Chapter 4: Narrative Analysis - Story

The Householder – The Novel

Somdatta Mandal classifies Indian novelists into two categories. To the first category belong most of the contemporary novelists such as Amitav Ghosh, Shashi Tharoor, Upamanyu Chatterji, Allan Sealey, Anurag Mathur, Rukun Advani, Mukul Kesavan and Makrand Paranjape who, according to her, cannot locate themselves in a “distinct regional or ethnic identity, for majority of these writers are part of a pan-Indian community” (Mandal 43) and she feels that owing to their pan-Indianness “the Indian novel in English is at crossroads today and also seems to be a product of distinct culture” (Mandal 43). The second category, that she classifies, is on the basis of gender as post-independence India witnessed emergence of various women writers. Most of them are exploring man-woman relationship and portray middle class in their novels. Somdatta Mandal places Ruth Prawer Jhabvala among such novelists.

As already stated, Ruth Prawer Jhabvala was born in Germany, brought up in England, got married to an Indian architect and stayed in India for about twenty-five years. Problematizing her position vis-à-vis Indian society, she has been discussed either as “insider-outsider” or/and “outsider-insider” (Prasanna 30). She has written extensively on the middle-class and marriage. “The major motif in her fiction is the marital dissonance which may arise from maladjustment” (Ram 81).

In The Householder Jhabvala has exhibited her “understanding of the socio-economic dimension” (Newman 92) of marriage. Set in Delhi, The Householder is about a young man, Prem who has recently got married and is struggling to find his feet both in personal and professional life. The young man along with his wife, Indu has shifted to Delhi and by virtue of his father’s influence, who himself was a principal in a government college at Ankhpur, has got a job in a private college. Though he has been married to a young lady, yet his mind and heart are at his mother’s feet. His troubles increase as he also finds it difficult to control his students. His inability to control his students, his feeling of homesickness and his expectations of Indu to treat him the way his mother used to treat her husband show that he is yet to grow as a man. In the entire narrative, the narrator has given
insightful portrayal of Prem’s character, his psychological problems, the way he grapples with his psychological complex, comes to terms with the outside/inside world and finally, attains manhood.

Various critics have largely discussed *The Householder* as a comic portrayal of Indian society as seen by Jhabvala. Such discussions are largely focused on Prem’s growth as a householder. “Jhabvala creates a number of incidents which mark Prem’s graduation to the status of a householder. He attends a marriage of Sohan Lal’s relative with his wife and feels quite happy. He also invites Raj and his wife for lunch” (Agarwal 45). Prem feels proud when his wife is appreciated.

On the surface level, all the events seem to be arranged in a linear chronology; but after a critical analysis, one finds that the narrative moves between the outer space and inner space quite frequently and there is also a considerable emphasis on memory. This makes treatment of time and space worthy of analysis. The novel is divided into three parts; each part shows different aspects of a middle-class householder in Indian society; his battle in his personal life and struggle in the professional life. The first part of the novel introduces Prem as a struggling man who is yet to come to terms with his economic conditions, work environment and is also fumbling to act as a man. In the second part, the narrator has focused on the institution of marriage in India. This part explores the structure of Indian families in which mother tends to dominate over her son. The relationship between husband and wife is not an inter-personal relation between a man and a woman. A young and newly married man has to find balance between two women who pull him in two opposite directions. Most of the time, he looks for his mother in his wife and even if, he wants to wean himself away, the mother does every thing to pull him back. Thus, begins a tug of war- a power politics in the family that a man has to grapple with. As shown in the novel, Prem is not mature enough to manage problems dealing with power politics, economics of the marriage and to make his condition more ridiculous, even his sexuality. He finds himself thrown in a situation he has never demanded. Since the time to get married is also decided by the parents, it works as the last straw. In the third part, Prem learns to live with his problems. He realizes that facing them is a part of married life and every man undergoes it. A man has to learn how to manage emotional, economic and social problems in order to grow into
a successful householder. At the end of the novel, Prem gets himself separated from the umbilical cord. He very cleverly sends his mother over to his sister. Despite having failed in finding a solution to his economic problems, he gets support from his wife and graduates from being a young fumbling man to a householder.

The narrative action in this seemingly linear narrative is spread over a period of not more than two months. Through day-to-day events, the narrator is trying to touch various aspects of Indian society, Prem’s psychology and his struggle to be a successful householder. This gives the narrative its structure. The whole narrative comprises thirty-three sequences. Barring few exceptions, in which a sequence tells events of more than one day, each sequence tells the events of a day. Since the attempt of the narrator is to focus on Prem’s struggle with the new role assigned to him, it makes frequent shifts in terms of space in which the narrative is operating. Prem is shown as a young man who is struggling both as a husband and a teacher. He finds escape in the company of his friend, Raj. Feeling oppressed beyond his endurance, he starts visiting Swami ji where he finds peace and a welcome escape from his corrosive worries. Consequently, the narrative moves in different spaces. Besides the outer space, the other space where the narrative operates quite frequently is Prem’s mind as the narrator attempts to reveal his psychology and the battle going on in his mind. Thus, space in the narrative can be classified into two categories - inner and outer. Inner space refers to Prem’s mind and outer space includes his home, college, Swami ji’s place, tea-stall, cinema, Raj’s residence and Hans’s residence. Narrative makes constant movements between inner and outer space which directly changes its pace and rhythm as well. Thus, time and space in the narrative are closely intertwined and can be discussed simultaneously.

Before I start talking about the temporal and spatial arrangement in the narrative, I consider it deem to list all the thirty-three sequences, as it would help me in putting forward my analysis. This would also give an idea about the macro-structure of the narrative, then I shall perform micro-analysis of the narrative.

<table>
<thead>
<tr>
<th>Sequence No.</th>
<th>Action/Event</th>
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<tbody>
<tr>
<td>1. Sunday evening- Prem is sitting at the only table he has and is correcting students’ answer scripts. He is shown uncomfortable with Indu’s pregnancy and is troubled by economic strains.</td>
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2. Monday- This sequence establishes Prem as a struggling teacher who cannot enforce discipline among his students.

3. Monday- Prem is with his friend, Raj and is discussing his economic problems with him.

4. Monday Evening- Prem is home. The whole sequence shows a conflict between Prem and Indu over the visit of their respective mothers.

5. Tuesday- This sequence takes place at the college and a comparison between Prem and Mr. Chaddha is made. The former fails to enforce discipline and the latter is good at it. Principal comes in the staff room and extends an invitation for a tea party to all the members of staff.

6. Next Monday- Raj fails to turn up at the appointed time. Prem meets Hans, a German who has come to India in search of spirituality. The sequence that begins near the cinema hall ends at Prem’s house. He tells Indu that next Sunday Principal is giving a tea party.

7. Tuesday- This sequence begins at the college and ends at Prem’s place. Prem gets flustered when finds young and healthy students standing by. Burdened by low salary and high rent, Prem, on reaching home, makes a furtive attempt to get his rent reduced. Later, he has an argument with Indu.

8. Wednesday Evening- Prem visits Hans’s place and comes back home in a great excitement. He wants to share the joy with Indu but the latter has fallen asleep.

9. The next morning (Thursday)- Prem is stern and tells Indu the way she, being a lecturer’s wife, is supposed to behave. At college, he makes a complaint against few boys who were teasing girls. With a sense of achievement and stern disposition, Prem returns home. He is shaken out of his recently attained confidence when Indu answers him back. After lunch, he goes to college and withdraws his complaint against those boys as he is not sure whether it were them or some other boys.
10. The same evening - Sohan Lal takes Prem to a Swami ji. Their visit is described in detail and so is the meeting. Light headed Prem reaches home and wants to tell Indu, but she is asleep.

11. The next morning (Friday)- What is happening in Prem’s mind is described. He brings sweetmeats for Indu which she likes very much. Later, comes in the telegram stating that Prem’s mother is arriving in the evening. (Ends Part 1)

12. The same evening- Mother arrives. The whole sequence is spread over the span of two days. The narrative is primarily focusing on the domestic scene which intends to show the brewing conflict between Indu and Prem’s mother.

13. The sequence begins with the description that the atmosphere at home has become strained. The next Saturday, Prem goes to attend a party at Kitty’s place where Hans is putting up.

14. Monday – Raj has once again failed to come for the meeting. Prem goes to Raj’s place which the latter doesn’t like much. Prem observes Raj’s material condition. He finds that Raj is rather more oppressed by economic burden than he is. With a sudden change of place, Prem is at his place.

15. Sunday- Both Prem and Indu go to attend the tea party being given by Mr. Khanna. During the party, Prem is not proud of her behaviour. At the same time, he also regrets missing the opportunity of making an impression on Mr. Khanna as he kept on shying and the show was stolen by Mr. Chaddha.

16. Monday- Prem is still regretting that he should have made a speech. At college, he talks to Sohan Lal about his sense of failure. At home, he makes a plan with Indu to make a request with Seigals to reduce their rent. When they go downstairs, they find that Mrs. Seigal is miserable because her daughter is not happily married. The next day, Prem’s mother and Indu have an argument over a small matter.
17. The next sequence begins the same evening. Indu has gone to her parents' house along with her uncle and his mother is sounding quite cheerful.

18. Prem is depressed and is missing his wife. The sequence is largely described.

19. Prem has started avoiding coming to his house. One day, he visits Hans.

20. Prem is expecting Indu’s letter. He writes her a letter but instead of posting it, he destroys the letter.

21. Prem is becoming more depressed. One evening he goes to Swami ji without taking Sohan Lal along.

22. Prem receives Indu’s letter and leaves for college in quite a cheerful mood. At college, Sohan Lal also shares the views that in India young men are thrown into the marriage. Remembering his mother’s tendency to cry, Prem recalls an incident which occurred when he was only five years old.

23. One evening, he goes to see his friend Raj at his office. Raj doesn’t like Prem’s coming there.

24. Prem feels depressed as he is missing his wife very much.

25. This sequence also operates at different spaces. It begins from Prem’s place. At college, he discusses his plans with Sohan Lal to submit a petition for a rise in the salary with the principal. In the evening, he drafts it and the next morning, he submits it with Mrs. Khanna.

(Ends Part 2)

26. Indu comes back. Prem is busy writing a letter. He goes out to post it. At night, Indu expresses her anger over being neglected by Prem.

27. Prem, Indu and the mother visit Mr. Seigal’s part of the house.

28. Sohan Lal gives Prem an invitation for his younger brother’s wedding. Prem is waiting for the reply of the letter he had posted to his sister at Bangalore. At cinema hall, Prem is waiting for Raj but by chance, Hans arrives there. Later, he, Hans and Raj have coffee together.
This sequence is also spread over two days. The letter from his sister has arrived and the next evening, Prem sees his mother off at the station.

The sequence begins at Prem’s house. Prem and Indu sleep together on the rooftop and enjoy each other’s company like lovers. Next morning, Prem locks his horns with Mr. Chaddha. All the way back home, he feels uneasy. Next morning, while going back to college, once again he is worried over what happened yesterday. He is sent for by the Principal and is reproached for a complaint against him.

This sequence is also spread over two days. Prem is disturbed with the fear of losing his job. Distressed Prem goes to Swami ji in search of peace. The next morning, Prem goes to college.

Prem and Indu go to attend Sohan Lal’s brother’s wedding.

Raj visits Prem’s place along with his family. He praises Indu and Prem is really proud.

The macrostructure of the narrative seems to be following liner chronology as almost all the events follow the order of A, B, C, D.... Going deep into the structure of the narrative, it is found that the narrative is punctuated with analepsis, memory, variable rhythm and frequency. Almost every sequence in the narrative has dramatic and descriptive mode of narration which changes its pace and rhythm. By suspending the clock time or slowing it down, the narrator gets the opportunity to delve into Prem’s mind. Since probing Prem’s mind and psychology has been used as a narrative strategy, it gives the narrative fluidity in its movement. Narrative moves between outer space and inner space in tandem.

In the very first sequence, when Prem, sitting at the table, is examining answer scripts, the narrator unravels inferiority complex that Prem is suffering from. His decision to sit at the table depends more on his tendency to imitate his father than on his making his own choices. “It would have been more comfortable to sit on the floor. But he felt there was a certain dignity about sitting at a table; his father had always sat at a table when correcting papers” (TH 7). From this point, the narrative makes an external analepsis and narrates that Prem is ambling by himself. The extent of this analepsis is not more than few hours and so is the reach as this event
has happened just before the beginning of the first level narrative. While narrating this external analepsis, narrator brings on surface Prem’s feeling uncomfortable with his sexuality. Prem is not confident as a man and he feels shy to buy nuts and raisins for Indu. He ate them “quickly and guiltily” (TH 7) before reaching home. By narrating what was happening in Prem’s mind, the narrator has established Prem as a man who is yet to come to terms with his sexuality. In the rest of the narrative, Prem struggles and learns to accept this aspect of his personality. He is so uncertain as a man that he is not proud of the fact that his wife is pregnant. On the contrary, he fears that “now everybody would know what he did with her at night in the dark” (TH 8).

The narrative observes a shift from outer space to inner space in the sequence no. 7 when Prem is teaching his students and finds them bored. He starts wishing that he should start discussing some important matter with them in which they would be interested. The entire action of his wishful thinking that he is a successful teacher and his students want to listen to him is taking place in his mind. From this point his thoughts digress. “He suspected that they too spent long hours lying on their backs with their arms clasped behind their heads, as he and Raj had done, to discuss or simply meditate on important aspects of life” (TH 36-37). Then he reflects on his position and feels that he is an utter failure both as a husband and as a teacher whereas his father had succeeded at both the fronts. This process continues in Prem’s mind and when the narrative comes back in the outer space, action is taking place in the staff room. Prem is listening to other lecturers discussing Sunday’s tea party. Narrative makes frequent shifts from outer space to inner space and vice-versa.

There are couple of occasions when narrative moves between outer and inner space in tandem. For example, in the sequence no. 14, Prem visits Raj’s place as the latter has failed to turn up at the fixed place. At Raj’s place, Prem is trying to look bright whereas Raj is complaining about his material condition. Prem tries to be friendly with Raj’s daughter, Babli. Raj is worried that soon his daughter, Babli would start going to school and then he would have another burden of her school fee also. Hearing this, Prem gets lost in his thought for some time. He also starts worrying as he too would have a child soon and he will also have to meet the
expenses of raising a child. In order to hide his embarrassment, he bends down from his chair and plucks “at some blades of grass” (TH 68). Prem steps out of his reverie and the narrative moves out of the inner space when Raj’s wife places a tea tray with a lot of clatter onto a footstool.

In the sequence no. 18, Indu has gone back to her parents’ house without telling Prem. This is the time when he starts missing his wife. During this situation, which is also important for Prem’s growth as a lover, narrative operates more in the inner space than in the outer. Though Prem crosses children’s park, walks past shops lit up with electric bulbs but the narrative, moving in Prem’s mind, reveals his thoughts that cross his disturbed mind. He feels depressed as he opines that Indu has gone away because he is not a successful husband. Crossing the shops “illuminated by bright flares of naphtha light, selling cheap fruits or sugar-cane juice” (TH 85), he thinks that Indu has left him because he had hurt her very much. He, then, realizes that how she had become a part of his life. He had got used to her presence when came back from college; he had got used to her smell; having her by his side in the bed and suddenly, he finds himself in front of a sweetmeat stall. This reminds him that Indu likes sweetmeats very much. Now he wonders what he would like to buy for her. In the entire sequence, narrative moves back and forth in the outer and inner space and reveals Prem’s inner thoughts and narrates his walking in the outer space. Though Prem is moving in the outer space, narrative is moving in the inner space. This sequence is important not for Prem’s ambling in the outer but for the inner thoughts that are revealed to the reader.

Another major spatial shift occurs in the sequence no. 32 when Prem is attending the wedding of Sohan Lal’s younger brother. Prem is standing in the doorway and remembering his wedding. Narrative moves into the inner space and reveals what is going on in his mind. “He thought he knew just how the bridegroom was feeling … that was how he too had felt, on the day they had married him to Indu. He had not, when it had come to that ultimate point, wanted to be married at all…(TH 132). This reveals why Prem had to struggle so much in his marriage because he was not ready to embark upon the new phase of life. The film version depends on this situation heavily which shall be discussed later.
Since the narrative is shifting between outer space and inner space, it moves at a different pace on different occasions. As while moving in the outer space, when it adopts dramatic narration, story time is equivalent to fabula time but in case of description, story time is less than fabula time. When narrative operates in the inner space, story time is so less than fabula time that the pace of the narrative slows down to the extent of being stationary. It is only in the sequence no. 14 that fabula time is also progressing when the narrative is moving in the inner space. Prem’s reflections started in the classroom and ends in the staff-room. This implies that when his reflection was going on, fabula time was also progressing as the change in space also signifies the time Prem has taken to finish his class and reach the staff-room.

Besides space, the narrative also observes some dislocations in terms of time as well. One of them (external analepsis in the sequence no. 1) has been discussed earlier. Similarly, another external analepsis takes place in the sequence no. 22 in which comes in Indu’s letter after she had gone to her parents’ house. In the evening, Prem’s mother is telling her beads. Prem knows that his mother would be thinking of her personal sorrows more than she would be praying. Prem remembers an incident which took place when he was only five years old. This takes narrative back in time when on a Diwali night they all had gathered for prayer, his mother suddenly “clasped her hands before her face and began to sob loudly. Prem was shocked and looked from one person to the other for guidance … The aunt continued the prayer on her own, and when she had finished, she distributed the sweetmeats among them all. Prem’s mother also took one and as she put it in her mouth, she wailed, ‘What is my life? What has become of me?’” (TH 98). The ‘extent’ and ‘reach’ of this analepsis are not overtly stated, it is only implied that this analepsis has the ‘reach’ of about twenty-years, as this incident might have taken place almost twenty years back. However, its ‘extent’ would not be more than an hour or two as the entire incident would have taken almost as much time. As both of these events (this analepsis and the previous one) had taken place before the beginning of the first narrative, they would be considered as external analepsis. In the sequence no. 20, when Prem is waiting for Indu’s letter, he wants to write her a letter. “Sometimes he got angry and wanted to write her an angry letter” (TH 90). At this point, the narrative makes a backward movement in time and narrates the letter.
that Prem had written in the class. He had set his students a Hindi poem to paraphrase into prose and himself started writing the letter. But, on the way home, he tore the letter “into very small pieces and threw it into the sewage canal” (TH 90). As this small incident had taken place after the beginning of the first narrative but before when it is narrated, it would be called as an internal analepsis.

Besides analepsis either internal or external, there are few occasions when narrative tells about past without making a clear dislocation in terms of time. There are few occasions when narrative gives information about the past without undergoing any temporal dislocation. However, dislocations in terms of space can be found as it moves into the mind of a character to reveal his inner thoughts. Such movements of narrative, though reveal past, cannot be termed as analepsis as the field of action doesn’t change. Continuing with the present, with the help of description, narrative explores memory of the character or refers to his/her past. The first instance where past is referred to but without a temporal dislocation is in the sequence no. 1. This sequence introduces Prem as a young and callow householder. His situation becomes worse as he cannot like the woman he has been married to. Over burdened by his economic and professional responsibilities, Prem broods over his past when every thing he required was given to him by his mother. At that time, he had parents who looked after him and his “only responsibility was to pass his examinations. His mother had gone round the house with her finger on her lips and she said to everyone who came, ‘Sh, Prem is studying for his examinations’” (TH 9). He finds that Indu is neither pretty nor does she cook like her mother. He wonders why he has been married to her. Similarly, in the sequence no. 3, when Prem and Raj are talking to each other, Prem starts talking about Kakaji’s eating stall at Ankhpur; his giving credits to the students and his terms with the students. By indulging in the memory of the past or his happy days when he had no responsibility, Prem finds an escape from the burdens of the life of a householder. For not having been able to do well either in his professional life or personal, Prem is suffering from a strong sense of failure. He finds escape and relief in brooding over his past. Though narrative on such occasions gives information about Prem’s past, it continues to operate in the same time frame. Such movements cannot be termed as analepsis for the same reason. Similar situation erupts in the sequence no.
7 in which Prem feels that he is “failing in everything- as a husband and as a teacher” (TH 37). His father’s words- ‘You must strive, strive and strive again’ (TH 37) reverberate in his mind. Prem derives strength from his father’s words to brave the challenges of his new life as a householder.

Frequency is another aspect of narrative analysis that touches the temporality of events. There are certain events which are narrated only once but have happened more than once. In the sequence no. 2, describing the atmosphere of the college, the narrator states the young students of the college had tendency to make comments on the girls passing by. This had given the college a bad name. Consequently “the letters of complaints were constantly being sent to the Principal ... At regular intervals the Principal would call the whole college together in the biggest classroom...” (TH 10). The use of such words as “constantly” and “at regular intervals” imply that these events were taking place quite frequently but have been narrated only once in the narrative. Similarly, in the sequence no. 3, the way meeting between Prem and Raj is described, it implies that they used to meet every Monday at a fixed place. Another routine practice was that always Prem used to pay for the coffee. In the same sequence, it is told that every time they meet, Prem would ask about Kaka ji- “Prem asked the same question every week. (TH 18). Prem’s asking Raj about Kaka ji’s eating stall at Ankhpur suggests how much Prem is missing his hometown. Its interpretative value has already been discussed.

Another important instance where narrative adopts iterative frequency is when Indu has gone back to her parents’ house and Prem is missing her very much. The sequence no. 20 describes his mother’s and servant’s behaviour. The whole scene - He had always…. for appearance sake (TH 91) - is though narrated only once but the narration itself tells that it had become a matter of everyday. In the very next paragraph, iterative nature of narrative is made clear- “His days seemed very dull to Prem. He could get no interest out of the college- everything there was every day so very much the same. He no longer felt even the stirrings of ambition” (TH 91). In this case, the use of “every day” suggests that it was happening for many times but has been narrated only once. Narrative observes similar iteration when Prem was waiting for the reply from his sister at Bangalore. The narrative states- “Every day now he expected her to receive a letter from Bangalore” (TH 112).
Since this seemingly linear narrative observes external and internal analepsis, moves between outer and inner space, explores the domain of memory and surveys the psychology, it cannot be called a classical linear narrative. It does stand near to be termed as a psychological narrative for two reasons. First, for its emphasis on psychology and second, its moving in the mind of character which has also resulted in certain temporal and spatial aberrations if compared with a classical linear narrative.

**The Householder – the Film**

Film being a different art form is governed by its own artistic conventions. It works within its own limitations and strengths. One of the biggest limitations of film, especially while discussing films in adaptation, is the time limit. Filmmaker attempts to make all the statements in a limited time period whereas a novelist has more time at his disposal. The length of the film version of *The Householder*, in terms of time, is 101 minutes. So, it is but natural that during the process of adaptation various changes would have taken place at the level of arrangement of events and their narration. Since this part of the analysis focuses only on the temporal and spatial arrangement of the events, I shall limit myself to that part of the analysis only. I shall begin with macro-analysis of the film narrative which would enable me to touch upon a very important aspect of film language i.e. the use of cut, dissolve, fade in and fade out as these editing devices can be seen as equivalent to punctuation marks in a verbal language. These devices not only divide a film narrative into scenes and sequences but also help in making temporal and spatial movements. After doing the macro-analysis, I shall focus on the microanalysis and study how different constituents of film narrative are working together to (re)-arrange the events, temporally and spatially.

<table>
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<tr>
<th>Sequence No.</th>
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<tbody>
<tr>
<td>1. Fade in -</td>
<td>Film begins with an extreme long shot showing rooftops and a mosque in the background - a typical landscape of Delhi. Prem tells Indu about the invitation card.</td>
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<tr>
<td>2. Cut-</td>
<td>Prem and Indu are going to attend the wedding party. Prem likes the quiet landscape around Mehrauli but Indu is more interested in the city.</td>
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3. Cut - Prem and Indu are at Sohan Lal’s place where wedding is going on. Prem starts talking to the bridegroom and tells him his story.

4. Dissolve - Indu is working in the kitchen. Prem feels that Indu should not be sad because it is he who has reasons to be sad.

5. Dissolve - Prem is telling Indu that it is not easy to teach in a college and also that he wants his house to be tidy - spic and span.

6. Dissolve - Indu is towelling her hair and Prem is evaluating his students’ answer scripts. Indu is changing behind a screen of cloth and Prem looks at her. He looks away regretfully and again steals a glance at Indu’s silhouette behind the screen.

7. Dissolve - The next scene is at the college. Prem’s class is compared with that of Mr. Chaddha’s.

8. Dissolve - Sohan Lal is having his lunch and Prem comes in and sits besides him. Prem broods over his past and tells Sohan Lal that, at Ankhpur, he used to watch cinema regularly.

9. Cut - This scene shows Indu alone at home and has nothing important to do. She, too, is missing her parents’ house. – Fade out

10. Fade in - Mr. Khanna comes in with an invitation for a tea party.

11. Dissolve - The tea party is going on. Prem is not happy with Indu’s behaviour. One of the ladies sings a song and later, Mr. Chaddha also joins her. – Fade out

12. Fade in - Indu is scolding the servant. Later, she goes downstairs to spend some time with Mrs. Seigals.

13. Cut- Prem and Sohan Lal are sitting together. Prem is worried because of his meagre salary and high expenses. Sohan Lal expresses his own helplessness. Encouraged by the
conversation, Prem makes an attempt to ask Mr. Khanna for a rise in the salary but he ends up talking about Sohan Lal only.

14. Cut - Indu and Mrs. Seigal are sitting in the same room they were sitting in the sequence no. 12. Indu tells Mrs. Seigal that she feels giddy quite often these days. Mrs. Seigal asks Ramesh to go to the other room. She hopes that Indu is pregnant.

15. Cut - Prem is at home. Mrs. Seigal tells Prem about Indu’s prospective pregnancy. Prem and Indu have a heated argument and Prem threatens Indu that he would call in his mother. - Fade out

16. Fade in - Prem is trying to convince Indu that if his mother comes over, it would help her. Then he tells Indu that he is going to see Raj as the latter could advise him. He tries to pacify Indu.

17. Cut - Prem is sitting at Raj’s place and sharing his financial problems with him. Raj is also sharing his financial problems with Prem. Prem expresses his desire to join a government service.

18. Cut - Indu is dressing her hair. Prem brings some sweetmeats for her which she refuses to accept in the beginning but later, she eats them very fondly. Mrs. Seigal comes in and gives them the telegram of Prem’s mother.

19. Cut - The mother arrives. She inspects everything and complains about fewer dowries given by Indu’s parents.

20. Dissolve - She still pities her son and later she asks him to go to bed. When he is with Indu, she calls from her room to know at what time she would get her morning tea. – Fade out

21. Fade in - Prem is talking to Sohan Lal and telling him that he couldn’t talk to the Principal about the rise. He remembers his father’s words to “do what you have to do and do it with a will.”
Emboldened by his father’s words he goes upstairs but fails to talk about rise in his salary and comes back with failure written on his face.

22. Cut - Prem’s mother is showing Indu some photographs. The mother is telling Indu how she (the mother) used to take care of her only son.

23. Cut - Raj and Prem are sitting in a restaurant and Prem gives alms to a beggar woman. Prem pays for the tea and Raj makes a hypocritical proposal to pay.

24. Dissolve - Prem is sitting alone beneath a tree and hears certain sounds. He goes in the direction from where that sound is coming. He meets Earnest, an American interested in spirituality.

25. Cut - Mother is reprimanding Indu who was sleeping. Mother is asking Indu to follow her example. She also tells Indu how she used to wait for her husband.

26. Cut- Prem and Earnest are talking to each other. – Fade out

27. Fade in - Prem comes home and mother complains about the tea she was drinking. Prem goes downstairs to fetch Indu up.

28. Dissolve - Prem is shown sitting sadly at the window and Indu’s voice-over is heard. There is complete indiscipline in his class. Mr. Chadha comes in and scolds him for complete lack of discipline in his class.

29. Dissolve- Prem objects to Mr. Chaddha’s being rude to him in the presence of his students. When Mr. Chaddha asserts that he will bring the matter into Mr. Khanna’s notice, Prem’s indignation disappears.

30. Dissolve- Prem is at Earnest’s place. A lady is asking him about which yoga he practices. A next door girl is dancing and smoking. Earnest talks about his dream.
31. Dissolve- Prem is telling Indu about his meeting with foreigners. The mother comes in and asks Prem to teach her how the daughter-in-law of a Principal should behave. Indu is packing her luggage and Prem is pleading her not to go.

32. Dissolve- Prem is looking for a sari in a shop where two ladies help him buying a sari and making appropriate payment.

33. Cut- Prem is writing a letter to Indu. The voice-over tells it has been three weeks.

34. Dissolve- Prem shares with Sohan Lal that he is missing his wife very much. Sohan Lal says that he would take him to a place where he sometimes goes.

35. Dissolve- Prem is showing the servant the sari he has bought. Prem goes out to see his American friend, Earnest.

36. Cut- Prem comes home and asks the servant boy if there is any letter. Mother comes in and starts complaining about her destiny. Prem tries to console her by telling her that everybody in the family loves her. Carried away by her tears, he gives away the sari to his mother which she fondly accepts. – Fade out

37. Fade in- Prem and Sohan Lal are at Swami ji’s place. A man is singing a Bhajan. Prem and Sohan Lal silently take their places.

38. Cut- Intoxicated with divine love, Prem shares his ecstasy with the Seigals. Mrs. Seigal mentions that Indu has come in. Glad and excited Prem goes upstairs and asks Indu how her journey was.

39. Dissolve - Prem is writing a letter to his sister in Bangalore while Indu is helping him in drafting it. – Fade out

40. Fade in - Earnest is disappointed at his failure in spiritual realization. Prem asks him to visit the Swami ji.
Prem and Earnest are at Swami ji’s place. Swami ji tells them a story of a householder.

Prem and Earnest are walking together. They have found their hearts. Earnest wants to pursue spirituality and Prem has realized his duties as a householder.

Prem is home. Indu tells him that the telegram has come.

Prem is at the station to see his mother off.

Half dressed Indu is combing her hair. Prem finds her sexually attractive and is no longer ashamed to make love to her. – Fade out

Prem wants to talk to Mr. Seigal regarding reducing his rent but the latter pays him no attention.

Prem is sharing with Raj that he could not have successful dialogue either with Mr. Khanna or with Mr. Seigal. Raj advised him to write a petition. Prem invites Raj and his wife to his place.

Prem is writing the petitions.

Prem goes to Mr. Khanna’s house and hands over the petition to Mrs. Khanna.

Prem is at Mr. Seigal’s place with his petition. Mr. Seigal is drinking. Mr. Seigal also turns down his request to reduce the rent.

Prem is on the verge of crying because he finds that that no one cares and tries to understand the problems of a young householder. Indu consoles and encourages him. He finds in her an understanding and affectionate companion.

Narrative comes back in the present. The wedding procession begins to march.
53. Dissolve- Prem and Indu are travelling back home in a bus and sitting close to each other. - Fade out

On studying the narrative at macro level, it is found that, in the film narrative, there is difference in temporal arrangement of the events. There are many events which have not been shown in the film and various events have been shuffled from their position, if compared with the novel. For example, in the novel tea party takes place after the mother has arrived, though the invitation was sent much earlier. But in the film, the invitation is immediately followed by the party and the mother arrives much later. In the film, invitation and party take place in the sequence no. 10 and 11 and the mother arrives in the sequence no. 19. In the film narrative, Prem makes no visit to Raj’s office, as Prem goes there in the novel; in the novel, Prem and Raj sit together in a restaurant in the sequence no. 3; whereas in the film, this meeting takes place in the sequence no. 23. Two other major changes in the film narrative are- first, Hans, a German in the novel becomes Earnest, an American and second, as compared to the novel, the setting of the Swami ji’s place is quite different in the film narrative. In the novel, Swami ji’s place is also situated in narrow, intertwining lanes, though he has managed to grow a garden on the rooftop; but in the film, Swami ji is sitting far from the noise of the city. He is given idyllic settings. The garden that Swami ji has managed to grow in the novel has been expanded in the film. Swami ji is shown sitting beneath a grove, which creates the atmosphere of peace and calmness. But understanding narrative in adaptation is not merely to talk about such changes which are likely to be there because novel and film are two different creative mediums. In order to understand the narrative of the film, I shall begin with the study of temporal relation between different events. I shall also study that how cinema, as a different medium, negotiates with this aspect of narrative.

After having summarised the macrostructure of the film narrative, I shall talk about what function is performed by different editing techniques such as dissolve, cut, fade in and fade out in the film narrative, as these devices play a very important role in deciding the temporal relation among all the events. The fade in and fade out has been used in such a way that it divides film into different segments. Besides the main fade in and fade out with which the film begins and ends, there are
total 8 fade-outs in the entire film (sequence no. 9, 11, 15, 20, 26, 36, 39, 45). It goes without saying that the sequence which ends with a fade out is followed by a sequence that begins with a fade in. This divides the film narrative into eight major segments and within these eight segments, there are total 53 sequences. One sequence at micro-level may have more than one scene and also an interplay of cuts and dissolves.

A cut, besides dividing a film narrative into scenes and segments, also helps in shifting the narrative in temporal and spatial terms. In the narrative under discussion, dissolve has also played a very important role. For example, from the sequence no. 4 to 8, dissolve helps in making movement in time and space. With a cut there is always an abrupt movement in time and space but dissolves, in these sequences, by blurring the boundaries of time among different events, suggest a subtle form of continuity among the events which are happening on different days. This continuity helps in creating the effect that these events are spread over a period of days and also shows a slice of Prem’s married life. Both sequences fall in one segment as the first fade out comes at the end of the sequence no. 9. This gives an example how a fade out and a fade in help in structuring the film narrative into different segments. The first segment after the beginning of the analepsis establishes Prem as a struggling teacher, intimidated householder, an elderly young man who is missing his parents’ house and also describes Indu’s situation as well.

Similarly, also, in other sequences (no. 28 - 32, 41 - 44) continuity is suggested with the help of dissolve. The continuity in such cases can be understood either in terms of theme or mood. For example, in the sequence no. 10, Mr. Khanna comes in with the invitation for a tea party and sequence no. 11, which begins with a dissolve, shows the tea party. Similarly, sequence no. 19 and 20 are joined by a dissolve which show the mother’s habit of criticising Indu and complaining against her to Prem; sequence no. 34 - 35 shows that Prem is missing Indu very much. In the sequence no. 38, Indu comes back from her parents’ house and in the sequence no. 39, Prem is writing a letter to his sister at Bangalore while Indu is sitting by his side and helping him in drafting the letter. The sequence no. 38 begins with a cut in which Indu comes back. Prem gets excited when the Seigals give him the news that Indu has come back. In the next sequence (no. 39), Prem writes a letter to his sister
at Bangalore. In order to show the continuity between these sequences and Prem’s excitement, these two sequences are conjoined by a dissolve. Similarly, all the above-discussed pairs of sequences are joined together by a dissolve which helps in suggesting temporal and thematic continuity.

At micro-level, dissolve also helps in making temporal dislocation. In the sequence no. 8, Prem is talking to Sohan Lal in the college staff room and sharing his inner feelings with Sohan Lal. He tells Sohan Lal that he used to visit cinema regularly. Prem starts singing his favourite song. This shot dissolves and begins the footage of the original film song in which Nimmi, the famous film actress of her times is singing a song. This footage lasts for as many as 15 seconds only. During the period the footage remains on the screen, the narrative is not moving ahead. When the footage ends, we catch up with the narrative from the point it had digressed. For a small period of 15 seconds of discourse time, the fabula time gets suspended.

The sequence no. 9 begins with a cut, within this sequence is shown Indu’s loneliness. She has nothing substantial to do at home. She is fiddling with various things lying in the room. With a dissolve, we are taken back into her jocund past. The way she used to play and enjoy herself in her village before marriage and finally, it comes back into the present. Indu is sitting alone in her room. On both the above-discussed occasions, when narrative moves into the minds of characters and shows what is happening there, narrative is also undergoing spatial dislocations. The space of narrative action changes from outer to inner the way it happens in the novel. But, at the same time, it is not happening as frequently in the film as it happens in the novel.

The film narrative begins where the verbal narrative almost ends. The film begins with Prem sleeping on the rooftop and Indu is in a playful mood. In the novel, Prem and Indu reach this level of intimacy at the end. Prem tells her about the invitation he has got from Sohan Lal and they go to attend the party. The second sequence in the film narrative is the thirty-second sequence in the novel or the verbal narrative. At the wedding party, Prem tells the groom the problems he had to face in the beginning of his married life. The narration of the past constitutes the whole of the narrative as the film ends when Prem finishes his narration. The wedding
procession marches and later, Prem and Indu are sitting together in a bus. If we look at the time duration of the first narrative, it is not more than a couple of days. It begins with Prem’s telling Indu about the invitation; Prem and Indu go to attend the party and when they come back from the wedding, the film ends. The second narrative embedded in the first narrative constitutes the whole of it. As the second narrative has occurred before the beginning of the first narrative, this analepsis would be called external analepsis. Prem tells the groom how he was feeling when he got married last year. This indicates the ‘reach’ of this homo-diegetic external analepsis is about a year and the ‘extent’ is couple of months only as Indu has not yet given birth to the baby she is pregnant with in the embedded narrative. But once the analepsis begins, it largely follows the linear chronology, but for one occasion when narrative observes another analepsis within the second narrative. Within this external analepsis is embedded another analepsis in the sequence no. 9 in which Indu is missing her paternal house. The extent and reach of this analepsis are not overtly stated in the narrative. The analepsis embedded in the sequence no. 9 tells what Indu used to do at her parents’ house; what used to be her sports there; how she used to enjoy herself in the company of her friends. This is where narrative is iterative as the events of Indu’s life at her parental house have been narrated only once. Since this analepsis, embedded in the second narrative, also tells about the incidents that took place before the beginning of the second narrative, it would also be called as an external analepsis of the second narrative. This analepsis also belongs to Indu’s brooding over her past days at her parents’ house.

If Indu is missing her parental house, so is Prem’s condition as well. In the preceding sequence (i.e. no. 8), Prem tells Sohan Lai that he had no worries when he was living with his father at Ankhpur. He confesses that he misses his mother, sisters and friends. While telling Sohan Lai about his regular visits to cinema, he starts singing a song. This is followed by an original footage of the song. Memory or thinking about the happy and carefree past, which has been used as one of narrative strategies in the novel, is overtly shown in these two events in the film narrative. Otherwise, the rest of the narrative follows the linear chronology and finally, comes back to the point where it has begun from.
Another characteristic of film narrative is its capability to show simultaneity. Film narrative, with the help of editing, can easily show different events happening at two different places simultaneously. The sequence no. 12 begins with a fade in. Indu goes downstairs to Mrs. Seigal. The sequence no. 13 shows Prem and Sohan Lal together. Sequence no. 14 again shows Indu and Mrs. Seigal sitting together and discussing what they were discussing in the sequence no. 12. Similarly, in the sequence no. 24, Prem meets Earnest for the first time and they start talking and the sequence no. 25 shows that Prem’s mother is reproaching Indu. She asks Indu to follow her example to show love and respect for her husband. The sequence no. 26, once again, shows Prem and Earnest conversing on the same subject they were conversing on in the sequence no. 24. These are two examples in which by sandwiching one sequence between two—one proceeding and the second following—the film narrative shows two actions taking place simultaneously at two different places.

It goes without saying that a film cannot show all the events present in a novel. So during the adaptation certain events are left out and certain events are retained. We have also found that the order of the events retained in the film narrative is different from the order in which they appear in the novel or verbal narrative. The film narrative has invented its own creative methods to emphasize on memory and psychology. To conclude, the film narrative has created not only a new version of the verbal narrative but also a new narrative text.

*Heat and Dust*—the Novel

Published in 1975, *Heat And Dust* brought Ruth Prawer Jhabvala the Booker Prize and universal acclaim. The novel “narrates its story on two time-grooves. The narrator in the present is the step-daughter of the British Olivia Rivers, and is currently on an investigative mission in India” (Rai 84). The narrator has come from England to India to research on the life of her grandfather’s first wife, Olivia. During her research she also lives in the same town Olivia had lived and goes through almost similar experiences. This grand plan gives the novel two parallel narratives happening in two different time frames. One narrative is taking place in 1920s which deals with a passionate love affair between the Nawab and Olivia and the second
narrative, which is happening in 1970s, is about the relationship between the narrator and Inder Lal, her landlord at Satipur. Owing to two female protagonists (Olivia and the narrator) who have come from England, the novel also portrays the psychology of the expatriate. Two inter-racial relations between Olivia and the Nawab, and the narrator and Inder Lal allow to explore the possibilities of inter-racial relationships. Commenting on Ruth Prawer Jhabvala’s tendency to use heat and dust as recurrent symbols for Indian landscape in her other novels as well, Vasant A. Shahane says:

‘Heat’ and ‘Dust’ seem to have become Ruth Prawer Jhabvala’s major obsession, also the source and substance of her creative imagination. The India of her fictional cosmos seems to be almost an objective correlative of her aesthetic emotions, the central concern of her creative imagination (252).

Jhabvala in her novels, including *Heat and Dust*, generally dwells on “the cultural and psychological upheavals and the reactions and responses that emerge as the result of the East-West encounter” (Prasanna 30). Since all such aspects can be discussed in the next part of my analysis, in this chapter I shall focus on the ‘story’ aspect of the narrative analysis.

The narrator, who is working on Olivia’s life, is maintaining a journal or diary of her movements and research in India which gives the narrative diary form of narration. In this structure, ellipsis, which is generally inferred in any linear narrative, are overt. Thus, the narrative, even on the surface, looks episodic and broken in time. There are clear jumps from one day to another, as it records the narrator’s thoughts and discoveries on a particular day. Two time frames in the novel “are represented by letters and journals entries. The letters were written in the hey day of the British Raj by Olivia” (Chadha 107), and “the journal by a modern British traveller in India” (Chadha 107). Since, the narrative of 1923 is intertwined with the narrative of 1970s, it is intricate to understand and lay open the macro-structure of the narrative at the outset.

**Sequence no.**  **Event/Action**

1. It begins in September 1923 immediately after Olivia had run away from the hospital. Beth Crawford had to go back to England. Douglas
was working like a Trojan back in India. Tessie married Douglas and she became the narrator’s grandmother. The narrator doesn’t remember Douglas at all. She remembers only Tessie and Beth. Harry told them about Marcia, Olivia’s sister. She had left him Olivia’s letters which the narrator has brought along to India.

2. Feb. 2nd - The narrator is in Bombay and putting up in the women’s dormitory of Society of Missionaries hostel. She describes the hostel and Miss Tietz. A description of the bazaar and A’s hotel is also given.

3. Feb. 16th – She is at Satipur. The narrator describes her living conditions at Inder Lal’s house.

4. Feb. 20th – The narrator drops in on Inder Lal’s mother and wife. She tries to adjust herself in Indian setting.

5. Feb. 24th – Inder Lal and the narrator go out to visit the Nawab’s palace at Khatm.

6. 1923- Olivia met the Nawab for the first time at a dinner party hosted by the Nawab. Four days after the party, the Nawab visited Olivia. The Nawab sent Douglas and Olivia an invitation.

7. Feb. 28th - The narrator describes the previous day’s incident when she met three travellers from England. The third one is given a Hindu name, Chidananda.

8. 1923 – Olivia visited the graveyard and got worried about the life of her child. Next day she visited Mrs. Saunders. Olivia and Beth Crawford visited the palace. Later, they visited Mrs. Minnies. Olivia wanted to know about the Nawab’s marriage, but couldn’t get the information.

9. After some days, Harry visited Olivia. She got the information from him. Harry told her about the Nawab’s marriage.
10. Olivia and Douglas were sitting together. Olivia was doing embroidery.

11. The Nawab visited Olivia’s place. Olivia went out on an excursion with the Nawab. They visited Baba Firdaus’s shrine.

12. March 8th – The narrator tells that Olivia started writing letters to Marcia from this point of time. The narrator used to wait for Inder Lal outside his office. Inder Lal told the narrator about his marriage.

13. March 20th - The journal records burgeoning friendship between the narrator and Inder Lal’s mother. The latter introduces the narrator to Maji, who is said to have some powers. Later, Inder Lal’s mother took the narrator to suttee’s shrine.

14. 1923 - Douglas had the charge of the district as Mr. Crawford was away. He saved a woman from being forced to perform suttee. One day the Nawab, who had been making regular visits to see Olivia, waited long to meet Douglas and congratulated him for handling the situation astutely. Suttee episode was discussed at a dinner party given by Mr. Crawford.

15. March 30th - When the narrator and Inder Lal were going back home, they heard a groan coming out of the tomb. Despite Inder Lal’s protestations, the narrator probed and found sick Chid in a deplorably poor condition. They both brought him home.

16. April 10th – Chid recovers from his illness. Chid moves around in the city and has become an accepted figure. The narrator feels that he is hungry for sex.

17. April 15th - The narrator records in her journal about the shrine and pati ki shaadi (the husband’s wedding day).

18. 1923- It begins with the disturbance that generally occurred on the day of the husband’s wedding. Harry came to Olivia’s place and stayed there for few days. Mrs. Crawford came with a proposal of a
visit to Simla. Harry tried to persuade her to go. He told Olivia how many times they had made plans to visit Mussoorie, but the Begum wouldn’t like it.

19. April 25th – The narrator and Chid have gradually become familiar figures among the people of the town. Chid continues to tell his beads and, at the same time, his sexual urge has increased. Exasperated, the narrator flings every thing belonging to Chid downstairs. Ritu, who was incidentally coming upstairs, brings every thing up and Chid places every thing in its former place.

20. April 30th - An exorcist comes to rid Ritu of an evil spirit that might have supposedly trapped her. Next day, the narrator advises Inder Lal to take Ritu to a psychiatrist.

21. May 2nd - Inder Lal’s mother have been told by Maji to go on a pilgrimage along with Ritu.

22. 1923 - Mrs. Crawford and Mrs. Minnies had gone to Simla. Olivia visited the Palace and played cards there. The Nawab wanted Olivia to play on his piano. Douglas and Olivia thought of having a child. Later, they had a dinner with Mr. Crawford and Major Minnies.

23. June 12th – Inder Lal would come upstairs in the narrator’s room and listen to Chid’s letters. The narrator tells him about the search of peace among the people of the West and also narrates her meeting with Karim Khan in London.

24. 1923 – Harry was not keeping a good health. Olivia went to the Palace to see him. Later, Douglas and Olivia had a walk in the graveyard.

25. June 15th - The narrator finds a beggar woman lying near a mound of refuse. She makes furtive attempts to get medical care for her. When she tells Maji about the beggar woman, Maji is keen in her.
26. 1923 – Olivia asked Douglas to send Dr. Saunders to the palace to see Harry. Olivia went herself to Dr. Saunders’ place but he had already left. She talked to Mrs. Saunders for some time.

27. June 20th - Inder Lal and the narrator visit Baba Firdaus’ shrine.

28. 1923 - Harry visited Olivia. She wanted to go out but Harry was in no mood. After a lengthy argument, Harry yielded to Olivia’s wish. During the journey both were quiet. Finally, they saw the Nawab. The Nawab and Olivia went to Baba Firdaus’s shrine, whereas Harry went home.

29. July 31st – Maji tells the narrator that the latter is pregnant. Maji also tells the narrator her own past.

30. August 15th – Chid returns in khaki trousers and shirt. He has transformed into a young Christian man again. It also records growing intimacy between the narrator and Inder Lal. His regular visits to her at night. The narrator decides not to tell Inder Lal about her pregnancy.

31. 1923 - Olivia had decided not to tell Douglas about her pregnancy. One day she visited the palace and told the Nawab about her pregnancy. Later, the same night she told Douglas also. Harry told Olivia the story of the old Nawab and a chorus girl.

32. August 20th- Journal records events that belong to the other time frame. It tells that Douglas had a son not by Olivia but by Tessie who left India when the son was 12. Then journal records contemporary events. Chid is anxious to leave India. His health is not getting better. Dr. Gopal examines him and advises him to be admitted in the hospital which Chid agrees to.

33. 1923- Olivia asked Harry about the Nawab’s association with the brigands. During the conversation, it slipped out of Harry’s tongue that the Nawab was waiting for his son to be born. Anticipating the
consequences, Olivia got frightened and requested Harry to help her in carrying out the abortion.

34. August 31st – When the narrator is going to Maji’s hut, she is followed by a mid-wife. The narrator tells Maji about the woman. Maji tells her that she was a mid-wife. Initially, the narrator asked Maji to perform abortion but later, she changes her mind.

35. 1923- Three ladies had been commissioned to perform abortion. Olivia and a maid servant reached the place in burquas. While the abortion was being carried out, the Begum herself reached there to see every thing.

36. Narrative again moves in 1970s but there is no record of journal. The same night Olivia started to miscarry. Dr. Saunders found it out as he was well acquainted with the ways adopted by Indian midwives to carry out abortions. The English gradually stopped talking about Olivia. She never returned to Douglas after escaping from the hospital.

37. In the present, the Narrator tells Maji that she is going up in the hills. Maji assures her that she had not done the abortion. The narrator could make out from her wry smile that she had rather planted the baby firmly.

38. In the hills, the narrator is told that a few Europeans- a Norwegian, a German and Olivia had been living in these houses. They had all died now and are buried in Christian cemeteries but for a German turned Buddhist missionary and Olivia.

39. Harry told the narrator about the Nawab’s visit. Fifteen years had passed and the Nawab was around 50. The sequence narrates the Nawab’s futile struggle to settle his affairs with the British government.
40. Marcia told Harry that she always felt that Douglas was not a match for Olivia. Moreover, when Harry asked the Nawab whether Marcia was like Olivia, the Nawab answered in negative.

41. The narrator is planning to have her baby and is looking for an accommodation at the town of X.

As already discussed, at the macro level, it has two parallel narratives. The narrator of both the narratives of 1970s and 1923 is the same person. The nature and relation of the narrator vis-à-vis both the narratives shall be discussed in the next chapter. In the present chapter, I shall focus on the temporal and spatial arrangement of the events. Both the narratives in *Heat And Dust* work in tandem at almost similar space but in different time frames. In order to make the analysis easier to comprehend, the narrative belonging to the period of the narrator will be called the Narrative-I and the narrative of 1923 will be called the Narrative-II. This would help me and also the readers understand the structure of both the narratives better.

Since the time frame of both the parallel narratives is different, theoretically it cannot be called that the space is also the same in both the narratives. The geographical places in both the narratives are the same, but the ‘space’ is different. Though, in both the narratives, most of the actions take place at Satipur and Khatm yet these two very cities become different spaces in two different time frames. In the Narrative-II, Satipur is under the rule of British Empire and Khatm is a princely state; whereas in the Narrative-I, both the cities belong to independent India. Free India is a land of “ghostly reflections” (*HaD* 3); beggars and crippled children. This is a land where men are “deloused by animals” (*HaD* 3). On the contrary, the same space in 1923 has different colours- one, the English; two, the Muslim royalty and three, ordinary people, both Hindus and Muslims. The narrative also observes constant shifts between these two spaces.

Since Jhabvala had started writing screenplays for Merchant Ivory Productions before she wrote this novel, the influence of writing for cinema can be seen in the macro-structure of *Heat and Dust*. The above-stated influence can be seen in the way Jhabvala, instead of dividing the novel into chapter, has divided her
novel into sequences. Speaking on the larger plan and structure of the novel Ramesh Chadha states:

The story moves on two planes of the past and the present with diary and journal used as narrative techniques, adding an extra dimension of time to her fiction by going back to the past for confirmation of a pattern that she has traced so far only in terms of contemporary India. The two streams of the story are juxtaposed as if in an editing room of a film studio where the available material is cut, trimmed and shuffled to make a contrastive pattern. The more subtle form of this technique has been used by Jhabvala in the film script of *Autobiography of an Indian Princess* ...(107).

Yasmine Gooneratne, in her study, shows the length of these sequences in terms of pages given to each sequence. “The 13-page section set in the 1970s begins the book, followed in turn by a 7-page section set in 1923 and a 5-page section set in the 1970s” (Gooneratne 233).

As already stated, events in both the narratives have the same place as their location. The Narrative-I also establishes a link with the past. Inder Lal’s office is situated in the area that was known as British Civil Lines during the colonial India. His own department of Disposal and Supplies was the Collector’s house; Douglas and Olivia’s bungalow houses the Water Board, the municipal Health Department and a sub-post office. The Medical Superintendent’s house is being used as traveller’s rest house. Another consistent feature of the narrative is juxtaposition of two events belonging to different time frames but happening at the same geographical space. The macro-structure of the narrative reveals that if one incident takes place in the period of 1970s, the next sequence is taking place at the same space in 1923. This also establishes another spatial link between two narratives as the space of an event in the Narrative-I coincides with the space of the event of the Narrative-II. For example, in the sequence no. 5, Inder Lal and the narrator visit the Nawab’s palace and the sequence no. 6 is about Olivia’s first meeting with the Nawab which also took place at the same palace; in the sequence no. 26, Inder Lal and the Narrator visited Baba Firdaus’ shrine and in the sequence no. 27, the Nawab and Olivia visited Baba Firdaus’ shrine. Besides such spatial continuities, there are
some instances of continuities in terms of action. For example, the narrator in the Narrative-I decides not to tell Inder Lal about her pregnancy, which is juxtaposed with Olivia’s decision not to tell Douglas about her pregnancy. She told the Nawab first and then she told her husband, Douglas. In the sequence no. 33, the narrator decides to abort the baby and the sequence no. 34, deals with Olivia’s abortion and finally, Olivia’s running away from the hospital to the Nawab is juxtaposed with the narrator’s decision to go to the hills. Such spatial continuities or continuities of action help in showing ironic semblance between two parallel narratives. By juxtaposing space and action, the narrative reinforces the similarity of events that both the British women go through in India and also in their relationship with Indian men.

The structure of the narrative is such that it makes the study of treatment of time an essential component of analysis. In the narrative, two time frames are running parallel to each other and sometimes, they converge on each other. There are some occasions when time frame of one narrative merges with the second narrative. At the same time, there are various instances when within one narrative there are analeptic movements and sometimes, events are narrated more than once.

The narrative-I begins in September 1923 immediately after Olivia went away to the Nawab from the hospital. Douglas got married to Tessie. They later became the narrator’s grandparents. The narrator’s mother and aunt talked about Olivia much later in their lives. The narrator got Olivia’s letters to Marcia from Harry. She has brought these letters along with her to India. It is only when the narrator states- “I have brought with me to India”- that the temporal relation of events that have just been narrated becomes clear. This narrative begins in 1923 and quickly it reaches 1970s. When the narrator declares that she is going to tell Olivia’s story “as far as I can follow it” (HaD 2), she has made a declaration at the beginning of the Narrative-II. In the very beginning, the time frame of the Narrative-I is merging with the time frame of the Narrative-II as the Narrative-I begins in 1923, the period of the Narrative-II. Then it bifurcates into two streams of parallel narratives and finally it merges back into the original narrative towards the end of the novel. After Olivia’s abortion in the sequence no. 33, rest of events pertaining to Olivia’s time period are narrated in the Narrative-I only. If the narrative begins with
a bifurcation of two time frames, it ends with a confluence, though there are few occasions when, during the development of both the narratives, both the time frames merge into each other. Within this confluence exists different streams of time that explore the narrator’s life and Olivia’s.

Another convergence of two time frames takes place in the sequence no. 4. This sequence belongs to the Narrative-I and the narrator is telling about her dropping in on Inder Lal’s mother and wife. She buys herself a few Indian clothes. When she is moving out in the market, boys hurl at her a word- hijra to ridicule her. The narrator tells that unfortunately she knows what this Hindustani word means. Thereafter, she narrates a small incident from Olivia’s life. Olivia heard this word for the first time from the Nawab’s lips. He told her a dream in which Mrs. Crawford looked like a hijra. Olivia expressed her ignorance about the word. The Nawab arranged a show of hijras to tell Olivia what the word means. In order to tell how she became acquainted with the word, the narrator tells the whole story how she (the narrator) came across the word for the first time. Though for a small time period, the Narrative-I, which is primarily about the narrator’s contemporary time, tells an incident that belongs to the Narrative-II. Since the Narrative-I begins in 1923, this event can also be looked at as an external analepsis. As the analepsis is about a character other than the one present when the narrative moves back in time, it would be called as a hetero-diegetic external analepsis.

Towards the end of the novel both the time frames merge into each other. The narrator has decided to leave Satipur and go to the town of X in the hills. She visits the place where Olivia had once lived. A descriptive pause describes the ambience of the house in detail and the narrator makes an observation that the house has retained Olivia’s ambience though it has lost its charms. The “curtains and cushions, now tattered, are yellow, the lampshades tasselled; there is a gramophone. A chair and embroidery frame stand in a window embrasure” (HaD 175).

The Narrative-I observes an analepsis in the sequence no. 7. The narrator is narrating an event that happened a day before. As in the diary mode of narration, the narrator had so far been describing largely the events of the same day, this event, which happened a day before, becomes an analepsis with the reach of one day only. The narrator has already talked about the bungalow and then she narrates an event
that happened at the same bungalow a day before. As this event takes place after the beginning of the first narrative of the Narrative-I, this would be considered as an internal analepsis. Two of the three travellers she met there told her their experiences in India. The way they were duped at Amritsar, Kashmir, Delhi, a female was molested at Fatehpur Sikri and their pocket was picked in Goa. Lot many events have been compressed in one paragraph which increases the pace of the narrative and also brings in a small second narrative with the first narrative of the Narrative-I.

Another analepsis of the Narrative-I takes place in the sequence no. 22. The narrator is narrating her meeting with Karim and Kitty, the descendants of the Nawab who were settled in England. This meeting between the narrator and Karim had taken place before she came to India to work on Olivia’s life. Since, the Narrative-I also begins in 1923 and quickly jumps to 1970s, this meeting belongs to the time period between 1923 and the narrator’s coming to India. It is a piece of information which, according to the logic of linear chronology, belongs to earlier position on an imaginary line of time but is being narrated later. So, this would also be considered as an internal analepsis. Since the narrator is present in the analepsis, this would be considered as a homo-diegetic internal analepsis.

At the same time, there are few occasions when time in the Narrative-II moves back and the Narrative-II also observes few analepsis. The sequence no. 9 in the novel begins with these words : “Olivia got the information she wanted from another source” (HaD 33). In the previous sequence, she was interested in knowing about the Nawab’s marriage. This sequence begins with this declaration that “she got the information from another source.” Then the narrative describes how Olivia got the information she wanted to know. Olivia met Harry yesterday and he told her everything about the Nawab’s past. This is another homo-diegetic internal analepsis with the reach of one day only. Similarly in the sequence no. 11, the Nawab and Olivia went out on a picnic. There the Nawab told Olivia the story of Amanullah Khan. The incident of Amanullah Khan had taken place much before the beginning of either of the narratives. This incident belongs to the era when East India Company was ruling over India. Since this event takes place before the beginning of the first narrative, this analepsis would be considered as an external analepsis. In the
sequence no. 29, Harry is telling Olivia the whole story of the old Nawab and the chorus girl. After his death, the girl was not allowed to leave the palace without first surrendering all the valuables that the old Nawab had given to her. One day she “turned up in Satipur with nothing but the clothes she stood up in” (HaD 151). The girl had this idea in her mind that the Begum had tried to poison her. As the whole of the incident had taken place before the opening of the Narrative-II, this would also be called an external analepsis. Both the analepsis are about the characters other than the ones present when the narrative observes this analepsis, they would be called as hetero-diegetic external analepsis.

Narrative makes another temporal and spatial dislocation from the point when it was observing a temporal and spatial convergence during the narrator’s visit to the Town of X. When the narrator has described the ambience of the house where Olivia used to live, in the sequence no. 39, it tells about the meeting between Harry and the narrator which took place before she came to research on Olivia’s life. Harry told her about the Nawab’s visit. The latter had grown plump and there was something feminine about him. According to the logic of linear chronology, this meeting between the narrator and Harry had taken place before her coming to India and should have been narrated earlier; but has been narrated much later. So this temporal aberration would be called as an internal analepsis of the Narrative-II.

Besides these temporal dislocations, there are other temporal aberrations in the narrative pertaining to frequency and rhythm. Since both frequency and rhythm are related with time, I shall have to refer to the treatment of time once again. In the beginning, the time period between 1923 and 1970 runs very fast. In a few sentences, the time period of three years has been indicated. I quote: “Tessie stayed through that cold season, and through the next one as well, and then she sailed for home. A year later Douglas had his home leave and they met in England again. By this time his divorce came through, they were ready to get married” (HaD 1). Soon they became the narrator’s grandparents. The narrator tells that her grandmother Tessie and Aunt Beth had started talking about Olivia in the later years of their lives. The narrator met Harry and finally she is in India to work on Olivia. After reaching India, she starts maintaining a journal in which she records her daily life. The narrative from this point of time moves very slow. She describes her impressions
about life in India, about Indians, their standard of living, life in the hostel and other such details. There onwards it follows almost a regular pace of narration. It narrates the events of the same day or of one or two previous days in the journal. Though she mentions the date on which an entry is made, this makes ellipsis, an implied entity even in a classical realistic narrative, quite explicit. Gerard Genette calls it “explicit analepsis.” Narrative, again, picks up the pace once it dissolves the temporal boundaries of both the narratives. Towards the end, it narrates events pertaining to the Nawab’s struggle with the British government at a very quick pace as compared to the pace at which it has narrated the events pertaining to Olivia’s life. The Narrative-I, which started in 1923, ends up in 1970s with the narrator’s going in the Town of X to deliver her baby.

During the process there are certain events which have been narrated more than once and at the same time, there are events which happened more than once but are narrated only once. Thus, in terms of frequency the narrative is both repetitive and iterative. The sequence no. 6, which narrates Olivia’s first meeting with the Nawab, begins with a small description of Olivia’s schedule in India. This description, though described once, refers to her daily schedule. I quote:

Olivia first met the Nawab at a dinner party he gave in his palace at Khatm. She had by that time been in Satipur for several months and was already beginning to get bored. Usually the people she and Douglas saw were the Crawfords (the Collector and his wife), the Saunders (the Medical Superintendent), and Major and Mrs. Minnies. That was in the evenings and on Sundays. The rest of the time Olivia was alone in her big house with all the doors and windows shut to keep out the heat and dust…(HaD 14).

The description sums up the period of several months and tells that it was Olivia’s daily routine to be alone at home, to see other English families in the evenings and on Sundays. The use of words like “usually,” “evenings,” and “Sundays” imply that a schedule which was being repeated over a period of several weeks has been narrated in the description just once. So is the case of Dougals’ routine which is also told in the same sequence.
Similarly, in the Narrative-I, the sequence no.12 narrates- “It used to embarrass Inder Lal to find me waiting for him” which also signifies the same iterative frequency of the narrative. Later, in the Narrative-I, the sequence no. 22 narrates about growing intimacy between Inder Lal and the narrator. She records in her journal that “Inder Lal is always eager to hear Chid’s letters. He comes up to my room in the evenings so that I can read them out to him” (HaD 95). Narrative is narrating once which has become a daily routine with Inder Lal and the narrator. The use of “evenings” suggests that Inder Lal used to go to the narrator’s room daily but his series of visits have been narrated only once.

The narrative which operates in two time frames moves back and forth in both the time frames; observes temporal dislocations in terms of external and internal analepsis and also observes temporal aberrations in terms of frequency and pace of narration. The Narrative-I starts in 1923 and after quickly reaching to 1970s, it ends in the same period. Whereas, the Narrative-II starts in 1923 and ends in the same period.

Heat and Dust - the film

Within the time duration of 124 minutes, the film narrative sums up two narratives of different fabula time. The film begins at the Nawab’s palace. The Nawab is receiving the English guests. Simultaneously titles tell that it is 1920s at Satipur and also introduce various characters of the same time period. Titles also tell about Satipur in 1980s and introduce characters belonging to that era. Following the same methodology, I shall divide the film narrative into different sequences which will help me in performing the macro-analysis. Since, in the film, most of the sequences have been divided and conjoined by ‘cuts’ only, in order to avoid repetition, I shall not write the editing technique followed in the beginning of every sequence, the way I have done while analysing The Householder.

<table>
<thead>
<tr>
<th>Sequence No.</th>
<th>Action/Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Dr. Saunders tells Douglas Rivers that Olivia has run away from the hospital.</td>
</tr>
<tr>
<td>2.</td>
<td>Harry is telling Anne that Douglas got married to someone far better than Olivia.</td>
</tr>
</tbody>
</table>
Anne is in India. She is moving around in the market. She reaches Inder Lal’s house where she has a rented accommodation.

Olivia herself speaks out the contents of her letter that Anne is reading.

Olivia and other English families are at the Nawab’s palace.

Inder Lal enters Anne’s room. Both of them go downstairs to have food. Ritu helps Anne in draping her sari.

Ritu has an epilepsy attack.

Olivia is shown in her house.

Dissolve- Inder Lal is working in his office.

Olivia goes out of her house.

Inder Lal finishes his office work and goes out with Anne.

Olivia enters the same building (Dr. Saunders’s house) Inder Lal and Anne entered the previous sequence. Mrs. Saunders shows Olivia her baby’s grave.

Anne and Inder Lal are standing at the same grave.

Olivia is at the Palace with the Nawab’s mother.

Douglas is having a bath. He tells Olivia that how transparently stupid Indians are.

The Nawab and Harry are talking to each other. The Nawab is resting on his reclining chair.

Douglas and Olivia are getting ready.

They are attending a party at the palace. Olivia loses her way. By mistake, she enters a wrong room and finds the Nawab in conversation with a brigand.

At the dinning table, the Nawab tells them Amanullah Khan’s story. The dinner is followed by a musical programme.

Douglas leaves early when Olivia is almost asleep. Olivia gets up and tells Douglas about the Nawab’s invitation. Douglas says that he cannot accept the invitation.

Douglas is at his work.

Harry is playing cards with women in the palace.
23. Olivia is playing on her Piano. The Nawab comes in and they both go out on a picnic. The Nawab and Olivia visit the shrine.
24. Anne is sitting at Baba Firdaus’ shrine. Inder Lal’s mother, Ritu and Maji are also along with her. Maji meets Leela Bai. Anne meets Chid there.
25. Chid is accompanying them in the bus. He gets down on the way.
26. Chid reaches Inder Lal’s house and starts living in Anne’s room.
27. Chid is reading Olivia’s letters lying in Anne’s custody which Anne objects to. Chid expresses his sexual desire. Anne throws his belongings down.
28. Sleeping in the open on the rooftop, Chid talks about attaining spiritual bliss through sexual intercourse.
29. Ritu has another attack of epilepsy. Anne asks Inder Lal to take Ritu to a doctor.
30. Inder Lal tells Anne that his mother is taking Ritu on a pilgrimage. Chid is teaching Ritu pranayama.
31. Anne is listening to Harry’s recording. Inder Lal comes in.
32. Harry is sick.
33. Dissolve- In England, Harry is telling Anne about his days of sickness, dust storms at Khatm and Tiku Ram’s gang.
34. A dust storm in Khatm.
35. In England, Harry is still telling Anne about Tiku Ram’s gang.
36. Douglas visits the village the brigands had looted.
37. Douglas and Olivia are having dinner.
38. Police has to open fire at rioting mob outside Satipur jail.
39. In England, old Harry is telling Anne the incident of Satipur jail.
40. Harry goes to Olivia’s house to stay for some time.
41. Harry is singing while Olivia is playing on Piano. Mrs. Crawford comes in and joins them.
42. The Nawab goes to Olivia’s house to take Harry back, though against Douglas’ wishes.
43. Olivia goes to visit ailing Harry. The Nawab’s mother doesn’t like
her visiting the palace.
44. Douglas is listening to the complaints by Indian peasants who want
protection from Tiku Ram’s gang.
45. Olivia and Douglas are in bed. Olivia asks Douglas to send Dr.
Saunders to examine ailing Harry.
46. Anne and Inder Lal visit the palace which has been converted into a
museum. Later, the same night they make love.
47. Dr. Saunders is scolding few Indians who adopt indigenous ways to
abort a baby and pretend it to be a case of miscarriage. Douglas wants
Dr. Saunders to go to the palace. At the palace, the Nawab shares
with Olivia his dreaming about Mrs. Crawford as a hijra.
48. In England, old Harry is telling Anne the whole incident about the
show of hijras.
49. At the palace, the show of hijras is going on. Old Harry's voice-over
is heard.
50. Sick Harry and Olivia are talking to each other in the palace.
51. Olivia is writing a letter.
52. Inder Lal comes into Anne’s room. Intimacy between them is
increasing. They are together in bed.
53. Olivia goes out with the Nawab. The Nawab meets a group of
brigands. Standing alone, Olivia imagines Amanullah Khan killing
his enemies. They go to the Nawab’s guest-house. They make love
there.
54. Anne goes to Maji to get the baby aborted. Anne’s voice-over is
present on the sound track.
55. Olivia, Douglas and few British officers are having dinner together.
Olivia leaves the table. Douglas follows her and Olivia tells him that
she is pregnant.
56. Olivia visits the Nawab and comes across Major Minnies in the
palace. Olivia tells the Nawab about her pregnancy.
57. In England, old Harry is talking to Anne. He is telling her how the Britishers chose a young, epileptic nephew of the Nawab as the legitimate successor of the state and later, they annexed the state into the British India.

58. The Nawab is extremely agitated over this matter and decides to go to England. Olivia tells the Nawab about her pregnancy. Hearing the news, the Nawab gets excited.

59. Olivia and Douglas are having a walk in the graveyard.

60. Olivia is asking Harry to help her in aborting the baby. Harry’s voice-over is heard. Later, the abortion is carried out.

61. In England, Harry is telling Anne the whole incident.

62. Chid, Inder Lal’s mother and Ritu come back from the pilgrimage. Chid is in a very poor state.

63. Anne takes him to a doctor. The doctor tells him that his body is not so strong that he can lead a holy man’s life in India.

64. Chid leaves India.

65. The English families are discussing Olivia.

66. Douglas is keeping himself busy with his work.

67. Anne has gone to a hill station.

68. In the hills, the Nawab brings a piano for Olivia.

69. Anne enters the house where Olivia used to live. Anne is told that Olivia had died twenty years before.

70. Olivia is playing on her piano in her new house.

71. In England, Harry is telling Olivia about the Nawab’s last days. Olivia is shown living there alone in the hills.

72. Anne looks through the window. Her reflection merges with the Nawab and Olivia standing in the window. Anne goes to Dharamshala to deliver her baby.

The narrative of *Heat and Dust* is not punctuated with fade in and fade out, cut or dissolve to divide it into various segments. In the entire film, there are only four occasions when dissolve has been used and fade in and fade out have not been used at all. It is with the help of cut only that narrative is making all the movements.
in time and space. This specific choice on the part of the director makes the adaptation of a novel with two parallel narratives more challenging. Besides other challenges that generally accompany when a novel is adapted into a film, one of the biggest challenges that the adaptation of this novel could pose was managing two different time frames and spaces in two parallel narratives. With the help of editing, the film narrative can easily jump from one time frame to another. But, in such cases, problem does not lie at the level of technology but at the level of narrativity as the viewer should never lose the sense of fabula he is making while seeing the film. There were couple of other challenges while adapting such a verbal narrative into a film such as- first, to treat time and space innovatively and creatively so as to create two different worlds as shown in the novel and second, to show confluence of two time frames as shown in the novel. Within the main narrative, two parallel narratives are intertwined yet they have their independent entities. Though in the process of adaptation, certain changes at the level of narration are taking place which shall be discussed in the next chapter, in this part of the analysis, I shall focus on how time and space have been used in the film narrative.

Between two parallel narratives, the narrative pertaining to Anne is contemporary to the time when the film was made i.e. 1980s and the time period of Olivia remains the same i.e. 1923. The film begins when Olivia runs away from the hospital without telling anyone. Dr. Saunders tells Douglas Rivers about Olivia’s disappearing from the hospital. Douglas comes home and looks for her. With a cut, the narrative observes a change in space and time frame. Harry is telling Anne the whole story pertaining to Olivia and the Nawab. With this part of the story, he has almost finished his narration. Anne listens to a part of his narration on her tape recorder.

The beginning of the film is quite different from the beginning of the novel. The novel begins in 1923 and quickly reaches 1970s. Whereas, the film seems to begin in 1923 but as soon as Anne is shown listening to Harry, the relation between these two sequences becomes clear. Old Harry is narrating Olivia’s story to Anne. Thus, the film narrative is, in fact, beginning in 1980s despite the fact the first sequence is set in 1923. Following the similar terminology used for the novel, the film narrative also begins in the Narrative-I though the opening scene seems to
belong to the Narrative-II. Since this is a part of old Harry’s narration which is taking place in the Narrative-I, the film narrative begins in the Narrative-I, not the Narrative-II. However, this can be taken as a similarity between the novel and the film as both the narratives are beginning with the Narrative-I.

Another implication of this structure is that all the later footages in which old Harry is telling Olivia’s story to Anne are, according to the logic of linear chronology, those events that have happened before the beginning of the first level narrative of the Narrative-I. Despite the fact they are telling about Olivia’s life, all the incidents of old Harry’s narration (in England) shown later would constitute external analepsis of the Narrative-I. Sequence no. 33, 34 and 35; 39 and 40; 48 and 49; 57 and 58; 60 and 61 are all different external analepsis of the Narrative-I as all of these sequences fall in the similar category. The sequence no. 33 begins with sick Harry lying on the bed. With a dissolve, the sequence no. 34 shows old Harry in conversation with Anne. In the next two sequences, narrative moves back and forth in two different time frames. Harry is telling Anne about his days of sickness; the Nawab’s house in Mussoorie; their programme to visit there got changed because of dust storms and the Nawab’s associations with Tiku Ram’s gang. From the sequence no. 33 to 37, old Harry can either be seen talking to Anne or his voice over can be heard, if the period of 1923 is shown on the screen. Since old Harry’s voice over is present during the sequence no. 33 and 35, these sequences in spite of showing the events of 1923, belong to the Narrative-I and their relation vis-à-vis the Narrative-I is that of external analepsis. The sequence no. 39 begins with rioting mob marching towards the Satipur jail and Douglas has to open fire at them. This sequence also ends with Harry’s voice over; he is expressing apprehensions of the British government that the Nawab was using dacoits to help inflame riots against them. The next sequence (no. 40) shows old Harry telling the whole story and sharing his perspective on the issue with Anne. In the next sequence (no. 41), old Harry’s voice over is still present and he shifts to Olivia’s house to stay with Olivia and Douglas for some days. Presence of Harry’s voice-over reminds the viewer that the narrator of these events is Harry; second, these events took place before the beginning of the first narrative. Thus, following the same logic, sequence no. 33-37 and 39 - 41 also make external analepsis. The ‘extent’ of all the external analepsis is around 60 years
as these analepsis narrate the events pertaining to Olivia’s life and in the film, old Harry is narrating these events to Anne in the 1980s. However, their ‘reach’ is variable as these events cover Olivia and the Nawab’s life from the time they met for the first time to Olivia’s stay in the hills even after the Nawab’s death.

There is only one occasion when the narrative observes an internal analepsis. It is during the sequence no. 45 when Olivia and Douglas are in bed and discussing about having a child. Douglas says that he wants a child like Olivia. Olivia’s answer to this is- “No, Olivia is no good.” At this point of time, Olivia remembers her recent meeting with the Nawab which takes the narrative back in time. This meeting between Olivia and the Nawab had taken place in the sequence no. 43 but it was not shown there. So, this would be considered as a homodiegetic internal analepsis as this incident was not shown when it happened, but later.

Frame- 4.1

Narrative makes quick back and forth shifts in both the time frames in the sequences (no. 67–72) which pertain to the last days of Olivia and the Nawab after she had run away from the hospital. Olivia was living in a house in the hills which Anne also uses in 1980s. The most important aspect of time in the film narrative comes here. As the novel or verbal narrative has shown the tendency of convergence of two time frames, the last sequence of the film shows a similar convergence of time frames in the film narrative. The last sequence has Anne’s voice over. She is standing outside the house once used by Olivia and now by herself. She looks through the window and her reflection is positioned in between the Nawab and Olivia. As shown in the frame 4.1, the Nawab is standing in the window (extreme right) and Olivia is playing on her piano (extreme left). In the windowpane appears Anne’s reflection and stands in between the Nawab and Olivia (middle bottom). By putting together all the three important characters of both the narratives in one
frame, the film narrative merges two time frames in the narrative towards the end. Anne, then, moves ahead and goes to Dharamshala to stay there till she delivers her baby.

Dissolve has been used in the film to make narrative shift from one time frame to another. First instance of the use of ‘dissolve’ is in the sequence no. 9, juxtaposed with the preceding sequence which shows Olivia getting ready to go out. With a dissolve, the next sequence shows Inder Lal working in his office located in what was Olivia’s house in 1923. It is in the sequence no. 33 that the ‘dissolve’ is used for the second time. In this sequence, Harry is narrating his days of sickness to Anne. Old Harry’s voice-over begins in the sequence no. 32 and with a dissolve, narrative makes a temporal and spatial movement. Old Harry is narrating the incident to Anne in England. As discussed earlier, this event is an external analepsis, this gives the narrative a temporal dislocation. Since, the space of action also shifts from India to England, spatial dislocation is also there. The last instance where dissolve is used is in the sequence no. 40. Olivia is playing on her piano which triggers off Harry’s feeling of homesickness. A montage showing Harry’s missing England begins and ends with a dissolve. This montage will be discussed in detail in the next chapter also. In all the above-discussed sequences, the function of dissolve is to make narrative move back and forth in past and present, though for different reasons in different sequences. In the sequence no. 9, it shows how the buildings used by the British officers are being used as offices in 1980s. In the sequence no. 33, it gives narrative a temporal and spatial dislocation establishing relation between the events old Harry is narrating to Anne and in the sequence no. 40, dissolve helps in going into Harry’s mind.

Another technique used for showing the convergence of two time frames is quite similar to the one adopted in the novel as well. All the external analepsis in which Harry is narrating Olivia’s story also converge two time frames as the events of the Narrative-II are being narrated in the Narrative-I. There are few occasions in the verbal narrative or the novel as well when the events of the Narrative-II are narrated in the Narrative-I, which belong to the period of 1970s.

The singulative narrative largely maintains constant rhythm through out but for the last sequences (from 67-72) where the pace of the narrative increases and
moves faster in time and also jumps back and forth more frequently than before; but so happens even in the verbal narrative or the novel also. In the film, most of the sequences are two to three minutes in length. Two sequences (no. 18 and 19) showing the party, when put together, are about 11 minutes in length and the sequence no. 8 which shows Olivia getting ready, is shortest one with the length of only 09 seconds. The length of rest of the sequences is almost the same but for few sequences which are five to seven minutes in length. Another similarity between the verbal narrative and the film narrative is that, as already discussed, events pertaining to Olivia’s period belong to the Narrative-I and the Narrative-II as well which facilitates the convergence of two time frames.

Like the novel, the film narrative also observes certain spatial continuities. For example, from the sequence no. 8 to 13, the film narrative shows how Olivia’s house is being used as an office in which Inder Lal works. Inder Lal’s finishing his office work and coming out of the office is juxtaposed with Olivia’s coming out of her house (the same building). In the sequence no. 11, Inder Lal and Anne enter a building. In the very next sequence, Olivia enters the same building which is Dr. Saunders’ house. During the conversation between Olivia and Mrs. Saunders, the latter shows Olivia her baby’s grave. In the very next sequence, Inder Lal and Anne are standing at the same grave, though the grave is in shambles. Similarly, in the sequence no. 23, Olivia and the Nawab visit Baba Firdaus’ shrine where they play musical chair and in the very next, Anne is also sitting at the place Olivia was sitting in the previous sequence. In the sequence no. 52, Anne and Inder Lal are shown in the bed and in the sequence no. 53, the Nawab and Olivia consummate their love. However, the increasing intimacy between Inder Lal and Anne had been shown in the sequence no. 46. From sequence no. 67–70, the narrative shifts between two time frames but in terms of space, action takes place at the same place. In above-mentioned sequences, Anne is in the house Olivia used to live after running away from the hospital. So, like the verbal narrative, the film narrative also emphasizes similarities in the experiences of Anne and Olivia by juxtaposing some of the events and the space associated with those events.

At the same time, film narrative has omitted certain events present in the novel. For example, it doesn’t talk about Anne’s stay in Bombay, her going to the
market and being called a *hijra* by young boys or Douglas’ second marriage—the way it is told in the novel, though Harry makes a passing reference to Douglas’ second marriage in the beginning. Among small differences between the verbal narrative or the novel and the film narrative: in the novel Olivia tells the Nawab about her pregnancy first then to her husband. In the film, she tells her husband first then to the Nawab; Chid meets Anne during her visit to the Baba Firdaus’ shrine along with Maji and Inder Lal’s mother, whereas in the verbal narrative or the novel, Inder Lal and Anne find him in a very poor health and bring him home. In the film, it is healthy Chid that follows Anne to her room.

Like the novel, the film narrative, too, follows the plan of bifurcation and convergence. The arrangement of the events in the film is different from the novel. This also brings in changes at the level of ‘discourse,’ which shall be discussed in the next chapter.

In this chapter, I have focused only on temporal and spatial arrangement of events in all the four narratives—two verbal or novel and two film narratives which is called Story by the narratologists. Despite some little deviations from the verbal narrative, the strength of the film narrative (*Heat and Dust*) lies in handling two time frames, showing different worlds within larger narrative and successful treatment of space. Similarly, the strength of *The Householder* also lies in treatment of inner and outer space in the film narrative. In both the film narratives, temporal arrangement is much different from the novel or the verbal narrative. In the next chapter, I shall focus on the second aspect of my analysis i.e. Discourse and shall focus on issues like Narration, kinds and levels of narration, and focalization et al.

**References:**


