During the post-war period, literature in general, and the novel in specific have widened much in geographical and cultural spaces horizontally. In ancient times the relationship was only casual, sporadic and was mainly sustained by trade and business. During the seventeenth century, a purely political reason, i.e. colonial expansion, initiated the process and thereby facilitated the Indo-European direct contacts on a long term basis. The Anglo-Indian tradition of the novel, though appeared later, has given literary shape to the Indo-British relationship quite at length. During the post-war era the new waves of
migration to different parts of the world, and also the post-decolonization developments gave the phenomenon a further momentum. It may not always be reasonable to put the Anglo-Indians, who have written about India during the British Raj, and the expatriate British or European authors, who write about India during the post-Independence era, in the same category. The reason is simple. During the British Raj, the British presence in India was a political reality and many of the authors were either directly or indirectly working from a kind of politically conditioned position in terms of the attitudes they reflected toward the British colonialism and India; whereas Ruth Jhabvala and many others who came to India did not have any political obligation. It is simply a question of personal choice on their part and they worked under a totally different socio-cultural environment. However, the question of cross-cultural relationship or interaction remains as equally a valid issue as it has been before.

Ruth Jhabvala's people encounter India physically as well as metaphysically. At the physical level, India, its geography, its social life, does form a quantitative factor in the novels. They come across varied scenes of India-ranging from the decent, humble, homely affairs to the dance of the eunuchs, and even the den of the dacoits. They freely move, see India's relics, and often take Indian foods. They react to India's otherness, its backwardness, heat and dust; they befriend Indians and often marry them. Metaphysically they respond to India's art, religion and philosophy. It is not only the outward life of India with which they are familiar-its religious affairs, its dusty heat, its grinding poverty—but also the inner life of the people. Heat and Dust (like many of her works) openly depicts face-to-face interactions of people belonging to two cultures and thereby the novel's one of the major themes happens to be one of the modern human issues, i.e. cross-cultural encounter. In the second phase of her career as a novelist, which encompasses her three major novels, A Backward Place (1965), A New Dominion (1972) and Heat and Dust (1975) and two collections of short stories, An Experience of India (1971) and How I Became a Holy Mother and Other Stories (1976), Ruth moves slightly away from her interest in India and Indians to an interest in the effect India has on Westerners who live
in or visit India. This is a theme she has already treated in Esmond in India (1958). During this phase Ruth Jhabvala consistently interrogates the way India acts on the Westerners, particularly women. The unanswered question she repeatedly raises in her writings is whether or not it is desirable for Europeans to live in India. This phase of her writing is marked by a systematic interrogation, appropriation, and rewriting of E.M. Forster's celebrated novel (A Passage to India 1924).

Literature in general and novel in particular during the post war era have widened much in geographical and cultural spaces. It may not always be reasonable to put the Anglo Indians who have written about India during the British Raj, and the expatriate British or European authors who wrote about India during the post-independence era in the same category. Let us turn towards the historical survey of Indian fiction in English with Maculay's wish to create a class of persons by introducing the English education which could be Indian in blood and colour but English in taste, in opinion, in moral, and intellect. Maculay's minutes were prepared in 1833 for the adoption of English language as the medium of instruction in schools and colleges, saying, The English tongue is that which would be the most useful for our college native subjects.

The learning of English language was thought to be a matter of proud and privilege in India If we peep into the past; it brings to our notice the creative writers such as Bankimchandra Chatterjee, Romesh Chander Datta, Madhaviah, T. Ramkrishna Pillai and Sardar Jogendra Singh. These are the novelists enlisted in the era of pre Independence. Then, the triology of Indian English novelist such as Mulk Raj Anand, R.K. Narayan and Raja Rao, who wrote many significant novels in the history of Indian English fiction during the 1930s. They had open wide horizons to the fiction writing in English. Mulk Raj Aanand had efficiently tackled socio-cultural themes like untouchability in the novel untouchable (1935).

Mulk Raj Aanand had efficiently tackled socio-cultural themes like untouchability in the novel untouchable (1935). It earned worldwide recognition to Mulk Raj Anand. R.K. Narayan had practiced the social set up of India and wrote an outstanding novel
Guide (1958) which won's Sahitya Academy award. Raja Rao's *Kanthapura* (1938) and *The Serpent and the Rope* (1960) has explained the problem of a sensitive Indian intellectual young man who caught between the past and present, east and West. These three gems of Indian writing in English have provided it new horizons and directions.

Then, The second generation of Indian writing in English was started from Bhabani *Bhattacharya* (1906-1989), Manohar MalgaonKar, Desani, Khushwant Singh, Arun Joshi, Chaman Nehal and Aanant K. Murthy (1932). Then, the women's emancipation, and liberation has paved a way in literature also. These women writers have vividly portrayed the predicament of feminine condition and women psyche on the pages. We should enlist here the name of Kamala Markandeya's *Nectar In a sieve* (1954), a tragedy based on new economic ideas. Her *silence of Desire* (1960), *Possessions* (1963), *A Handful Rice* (1966), and The Nowhere Man (1972) depicts the clash of cultures to England where Markandeya settled in the early 1960s. Then Nayantara Sahagal usually regarded as an exponent of political novel. Her novel usually focuses on Indian woman's search for sexual freedom and self-realization after that we should concentrate Ruth Prawar Jhabvala born of polish parents in Germany and educated in England. She got married with an Indian man and has been living in India. She herself has declared that she should not be considered as an Indian novelist rather she wanted to be recognized as a European writer who wrote about India (Jhabvallas 375).

Jhabvala has won the Booker prize for her eighth novel, *Heat and Dust* (1975) in which a hippy narrator in 1970s retraces India and stumblingly replicates the steps of her grandmother Olivia, an English bride in 1920s disgraced by an affair with a Nawab. Jhabvala lived in India much longer than Kipling and E M. Froster. Her marriage in Indian family gave her access to Indian society on terms of radically different from those in the case of these writers. Her marriage to the Indian architect C.H. Jhabvala, took her from post war England to post raj India, and thence to North America. Her best work explores the acute inwardness in the depiction of Indian social life, that is difficult not to consider her as an insider who at the same time enjoys the privilege of being an outsider.
in a oblivious sense. She says in a rare fragment of autobiography, in her 1979s Neil Gunn Fellowship lecture about 'disinheritance', "once a refugee, always a refugee, a writer without any ground of being out of which to write: really blown about from country to country, culture to culture, till I feel till I am nothing" (Gunn 79).

She has won the Booker prize for her most popular novel *Heat and Dust* (1975), Present research has focused on women's delineation in film and fiction on the grounds of feminism. The novel *Heat and Dust* wheels around Olivia Douglas, a central protagonist and a wife of government English officer Douglas Rivers. It presents two different periods i.e. 1920 and 1970 which interwoven the two stories of women who explores two different shades of feminism in film as well as in fiction.

*Heat and Dust*, depicts the character from two different worlds India and England who are culturally different. Thematically, the thesis attempts to focus central women characters from feminist point of view i.e. from Olivia to the narrator of the novel Anne, the heroine of the second part of the novel. Jhabvala has picturaised Olivia, the central woman protagonist of 1920s Satipur and frustrated wife of Douglas Rivers, a government English official. Olivia is an aesthete and observed with the stereotypical image of Indian prince. Olivia is a boarded colonial wife falls in love with the local Nawab of Khatm. The grand opulence of the palace and the sumptuous royal dinner satisfies Olivia's aesthetic sense. Olivia gets irresistibly drawn towards Nawab of Satipur. Let's observe the women character's carefully in fiction at first on feminist grounds. The story of Jhabvala's *Heat and Dust* is told by the narrator, who is the granddaughter of Olivia Douglas and repeats the same story. But these two women's are different in their approach and attitude to men. It presents two different periods i.e. 1920s and the 1970s. The storyline of the novel itself starts from the narrator's project to reconstruct the story of a rebellious lady and narrator's step grandmother Olivia Douglas. The women characters in *Heat and Dust* are more interesting than male characters. Olivia and the narrator included into the major women characters and Beth Crawford and Maji included in minor women character.
Jhabvala has used the epistolary form to narrate both storylines which carried the intimacy and semblance of truth. Olivia comes to India after her marriage with Douglas Rivers. The narrator observes when she first came here, she may really have been what she seemed, a pretty young woman rather vain, pleasure seeking, a little petulant. She couldn’t have remained the same person she had been. But there is no record of what she became later, neither in our family nor anywhere else as far as I know. More and more I want to find out; but I suppose the only way I can is to do the same she did that is, Stayon (Heat and Dust 160).

Thus, we understand the character of Olivia mostly by the observations of narrator which she gathers from Olivia's letters and partly from her personal experience. It seems that the marriage of Olivia and Douglas have had been a mechanical one. The Indian Heat has kept Olivia mostly inside and makes her life a secluded one with exhaustive loneliness. Many times she ignored her loneliness and moves into the world of imagination. Olivia and Douglas were familiar themselves only with Crawfords and sounders. Olivia doesn’t' like them and confined herself within the civil Lines and a narrow friend circle which makes her very soon frustrated. Her frustration gets roots by her strong desire to have a baby of her own which remains unfulfilled. Nawab's arrival in her Olivia's life at this frustrated movement is more than a relief. She observes the situation at the dinner party. Thus,

Felt she had, at last in India, come to the right place and instantly got interested in the Nawab and she realized that here at last was one person in India to be interested in her the way she was used to (Heat and Dust 17).

She was impressed by the way Nawab of Satipur manages everything. Since, that time she becomes a friend to Nawab and unconsciously begins to drift away from her own folk and footing. But it did not mean that Olivia does not love Douglas. He does love her extremely.

But she gets bore with the way how Douglas keeps himself busy with his official responsibilities, and the way her desire for a baby has remained unsatisfied which compels her to depart herself from the bond of marriage. She was fascinated by Nawab
and finds a real man and gradually she becomes a victim to his charm. The most critical issue on the part of the character is that consciously loves two persons i.e. the Nawab of Khatan and Douglas Rivers. If she loves Douglas, she needs the company of Nawab too.

Above observations of Olivia explicitly explores the fact that Olivia is a neurotic kind of woman who doesn’t know what she wants and the nameless narrator of the novel observing the gap of time passing by in India and trying to comprehend why Olivia has departed from her normal married life and to adopt a passionate love affair with a local prince.

Her love story was sensational but silly. No any character offers a striking cultural perspective which we could expect in a work like Jhabvala's *Heat and Dust*. Jhabvala's attempt to look at every character from socio cultural point of view is successfully depicted.

Olivia's mind is inflected with Nawab's dreams. Her love affair with Nawab took a definite shape and she got physically involved with him. Kinsmen and accepted by Nawab when her pregnancy was detected. When the fact exposed to everybody the British community determines to forget her for good. Her emotions and sensitivity always overcomes her rational part of personality. E.g. when she confronts the grave of Mrs. Saunders baby she gets emotionally disturbed and longs to go back to England. Whereas Douglas assures her that in the coming course of time she too feel comfortable in India, In short, Olivia was physically, emotionally and spiritually unsatisfied. For instance, when Douglas was asking her about India's *Heat and Dust*, Olivia protests and tries to reason her discomfort and said because I'm not getting pregnant. Thus, she longed to be pregnant, everything would be alright then (*Heat and Dust* 17).

On the very next movement she becomes normal, calm and quite. Olivia’s expectation for a baby symbolized psychoanalytically a creation of mental and moral vacuum. Not having a baby is one of her genuine frustration and the feminine universal expectation on a part of a woman. Then, what makes Olivia different from many other female characters of Jhabvala. It is because of her altogether different attitude and
temperament to India. However, she holds drastically opposite views on India and the Indian culture. Wind of the British community was suspecting that Nawab is the dacoits but she doesn’t believe. Instead, she tries her best to prove that the Nawab is a gentlemen and he is still as good as any Englishman too. Philosophically, Olivia tries to sort out the situation and said it is natural, I mean, to want to go with the person you care for most in the world. Not to want to be alive any more if he wasn’t. (Heat and Dust 59).

The important thing is that Olivia has respect for foreign custom. R.P. Jhabvalla on the part of Olivia raises a very fundamental question and goes against the structure of British imperialism in India. These implications suggest that Olivia was mentally sick and incompetent. If from the psychoanalytic point of view we are studying the character of Olivia, she constantly goes far away from the reality and finds contentment satisfaction on the fantastic grounds. E.g. when she came to know that Nawab is a ringleader and dacoits she proves him to be a gentleman character in the novel. R.P. Jhabvall usually neurotic females, highly sensitive but sequestered in a world of dream and imagination and alienated from their surroundings as a consequence of their failures or unwillingness to adjust with the reality. They often differ in their opinion from others and embark on a long voyage of contemplation in order to find the meaning of their existence. The title of her novel usually attempts the passions of the Indian women and to express them in her own feminine terms. Jhabvalas technique of narration is similar to that of Robert Browning in his famous dramatic monologues.

Browning too projects a visual perspective in *Fra Lippo Lippi* or *Andrea del Sarto* and it functions as an objective co relative to the moral perspective. This minuteness and preciseness in Jhabvals fiction contribute to the physical reality.

The delineation of Olivia does not seem convincing. The way she tries to fluctuate faithfully between Douglas and Nawab is not at all acceptable to any of the cultures involved. Her boredom does not justify the step she undertakes. She may possess sympathy for Indian culture, but when it comes to real test, she fails. She gets ready to terminate her pregnancy because of her apprehension about the Color of the baby. She
has frightened that everybody would have been acquainted him as Nawab's child. Dr. Saunders finds something rotten in her character. But the narrator describes her as a pretty young woman rather vain, pleasure seeking and a little petulant.

It seems that after her abortion she passed rest of her life somewhere in the mountains almost all alone again. It means Olivia Rivers was mentally sick. If we look at her from the psychoanalytic point of view how she is constantly goes away from the reality and finds contentment and satisfaction on the grounds of fantasy. E.g. when she came to know that Nawab was dacoit and she proves him to be a gentlemen.

The present thesis concentrates on the character of Nawab of Khatam in order to understand Olivia's character fully. In a small Indian state in many ways outshines among all other characters including Douglas. He remains at the centre of action during the British period. He has two major problems before him first; the British administration in India has drastically crippled him. He has been suffering on political and financial grounds. Secondly, he is quite unhappy in his married conjugal life. He tries his best to retain his old aristocracy in spite of heavy disasters thrown upon him. Like many of Indian rulers, the Nawab is fond of entertaining the Europeans.

Nawab is mostly debated and a fascinating character in the novel. Nawab is attractive kind of man, gifted with charming personality. In order to satisfy his ego he can go to any extent. He can use Olivia too to take revenge of the British injustices on him. He said in Frenzy wait till my son is born, he said then they will laugh from the other side of their mouth (Heat and Dust 161).

He can be so unchivalrous and ruthless many times. It must be noted that whatever he does, he does it for his own interests and is never worried about the fate of the country in the hands of the foreign rulers. Though, Harry Hamilton Paul is British in birth but has remained faithful to his friend in his own fashion. He has disgraced Olivia to her own people, but when necessary, he has provided her full support and protection. Nawab of Khatm represents the old aristocracy and in his defeat he remains so.
Olivia's worldliness and down to earth approach to life indirectly help her to avoid the pitfalls of sentimentality or superficial involvement with varieties of Indian religious or mystical beliefs.

The design of *Heat and Dust* is well neat and intricate, though Jhabvala did not explore the mastery in narrative technique which characterized her art in *A new dominion*. The dissertation tries to capture important moments and pitfalls in the life of Olivia Rivers. As we know *Heat and Dust* is a novel of two women, Olivia and the young anonymous narrator. It has divided into two different periods. The story of Olivia happens to be in 1920s and the story of narrator in 1970s. The gap of fifty years has changed many things.

In the second part 1970 Banaras of the novel, the narrator is very young and just three years old when Douglas died. She is the step granddaughter of Olivia. Douglas River got married with Tessie after getting a divorce from Olivia. The young narrator is Tessie's granddaughter and decides to visit India and work on the disastrous and mysterious realities of Olivia's life. The novel has used an epistolary technique to retell the story. The narrator has consults Olivia's dairy and letters in order to relieve Olivia's India of 1923.

Actually the narrator wants to removes dust from Olivias India and brings it to light. At the beginning of the novel, the social and familiar settings of Olivia’s life are described. Olivia is invited by the Nawab of Khatm and visit to the shrine of Baba Firdaus. She is irresistibly attracted to the young handsome Nawab. As we know, the affair results in Olivia's pregnancy and abortion. She runs away from the hospital to the Nawab's palace. She is later given a cottage in the mountains and has to be satisfied with the status of Nawab's mistress. After few years Olivia dies.

The unnamed narrator came to India to investigate the rest of her (Olivia's) life which happens to be taken place before fifty years. For this thing, she has to learn about the country life and therefore she has to learn the manners and etiquettes of Indian culture. As compare to Olivia, the narrator is mentally prepared to face the newness of
circumstances. The narrator is different from Olivia in nature and attitude to life. She is a modern counterpart to her grandmother. Although the *Heat and Dust* remains almost same but the narrator interacts with different India than Olivia. During 1970s India happens to be a free country, whereas it was a pre independent era of Olivia's time. The circumstances where Olivia and the narrator live in India were different. The narrator no longer represents the British ruling class, nor does Olivia encounters India under British rule.

The narrator does live with a middleclass Indian family of Lal in Satipur. This is the same locality where Olivia's story took place some fifty years before. She identifies the fact that now it is her turn to change in case she wants to stay in the country. Narrator is habitual with Indian dresses, foods and she can easily befriend with Indian locality. She even tries to learn an Indian language so that she can understand India and the Indian people better. Like major Minnies, she believes that India changes people and she said - I myself am no longer the same, India always changes people, and I have been no exception (*Heat and Dust* 2).

While describing the narrator Jhabvala exposes the character of Maji mother of Inder Lal, while the narrator came across the dying woman, Lelavati, and arranges a respectable death preparation to a woman, a polluted whether grips her. But her philosophies the situation like and said I was at myself; I realized I was changing, becoming more like everyone else. But also I thought that if one lives here it is best to be like everyone else. Perhaps there is no choice everything around me the people and the landscape, life animate and inanimate seems to compel me into this attitude (*Heat and Dust* 112-13).

Above situation is obliviously different from the earlier Britishers stand in India. Indianization of a British woman, in place of Anglicization of India, is the new reality she accepts without lament. In order to free herself from excessive heat she goes to sleep with her neighbours on the rooftop and develops a bond of togetherness with ordinary people. The experience she earns in India is quite uncommon and for once she becomes a part of the in group community. She explains the different interpretations of standards of living
in India as well as in England. She explains situation like - the town has become a communal dormitory. I have never known such as sense of communion. Lying like this under the open sky there is a feeling of being immersed in space. How different from my often very lonely room in London with only my own walls to look at and my books to read (Heat and Dust 52).

It was an appreciation of an alien culture. During the Raj, Britisher's had not been to look at India from this point of view. Major Minnies was the exception; otherwise most of the British in India consciously try to remain unaffected by India and its culture. The narrator always appreciates India and Indian culture, Indian community etc. She wholeheartedly accepts the fact that India has something to offer to the Europeans. The narrator makes the point clear to Inder Lal to whom she loves that - I tell him that many of us are tired of materialism of the west, and even it we have no particular attraction towards the spiritual message of the east, we come here in the hope of finding a simpler and more natural way of life (Heat and Dust 95).

Narrator has accepted that India is the centre of spiritual contentment. During her stay in India, narrator comes across a spiritual woman, Maji, under whose influence she associates with reality, to some an extent, and find solutions to the modern problems. Her love affair with Inder Lal is not based on any sincere feeling or having any long-term relationship. She wants to beget her child. With this view she embarks towards. The mountains to complete the unfinished task of Olivia, her grandmother.

Ruth Prawar Jhabvala is a novelist whose outstanding fiction may be studied within different contexts. On the basis of her long length residence in India and her marriage with an Indian fellow she is Indian novelist in English, Western writing about India and contemporary female fiction. The present research dissertation offers a close analysis of the women character or their depiction in Heat and Dust, most positively from the feminist point of view of R.P. Jhabvalas fiction so far. R.P. Jhabvala vividly draws the exotic princely India of 1920s and 1930s. The novelists describe with keen interest the lives of princes, their reckless behavior, their extravagance, their flirtations and their pride in their ancestors. As far the women delineation is concerned present novel is an account of two English women turns in Hindu, who lives among Sages, and finally finds
a guru who gives him initiation, a new existence and a new meaning of life. The narrator has a close friend Chidanand.

He is called Chidanand. His companions call him Chid. The narrator helps Chid in his sickness. Only the difference between the narrator and Olivia is that the narrator has a pleasure seeking physical alliance with Chid also whereas Olivia was attracted by Nawab only and not by Harry. Harry Hamiton Paul was just her friend like Nawab.

Therefore she does not mind wearing Indian clothes, eating Indian foods and even living with the common people of India in alleys and bazzars. The narrator learns Hindi for her own benefit. Unlike her grandfather Douglas who learnt Hindustani purely for the imperial reason. She has come to India altogether with different purpose not to rule, but to be ruled by the Indian way of life. She represents the post war British generation.

This post-colonial reality is something that even a highbrow lady like Mrs. Saunders cannot ignore now. Here narrator's contact with India and her experience explores some other aspects of India’s post-colonial reality too.

The last phrase *Heat and Dust* suggests the title of the novel. The *Heat and Dust* symbolize the westerner's response to India, the two things which a European, used to cool and clean climate invariably dislikes and sometimes abhors. The novel is an autobiographical as Jhabvala reveals her own dislikes for *Heat and Dust* in India through Olivia’s character. Postcolonialism is a broad umbrella term and it includes more than it excludes whenever an issue has something to do with the colonial connection or power relationship between the rulers and ruled literally and metaphysically. R.P. Jhabvalas *Heat and Dust* is a documentation of post-colonial literature. Post-colonial writings are those that have arisen out of experience resulting straight from contacts with the British or European empires in non-European countries. The post-colonial literature should be clearly distinguished from colonial literature. Bill Ashcroft's title *The Empire writes back* is a straightforward explanation of post colonialism and post-colonial writings. It seems that the delineation of these two women characters to each other on the grounds of feminism Olivia Douglas and Anne, the narrator who are the protagonist and centralized
women characters of the novel get bewitched by Indian spirituality, sensuality, and sexuality as on their priorities respectively. Their treatment of love has been overshadowed by acute sensationalism.

R.P. Jhabvala focuses our attention towards the relationship between Douglas and Olivia, or Inder Lal and Ritu and then shifts it towards Nawab and Olivia and young Narrator with Inder Lal. And she clearly shows an issue dislocated from the usual location. It must be noted that during the British Raj Physical proximity with the natives of India has been abhorred by the Britishers. Though, the central protagonist belongs to western country, she is also looked at feminist traditions and social taboos e.g. in the case of Olivia she upset the British moral standards and thus proved detrimental to the concern of the ruling class in India. The clash between the codes of conduct and the individual aspiration has its origin somewhere in the life style of the protagonists. From the feminist point of view if we look at Olivia Douglas not as a women rather than individual she is not wrong at all.

The present thesis attempts to study basic factors which are responsible for her (present end of her life) state of life. She lived a secluded and lovely kind of life at home in the absence of her husband. She felt bored all the day as Douglas was too busy to give her company. The codes of conduct she is expected to abide by are more political than cultural in nature and structures within the civil Lines and strangeness outside coupled with Indian *Heat and Dust* narrow down her life almost to insignificance which she detest.

A novel concentrates Olivia from third person's point of view that how she is suffocated on the cultural, geographical, mental, emotional and familiar grounds. Olivia's natural expectation of having a baby is strong enough and frustrated her for a long period of time. Thus, the long and consistent emotional mental block, Olivia, needed an avenue to channelize her expectations and frustrations. Olivia as an individual desires strongly and makes a way throughout a hazardous path, which goes against The British
imperialism in India. These were the factors which are responsible for Olivia's so called degradation from the Britishers point of view.

The work attempts to analyze the character of Nawab, of Khatm, who is responsible for Olivia's frustrations life. Nawabs position was not better. The British restrictions on his power and income have frustrated him a lot. His personal conjugal life was in bad condition. So he has established an illicit relationship with Douglas wife. Thus, satisfies himself in both ways finds out an emotional solution and fulfils his revenge against the British society by seducing one of the white women.

In narrator's case, the traditional injunctions fail to restrict her movement. Firstly, she lives all alone far away from her home. Secondly, she for few reasons finds Indian people friendly and the Indian way of living together much more emotionally fulfilling than her own. And thirdly she is determined to explore exactly what happened to Olivia through her own experience of similar experience of similar circumstances.

Therefore, her love affair with Inder Lal is not just a coincidence. Rather it is narrator who involves herself in a situation with predetermination and rationality. Inder Lals situation is not very far away from Nawab's. An already disturbed man in his married life and professional life was badly in need of emotional respite and space. What kind of bond existed between Olivia and the Nawab or that between the narrator and Inder? Do they possess platonic attachment, ardent love, or are their liaisons just charged with physical desires without serious emotional bandings which did not attain any kind of satisfactory goal, or did they just excesses for sexual gratification. The involvement of Olivia with the Nawab seems to be out of sheer boredom. Both love stories, of Olivia and the narrator are frustrating and meaningless. Individual desires get the upper hand in both cases.

In Contrast, the narrator seeks a sense of connection with the inhabitants of Satipur. Olivia's desire to dress down like a local is her way of acclimatizing to her surroundings. However, we have already been introduced, and continue to be through Chid and other westerns, how simply trying to immerse oneself in the culture does not
necessarily lead to solidarity with place. This is not the case with the narrator. She does feel a real sense of connection at a deeper cultural level and with her relationship with Maji, Inder Lal, and others. Ultimately, this sense of affinity and cultural immersion shows her choosing to stay in India. This very positive sense of belonging, of cross cultural melding is represented by her pregnancy to Inder lal. Although their relationship cannot last, Chid is the supreme example of East and West Coinhabiting as opposed to Olivia's pregnancy which reinforces notions of marginality and exclusion.

Olivia is unable to face her fate as dictated by a particular social expectation. She finds the social structures afforded her is quite repressive and distracting. This sense of displacement relates her to physical and social environment, a compound in which she is confined, her relationship with Douglas, which further and further becomes estranged, her relationship with others within her clique. The Begum and her retinue, who ostracize her, and the Nawab himself whose affair is fleeting and ephemeral, even after she chooses to stay being a European and writing about India, Jhabvala is well familiar with the European as well as Indian trends of literature. Hence her mode of expression is a strange building of two trends of literature. Besides her Indian readers, as a writer, she is deeply conscious of her western readers too and this awareness has profoundly affected her craft of fiction.

Seductions of British women by Indian men have a political message that indirectly may suggest the response of the dominated to the dominant when subjugation becomes an unavoidable reality and the subjugated needs psychological relief by any means whatsoever. What type of India is it where such things are taking place? It is rather indianized India. The Nawab and Inder Lal from the first part of the novel (1920) and Dr. Gopal, Karim, Kitty represents this new India. Satipur almost remains the same, but all satis or virtuous women are gone; then who are virtuous? The women who burns their life on funeral pyre of their husbands are satis or virtuous, or the women who lead their life as a free individual like the narrator and Olivia are virtuous. The answer may be
ambiguous. But it seems to focus the fact that why women should only examine on the
grounds purity, virtues and vices etc.

R.P. Jhabvalas novels can be analysed from the feminist point of view. Feminist
literary criticism is essentially linked to the political movement, for equality of the sexes
and to discrimination against women. Feminist criticism seeks to uncover the ideology of
patriarchal society in work of art. Writers like Mary Wollstonecraft in *A Vindication of
the Rights of Women* (1972) male authors like J.S. Mills in *The subjugation of Women
(1869)* and Fredric Engels in *The Origin of the Family* (1884) wrote of the need to rethink
the role of women and social oppression against them. With the 1960s, the women's
movement becomes a major political force, while the movement took various issues for
the gender debate including science, politics, economics, culture and epistemology. In
Simone de Beauvoir's famous statement a woman is not born rather she becomes, a
woman. It means, the socialization of woman treats her woman apparently with certain
inherent things like weakness, feeble, fragile, patient, beautiful, attractive, and need to be
protected. Therefore all these helps patriarchy to argue that women need to be confined to
the home be protected and controlled.

Therefore, the feminist theorists cry that inequality of sexes does not have a
biological basis or origin; it originates in the cultural constructions of gender difference.
Gendering is a practice of power, where masculinity is always associated with authority.
Finally, it can be said that R.P. Jhabvala has portrayed her women characters successful
on all fronts of life. The tinge of feminism we find in the narrator with vigour than Olivia
Douglas.

Now we should turn towards the film adaptation of *Heat and Dust* (1975) by
Jhabvala. Jhabvala is the screenplay writer of 1983s film adaptation. Merchant and Ivory
first approached Jhabvala to adapt her novel *The House holder* (1960), Jhabvala decided
to write a script for screenplay while she was writing the screenplay for *Autobiography of
a princess* (1975), which had a similar theme. From Frosters own life two characters i.e.
the Nawab of Khatm and Harry Hamilton Paul, has been taken. They were inspired on
E.M. Frostier and his younger friend J.R. Ackerley. Both men were homosexuals and wrote reminiscences about the merry time in India. In *Hindu Holiday* (1932) Ackerley leaves an account of his experience as secretary to an Indian Maharaja in the city of Chhatarpur, while *Frosters The Hill of Devi* (1953), recounts his experiences when he was secretary appeared first as Cyril sahib, the Maharajas tutor in *Autobiography of a princess* and then as the gay house guest of the Nawab in *Heat and Dust*. The Maharaja, a Hindu prince, is transformed in the Muslim Nawab in *Heat and Dust*. Although Jhabvala is better known for her screen adaptations of literary works by other authors like E.M. Froster, Henry James, Jean Rhys and Kazuo Ishiguro, there is a unique relationship between novel and film when they share the same author *Heat and Dust* was directed by James Ivory and produced by Ismail merchant. And the star cast of the film are Greta Scacchi, Shashi Kapoor and Julie Christie.

The plot of the novel follows the two interconnected stories the first part of a film in the 1920s deals with an illicit affair between Olivia, the young and beautiful wife of a British colonial official and an Indian Nawab. The second part of a film (in 1982) deals with Anne or the narrator, Who is Olivia's grand daughter who travels to India and hope to find out few facts regarding the life of her grandmother. *Heat and Dust* has prepared a cycle of film and television productions which emerged during the first half of the 1980s. This cycle *Heat and Dust* included *Gandhi* (1982), *The Jewele in the crown* (1984), *the Far pavilions* 1984 and *A passage to India* (1984). These were consistent in visual productions. It shows clearly Britains growing interest in the British raj. In 1982, the narrator Anne has shown little bit disturbed by the fate of her great grandmother Olivia, whose letters and dairy she has inherited. She had taken the interviews of elderly Harry Hamiltion Paul who was Olivia's one of the close friends when they were both in India.

The plot of the film and novel runs parallel. As novel witnesses the epistoleric technique of narration, the film adaptation used the same technique to unfold the story. Anne's search lead us back to 1923, during the British Raj. When Olivia recently married to Douglas Rivers, a civil servant in the colonial administration comes to join her
husband in Satipur in central India. Douglas Rivers is an attentive husband as shown in a novel and the couple seems to be very much in love. When Douglas offers her to spend the summer in the hills, she refuses to go in order to stay with him even if he is busy with his official duties. The textual description of Olivia's emptiness and vacuum has beautifully picturised in a film that how Olivia gets bore with Mrs. Saunders the morbid wife of the local doctor who warns Olivia against the Indian men.

Mrs. Saunders, Mrs. Crawford, the Burra Memsaib, is equally apprehensive about life beyond the British colonies. As shown in the novel, Olivia Rivers attracts the attention of Nawab. Olivia has found a best solution to fill up the emptiness of her mind. Harry Hamilton Paul, one of the closest friends of Nawab lives in his palace and serves him as a court jester. One of the interesting women character in the film is proud Begum Mussarat Jahan, the Nawabs's mother. The evolvement of Nawabs and Olivia's intimacy in a novel was gradual and step by step whereas in film adaptation it shows in a hurried way. Through Harry Hamilton Paul Nawab brings Olivia into his circle. When Douglas was not in Satipur Olivia accepts Nawab's invitation. Harry falls sick and Olivia came to visit him at Nawab's palace frequently. Olivia responded him with vigour. Soon, Nawab and Olivia had developed an illicit relationship. Olivia is considered the central woman character (heroine) in the film Heat and Dust, especially in the first part of the film. The director explores her as a free spirit whose independent ways do not fit in with the hidebound values of the British. Her husband demands that Olivia should reconcile and stay with the other British wives and share with each other western values freedom, equality and their own interest and keep India itself at arm's length. But the writer of a text and director of a film portrays the character of Olivia with lot many shades. She has explored her own ways. She was not only attracted to Nawab rather she was fascinated by India also.

Things get complicated for Olivia when she gets pregnant. She informs the news of her pregnancy to Douglas Rivers and the Nawab. Both men welcome the news. Douglas Rivers quite happily greets her but unaware of his wife's infidelity wishes for a
son (a baby boy) as blond as he is Nawab is the father of a child. Nawab sees having a mix race heir as revenge upon the Britishers who had reduced him from a ruler to a pawn. Suspecting that the Nawab is the Childs father, Olivia has a secret abortion with Harry's and Begum Mussarat Jahan's help. Olivia has had a continuous bleeding and pretending to have a miscarriage. She was taken to the hospital of Dr. Crawford immediately.

And then she ran away from the hospital eloping with the Nawab to Kashmir. The narrator of the story uses different discourses i.e. direct, indirect and free indirect to probe into Olivia's characters and learn about the customs and prejudices of the times. At the beginning of it the narrators journals are longer than the 1923 story, then this trend is reversed. In order to recreate time and place in 1923 the sections are filled with scenes, dialogues which allow for needed information gathered before. The progression of time is not marked by events, but by meteorological changes in the weather. The woman narrator reconstructs Olivia's whereabouts with very little information, so the long gap has been filled up by the narrator's own experience. Thus, there has a remarked division between the Heterodigetic and the Homodigetic narration. In the late eighties Merchant and Ivory worked without Jhabvala in two productions but in the nineties they both have teamed together in order to direct Mr. and Mrs. Bridge and excellent productions Howards end' and The remains of the day. These productions were produced auteur films. They are choosy in sets, costumes, dance, music and language. All their stories have a true frame work of settings. Undoubtedly, they did have a strong connection of literature based on undeveloped novel or on an original screenplay by the novelists. R.P. Jhabvala has been writing a fiction for almost forty years. She has been working as a screenwriter since 1963, almost for merchant Ivory productions. At the symposium in 1983 on the writers and the film R.P. Jhabvala spoke about the fact that how the experience of writing for the screen has affected her fiction. The film has its own advantages Jhabvala have learned a new method of narration by watching scenes being moved to and fro in various situations. And the unity of place manipulated through flashbacks and flash forward. Jhabvala said what she has learned about characterization, relationships, happening, and everything else that goes into writing fiction. Because of the medium in which each work
of art has written, the evolvement and the adaptation of the narrator or narrative voice is the important segment in *Heat and Dust*. In order to convey the story mostly the novel uses epistolary footnotes, journals, letters, constructions of the past, testimonies, ellipsis and speech presentation. Usually the film has used the method of flashforward, flashback, scene, ellipsis, pauses and voiceover. In the film the narrator's story is simultaneous since she is telling what has happened at the second part; Olivia Rivers’s story is available in the form of letters and memory. The fact is that through the exploration of the reliability and unreliability of these narrators, the story of two Englishwomen and their experience in India is told.

A British lady in her late twenties sets out for India to reconstruct the story of her grandfather's first wife, Olivia Rivers. Her sources were the handwritten letters of Olivia to her sister Marcia, acquaintances and testimonies from relatives, or friends who knew her. In order to discover Olivia Rivers’s motives of relationship and motive to destroy her perfect image and elopement with an Indian prince, the narrator unfolds Olivia's story and stays in India with her own child. Olivia's story is set in 1923 and the frame story takes place in 1973, during the same month from February to September the film *Heat and Dust* begins with a scene from 1923 when the doctor informs Douglas that his wife has left the hospital.

The doctor comments that Olivia has rotten in character. The audiences are not aware why she was in the hospital. In the next scene, Douglas goes to the house looking for his wife but did not find her at home. Then, the next shot is pictured in contemporary London with a voice only which gradually reveals a face of the narrator commenting on the past events. In the next shot Anne, the hetrodigetic narrator of the film who becomes homodigetic narrator and has a name is walking down on street of India with a medium of voiceover in order to fill a gap from London to India and introduces to landlord's family of Inder Lal.

The next shot successively shows that the narrator has started Olivia's letters and testimonies and immediately Olivia appears on a big screen addressing the camera and
audiences. Now wards, the story develops in chronological order. The shift from one scene to other has happened according to the memory and availability of testimonial facts. The transitions from one story to the other have to be accelerated by the characters, costumes and settings. Undoubtedly, the genealogy of the characters has changed. The narrator or Anne is Marcia's granddaughter because Douglas got married with Olivia's sister. The family resemblance and an emotional inheritance beautifully portrayed here. She has used a tape-recorder in Harry's interview. When she was exhausted to the material she has listened to the recordings and Harry's voice becomes a voiceover for the images on the screen.

The film beings with a flash forward way, but as the audiences find out that Anne is doing a reconstruction of the past. It means the whole story of a novel (1923) presents in a flashback. At the beginning of the film Harry's words played back in the recording machine. Simultaneous, Olivia's dialogues facing camera and heard again in the retold story with a proper sequence. The narrator of the story, who is a woman, has a compact emotional involvement with Olivia's life story and makes her a reliable narrator in both the novel and the film. Olivia River is presented on a screen with assertive attitude and confidence. Then, the portrayal of a narrator itself is a self-assured woman who is not just wandering in India trying to make her life like someone else’s.

All the time, the narrator attempts in the novel to efface her by providing excess importance to Olive’s life events as a matter of fact. The only emotional involvement in her own life is her concern for an old woman dying on the street and this particular scene is deleted from the film. But is has beautifully projected in a novel. Anne, the narrator works for BBC, and has had tired of unsuccessful love affairs. In order to find out the spiritual contentment and wish to learn about Olivia and because of her fascination to India, she came to India and stayed here. We find out she does not allow Chid (chidanand) to impose himself on her. She has discarded Inder Lals advances and only consents when she was ready for the relationship. She didn't hesitate to tell him about her pregnancy. There was very little information at her hands about Olivia's last residential
whereabouts in mountains. But she has a firm belief that she had to be happy because she was free with a man whom she loved.

The novel is written with an evident irony by the way of extradigetic narrator. The present thesis attempts to focus the character of narrator that she leads her life on her own terms. Instead of struggling to the events she has had determined the principles of her own. She didn’t search the happiness outside e.g. If we compare the narrator with Olivia Douglas she (Olivia) was dependant on Nawab for her satisfaction here narrator is not at all dependant on anybody. A lot many critics say's that the narrator is a weak, insecure with not a fixed aim in her life goes on to search. The novel as well as the film ends up with the narrator mounting with a Child, having no responsible father, not a fixed income source and home.

Despite all odds of her life narrator has given birth to her child whereas Olivia didn't able to raise her child. Olivia does possess the tinge of rebellious attitude in her personality. Therefore, she broke all shackles of her marriage and community. Her end of life proves it well that Olivia being an individual instead of a woman leads her life with enough contented mind, although Nawab visits her sometimes. The end of life of both women protagonist in the novel and the film choose by them and not imposed on them at all. It shows emphatically that the women could choose their own way of life. The interesting thing was that like Olivia, Anne, the narrator was pregnant and she also decides to get an abortion, but backs down at the last minute. The Indian diet makes chid fall sick and he returns to USA. Anne also leaves behind the Heat and Dust back of Satipur. She travels to the snowy mountains of Kashmir where Olivia spent last years in plentitude, seldom visited by Nawab. Even Anne, the narrator plans to bear her child in a hospital nearby. The film was entered into the 1983 Cannes film festival. It was an art house hit it in Europe and particularly in England.

References


