BIBLIOGRAPHY
BOOKS AND JOURNALS CITED AND CONSULTED

A. PRIMARY SOURCES:


B. SECONDARY SOURCES:


Jhabvala's *A New Dominion* endeavors to grapple with a vast and varied, harmonious and discordant, noble and profane reality that is India, almost inexhaustible in range and inscrutable in its depth”28.

The novel has been beautifully summed up in these words. Jhabvala has endeavoured to store all her experiences in this novel. She has tried to record the experiences of various types of foreigners, mainly young girls (Lee, Margaret and Evie) who come to this land as seekers and eventually land in one Ashram. Their experiences in India, which are evocative, inspiring, fulfilling and frustrating, are shocking and an eye-opener to an average Indian or a foreigner. Besides these girls, Jhabvala has written about the missionaries, who dedicated their lives to the upliftment of this 'wretched land' Mrs. Charlotte, an old missionary, and her dedicated work in this country is something to be admired. Besides these characters, there is Raymond, a typical Englishman, and a tourist. He has come to India and chooses to be one throughout his stay in this country.

Besides these foreign characters, Jhabvala has a lot of Indian characters in this novel Gopi, a young handsome youth, is being portrayed as a typical Indian. Jhabvala describes him as a useless, unemployed youth who is eager to meet foreigners and becomes a great friend of Raymond
and Lee. It is through him that Jhabvala has been able to establish a relation between the east and the west in this novel. Rao Sahib and his wife Sunita come from royal families and represent the sophisticated section of modern Indian society. Rao Sahib widowed sister Asha is another important character and is a good example of Westernised Indian women in India. Swamiji in the Ashram is also a vital character in the novel who represents the fake Gurus in Indian society. He appears to be repulsive and gruesome who is no better than an animal with such instincts. Banubai, on the other hand, is a pious old lady, who has dedicated her life to God. She lives in Banaras, and has a long line of visitors and admirers.

A New Dominion basically projects the experiences and views of those Britishers and Americans like the three girls in the novel, who come here in quest of spiritualism and to solve their personal problems, but what they see and experience comes out rather repulsive. Jhabvala chooses to be social satirist in this novel and though she never has appreciated India of the Indians in any of her novels. In this work she appears to have reached the climax of bitterness against this land. Haydn M. Williams in one his articles & Mad seekers, Doomed Lovers and Cemeteries in India: Jhabvala's Heat and Dust and A New Dominion, writes:
Throughout the novel there is much psychological analysis, often extremely probing and painful, displayed against a backdrop and death betrayals. Hindu holiness, ritual, custom, passion, above all sexual passion, obsession and the frantic search for happiness which more often than leads to the destruction of weaker personality"29

She not only denounces Indian characters, but the entire environment and landscape depress her and it always appears to be dull and drab. The first episode in the novel, written under the heading 'Lee Travels' introduces one of the main characters of the novel gives a very depressing view of this vast country, and also puts forth Jhabvala's own impressions she formed after in many years of her stay here, and the bitter mood in which she writes this novel. She writes:

Lee spent a good deal of time on buses and trains...She sat and looked out of the window. It was always the same countryside. It was always the same. The land was usually parched and ugly except where there were fields. Where there were fields, there were peasants in them, and these too were always the same; drab bodies in drab linen cloth...The wells, the bullocks, the plough
shares the dry land, the everlasting sun. The continued mile after mile, day after day...(p.2)

Certainly Jhabvala has painted a very depressing picture in these lines. Everything appears to her the 'same' dull and drab, without any life, anywhere. Jhabvala always found Indian landscape dull and especially the Indian 'Sun' depressed her. She had repeatedly made Etta say in her previous novel A Backward Place how the Indian Sun had been put there only to ruin their complexions and skins.

Heat and Dust, the ninth novel written on this mystic land, was published in the year 1975 that is after three years of her previous novel, A New Dominion. The narrative element in Heat and Dust is as important as it is an A New Dominion. In both these novels Jhabvala displays a grasp of narrative mode and maturity of technique. A New Dominion has been divided into many sections, each written under a definite whereas in Heat and Dust we neither have chapter nor headings. The narrator writes between the India of 1923 and 1975, for she lives in 1975 and tries to learn about 1923. Jhabvala skillfully weaves an intricate design in which the experiences of two generations of Englishmen and women and their Indian counterparts are brought in a very close association with a view to
highlighting the differences between them. It becomes more interesting to see the characters moving around the same spot, the same center and reveal that experience. It is also important to see how differently these characters respond to the same situation.

Jhabvala has portrayed Indian as well as European characters, both in 1923 and in 1975. The most important character is a young European girl Olivia, married to an Englishman Douglas, the Assistant Collector of Satipur. Besides these two there are a couple of old British officers and their families. Mr. and Mrs. Minnies (Mr. Minnies was political agent), Mr. and Mrs. Saunders (a Doctor) and Harry, an Englishman who lived with the Nawab as his official guest. Along with European characters we have a few Indian characters representing the lives of India of those days. There is the young handsome Nawab of Khatm (a town near Satipur), his mother the Begum and other courtiers. The Nawab, in fact, is the only Indian character that has been portrayed in detail. His presence is overwhelming and it would not be an exaggeration if we say that he almost overshadows all the European characters. The story of 1923 in the novel is the story of Olivia and the Nawab.
In 1975 we have more Indian characters Inderlal, young clerk, his mother, his wife Ritu, and a holy woman known as Maji. The European characters consist of the narrator of the story and a young man Chid who came to India in search of peace and spiritualism. The young narrator is very important, as it is through her that the entire story is being narrated, it is she who establishes a link between the two periods. The question that arises is, who is the young narrator? Jhabvala nowhere mentions her name but only identifies her as the grand-daughter of Douglas and Tessie. Both Crawford was her aunt and Tessie, Beth's sister was her grandmother (After divorcing Olivia, Douglas married Tessie). The narrator somehow, gets hold of the letters Olivia wrote about herself and the Nawab to her friend Marcia. She also wrote about her life in India. The narrator becomes interested in Olivia and decides to visit India, to unravel the mysteries of Olivia's existence, and the oddities of her life. She comes to India to discover Olivia India, her way of life, her friends, her partners, her going on and finally her involvement with the young Nawab. In this attempt the narrator is able to clear the dust off the India of the early thirties, she makes judicious use of Olivia's letters in this attempt.

Olivia is fed up with the heat and dust of India and is also bored due to her husband's routine delays in coming
home and giving more importance to his duties. In this situation Olivia is invited with her husband to the palace of the Nawab of Khatam. She is attracted towards the young Nawab and from them their intimacy reaches to such an extent that Olivia gets pregnant by the Nawab and now as she could not show her face to her husband she goes to the Nawab forever and he keeps her in comfort in a house in the mountains of Himalayas where she dies one day.

In the attempt to know more about India and Olivia's survival the narrator (step grand-daughter of Olivia) come to this mystic land and thus living in the Indian society, she gets acquainted with many Indians. She develops sexual relationship with Inderlal, her lower middle class clerk lover and gets pregnant like Olivia. She also goes to the mountains where Olivia has lived in her last days and is left undecided for what she will do next.

Both European women go through same experiences in India and the story moves on both the planes, the past and the present. The encounter of the West with the East is shown in descriptive manners throughout the novel. The interaction between two cultures, European and Indian, is Ruth Jhabvala's forte. It forms the substance and also shapes the process by which her personal experience in India is transformed into the art of fiction.
In Search of Love and Beauty explores the problems of Europeans settled in America. In this way, she emanates an expatriate sensibility in her fiction. Jhabvala's novel In Search of Love and Beauty is set in New York. The novel is an audacious departure for the writer to the West, who has been building her career on the interpretation of India. In this novel Jhabvala discovers for us the figure of the charismatic male guru, now in the persona of Leo Kellerman, a German refugee psychiatrist who collects around himself a devoted caterie of earnest disciples eager to scrutinize their psyches. Kellerman's quasi-therapeutic; quasi-cultish "Academy for potential Development" is the latter-day western equivalent of the Swamiji's ashram. He knows how to exploit the already romanticized imaginations of the searches after love and beauty of the mostly female disciples. The novel examines the effects of this search on a group of German and Austrian refugees in New York, and two generations of their descendents, she examines their characters paradoxical compulsions to love those who are indifferent. She also portrays a unscrupulous guru and his nine female disciples.

Jhabvala's novels do have Indianness but not all are placed in India and her vision spreads and engulfs other nations and cultures as well. She deals not only with Indians in India but also Britishers in India.
Jhabvala in her personal memories has expressed her varied reaction to India and its people, she declares that India reacts strongly on foreigners and they either love it or loathe it or do both. She has herself passed through this cyclical growth. Referring to the heat of India, she writes,

I have got used to intense heat and seem to need it' (p.7) Her novels signify Jhabvala's attempt at projecting an identity of herself in the content of the experiences in India. After reading her novels the reader is left with an impression that Mr. Jhabvala has passed her first stage of enthusiasm and excitement about this mystic world, the East. She appears to have crossed the second stage and was in the third stage of bitterness, where India appears to be 'abominable'. As she has herself written in the introduction Myself in India:"...first stage; tremendous enthusiasm-everything Indian is marvelous; sec second; third stage, everything Indian abominable. For some people it ends there, for others cycle renews itself and goes on"30 It could be observed like that in the first ten years of her life in India she had cut herself off from everything European. Whether she had met as many Westerners in the next few years on the level of interaction
that warrants such a universalization is very doubtful indeed. Yet she assures her readers that the cycle of response she describes is particularly opposite to the experience of those Westerners who tend to be liberal in outlook and have been educated to be sensitive and receptive to India. But she also adds that it is very difficult for them to be open because the country proves to be too strong for Western nerves. Describing the experience in her own case, she writes, "I won't call it disillusionment, I don't think it was that; it was more the process of becoming myself again, becoming European again".1

Westerners who are in India for a short while usually pass through the first stage and before they reach the second stage they return home. The problem of living in a country, which is totally different from their own, becomes really serious for those who, for one reason or the other, cannot get back to their own countries. Those who have strong personalities put up a fight to preserve their identities. Jhabvala's novels illustrate the entire cycle.
REFERENCE:-

1. Quoted by Yasmine Gooneratine in Silence, Exile and Cunning, Orient Longman, 1991,

2. Ibid, p.1

3. Ibid, p.2

4. Ibid, p.3


27. Ibid p.9.
28. Ibid. p.9.


