contemporaries due to her birth, parentage and cultural background. She herself delineated her position as a European writer writing about India.

“I write differently from Indian writers because my birth, background, ancestry and traditions are different. If I must be considered anything, then let it be as one of those European writers who have written about India.”

It is a generally accepted fact that her stay in India exhibited a kind of love-hate, or like-dislike for things basically a part of the Indian reality. Varying
described as an inside-outsider, and outside-insider, the fact remains that she could not adjust herself in India for different emotive and cultural reasons. During her stay in India, she kept herself away from the ground realities surrounding her though she kept on observing the behaviours of Indian along with their tradition and life-style. This close observation of the author, resulting in the early novels written on the life surrounding her during her stay in India was not devoid of an ironic smile. The ironic tinge is attributable to her previous cultural background underlying the incongruity present in the Indian life situations. It is because of her ironic detachment and ‘ivory tower’ that she is often, though not always exactly compared to Jane Austin but is like a gentler Mary MacCarthy. The position of Jhabvala in the Indian context also poses a matchless problem of cultural encounter in the area of literary criticism.

Her life as an expatriate in England is a subject of description in her ironic comedy ‘Birthday in London’. The theme of loneliness and isolation, emerging from her personal impression of different cultures, remained untouched until six years after her departure from England. Ruth’s first novel about India was ‘Esmond in India’ in which her expatriate encounter with India is not without excitement. A reading of the novel discloses the fact that she came to love and like most of the things she encountered in India. In fact, the position of the writer was determined by the large extended family of her husband’s Punjabi, business partner which provided her an opportunity to observe the Indian life and particularly the Hindu life at close quarters. The joint family system, so common for an Indian, deeply impressed her European consciousness. She had seen the European system of family which kept people in isolation and loneliness. She observed minutely the family quarrels, traditions, behaviours and their customs. The joint family that removes the boredom and loneliness also enhances the ennui when it becomes a barrier in the identity of the individual. In the triangle of love in India, the third side of the triangle is not an individual but a more powerful and less defined force, represented by the joint family. This familiar Indian institution serves several purposes in the Indian English fiction. In the fiction of Ruth Jhabvala, this phenomenon gives opportunity for the study of human group behaviours, it symbolizes an expensive pre-industrial way of life, and it represents a deeper entrenched force of orthodoxy against which the individual may find himself helpless. This set of descriptions may be taken as a criticism of the Indian way of living reached after a lifelong endeavour of an Indian. But the position of Ruth Jhabvala as an expatriate enables her to move beyond this conclusion and
her romance with India could not last long. She gives an explanation of this change which is based on her own experience and her observation of the western people in India. She perceives a cycle of intense emotional variations to which she finds all sensitive westerners who spend any appreciable time in India as being inevitable:

There is a cycle that Europeans - by European I mean all Westerners including Americans tend to pass through. It goes like this: first stage tremendous enthusiasm - everything Indian is marvellous, second stage, everything Indian is not so marvellous, third stage, everything Indian abominable. For some people it ends there, for others the cycle renews itself and goes on. I have been through it many times that now I think of myself as strapped to a wheel that goes round and round and sometimes I’m up and sometimes I’s down. When I meet other Europeans, I can usually tell after a few moments conversation at what stage of the cycle they happen to be. Her description of the cycle can, for certain, be correlated to the development of her career as a novelist. The novels of the first phase like ‘To Whom She Will’, ‘The Householder’, ‘A Backward Place’ are written in the period of her initial romantic involvement with India. The attitude of Ruth Jhabvala towards India changed after her visit to England. She was disillusioned with India’s extreme poverty and corruption which found expression in her novels like ‘The Nature of Passion’ and ‘Get Ready for Battle.’ With the two novels one phase of her encounter with India was over and the process of disillusionment got complete. ‘A New Dominion’ and ‘Heat and Dust’ forecast the final escape of Jhabvala from India to New York where she got settled Sin 1975. Her attitude towards India kept on changing with her geographical displacement and shifting new experiences in India. The last phase of her cycle and the final detachment from all things Indian comes in the novels like The Three Continents; the novel which travels along with the writer from India to Europe and then to America.

The geographical displacement brings a change in her fiction along with her position as a writer. For two decades, Jhabvala had been specializing in the fictional case studies of European under the Indian sun and the chemical reactions that set in. In ‘Heat and Dust’ the things have changed. It is said that ‘Heat and Dust’ can be compared to ‘A Passage to India.’ The shadow of Forster looms heavily on ‘Heat and Dust’ though the symbolic representation is supplied by social realism. There is much of formal levelling in ‘A Passage to India’ as its aim was to present the intellectual discussion and political moves in the Indian society under the British
All though Jhabvala is too competent a novelist to need to borrow from a well-known classic like ‘A Passage to India’ but the similarity invite interesting speculations. Meenakshi Mukherji sums up the whole matter in this way:

‘Forster’s symbolic vision is unique to him and Jhabvala can be compared to him at the level of special realism. ‘A Passage to India’ is only superficially a novel about a particular society at a particular point of time. Beyond the local and temporal it is a novel about universal human experience; ‘Heat and Dust’ does not have this extra dimension.’

The symbolic structure of ‘A Passage to India’ can be contrasted to the realistic, down to earth language of ‘Heat and Dust’ emphasising realistic details and of incidents and objects, while underplaying a complex working of human mind.

In order to understand and appreciate, the works by writers having bipolar sensibilities, it is necessary to take a cursory look at their peculiar problems and situations in which they have to fashion out their creative works. In the case of Jhabvala, she looks at India from expatriate perspective which involves the question of belonging and unbelonging to a particular place about which she writes in her literary works. The question of the excess of belonging is also involved when a writer for analysis has several cultural experiences in her background. This question becomes more pertinent in the study of fiction as it is bound to be deeply grounded in space and time. As an expatriate, the theme of cultural difference is ever with Ruth Jhabvala in one way or the other. In her novels, the east-west tension is explored at personal and psychological level. Jhabvala trespasses the more obvious issues of race and colour. This cross-cultural theme is the favourite among many Indo-English novelists. As early as 1909, Sarat K. Ghose wrote a novel The Prince of Destiny dealing with the theme of cultural interaction. In the intervening half-century a number of novelists have attempted to study this encounter at different levels of sensibility. In some novels, the West appears as a character, in some others, as an attitude or a set of values. During the Gandhian era, this theme appeared in the conflict between pre-industrious modes of life and mechanization. In the years following independence, however, a number of novels have appeared where the conflict between the two cultures is not on a social but on a personal level, whose theme in broad terms may be called an individual’s search for identity in a changing India. The work of the women novelists, such as Kamala Markandaya, Anita Desai and Ruth Jhabvala offers a more sensitive picture of this theme, specially the case
of an outsider like Jhabvala about the motif takes a very special significance for the Indian readers, the insiders. This is due to our curiosity to know what the others think about us. Likewise the reaction of the native views for such a writer holds similar significance. This dialogic activity pertaining expatriate writing becomes more meaningful in the case of Jhabvala because she made a new home both physically and emotionally in India. Jhabvala looks at the life in Delhi with amused yet detached interest and sheds light upon what is bizarre, what is knotted with self-deception and contradiction, what is ludicrous, what fantastic and occasionally even what is close to tragedy.

The metro-base of her fiction is obvious in the milieu finding representation in her novels. The milieu of her novels is made up of very rich social climbers, culture peddlers, and businessmen, various types of commercial and political brokers and foreigners of various hues. The validity of this representation is the metropolitan life of Delhi, and one finds the general public living in the real India, the countryside, is totally missing from the frame. But such a value judgement of right and wrong will not be contextual for the analysis of her fictional works of her early period in India. One cannot blame Jhabvala for what she has not written but the point made is that the world portrayed by her is not Bharat, the people living in countries, but Indian, the people living in big cities. The presence of the foreigners in her novels also underlines the nature and content of her outlook. In her novels the foreigners show uneasyness in the Indian situation. They feel that they are trapped in this country and find it hard to escape. The question is whether the foreigners have the option of going back or they are condemned to live the life of an exile. One has to distinguish in the case in hand, between the ploy of a metropolitan and the idea of criticism. The question of sincerity is always linked with the question of sensibility in the literary studies. The case of Jhabvala is not an exception.

But the works of a creative artist should not be judged from one particular point but should be regarded as a work of art. Vasant A. Shahane aptly remarks:

National quintessence is as important a source of literary art as universal human passion common to all mankind. It is, of course, true that Indian creative writing has to be judged primarily as art and not secondarily as an expression of social ethic and values. However, the ethic or values are inextricably linked up with the aesthetic form of the great art of literature and should not be considered in isolation. The Indianness of the Indian art of fiction in English is, therefore, very
much a part of that art itself. The same standard may be applied while judging the art of Jhabvala. The mediated world of Ruth Prawer Jhabvala impinges on our experience is through the consumption of her novels.

The novels of Jhabvala invite such danger as they stand mediating in our knowledge of ourselves, that is, the knowledge of Indians about India. In that case the aim of any critical study is to examine the mediation, its validity and its production as works of art; that is to say, it is no longer a question of the moral analysis of the mediation but rather how the said mediation is formed and how it functions.

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. Majorly 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 enjoy 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 characterized 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 mesmerized 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 realizes 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 provides 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 explains 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 after all. 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 lining 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 mesmerized by his handsome face and guy manner. She got carried away by Bal's blowsy 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 shops 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 savings 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 bring harmony to her married life. Ruth Prawer Jhabvala provides all the answers to the doubts and fears emerge 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 grownups 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.