

**Indian Fiction in English**  
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**Lecture – 13**  
**Heat and Dust**

Good morning today we are trying to discuss novel heat and dust written by Ruth Praver Jhabvala. So, right at the outset I also need to tell you that the discussions on this novel heat and dust needs to be situated also within the discussions that we have been having in the last few sessions. So, we may ask questions about identity about ownership about particular ideas of author also informs the reception of certain kind of work.

And Jhabvala in the sense is particularly interesting as she occupies a very different kind of a very unique kind of role in this entire gamut of Indian fiction in English. She started writing rather early in the sense that given that this is such a young narrative genre that began to acquire different kind of status in the post-independence period. We can even say that she is one of the early writers of Indian writing in English.

And her identity is rather contested Meenakshi Mukerji spoke about her as an extreme case of the outsider in the commonwealth context.

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## Ruth Praver Jhabvala

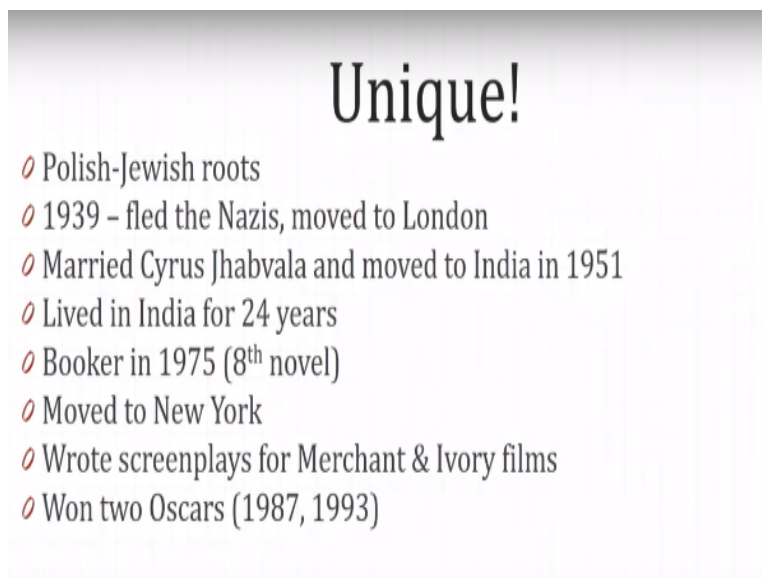
- o “an extreme case of the outsider in the Commonwealth context”: Mukherjee
- o “initiated outsider”: John Updike
- o “outsider with unusual insight”

If you glean through the literary works the critical works available on Ruth Praver Jhabvala we may begin to notice that the term outsiders are used extensively as far as her writing second son and just like her identity is contested we begin to notice that in Jhabvalas fiction most of the protagonists, most of the characters which she introduced to us also occupy a very contested position between the inside and the outside.

And then mostly can it mostly have considered as outsiders as well John Updike another contemporary auto also described had as an initiated outsider and one of the critical commentaries that appeared in a British newspaper also referred to her as an outsider with unusual insight. So, why do her approach towards characters towards India towards the lived experience in India has generally been seen as the kind informed as an outsider.

We also need to understand that her position is not comparable to that of someone like EM Forster. she has been living in India in various capacities and she is acquired a different kind of lived experience that a colonialist like that a British writer like EM Forster could not himself acquire. Most of the details will be discussed when we look at the novel in detail and before we get into the novel.

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**Unique!**

- ◊ Polish-Jewish roots
- ◊ 1939 - fled the Nazis, moved to London
- ◊ Married Cyrus Jhabvala and moved to India in 1951
- ◊ Lived in India for 24 years
- ◊ Booker in 1975 (8<sup>th</sup> novel)
- ◊ Moved to New York
- ◊ Wrote screenplays for Merchant & Ivory films
- ◊ Won two Oscars (1987, 1993)

It is very important to know the unique kind of position that Ruth Praver Jhabvala occupies in the entire scheme of in Indian English fiction. Her origins are very interesting and this also leads

to her being clubbed her being doubt as outsiders right from the outset she is of polish Jewish origin and she has a very troubled family history her family had to flee the Nazis and moved to London in 1939 and it was rather a traumatic childhood that she had.

Her father when he later came to know that the entire family of about 40 members in the family were killed in the concentration camps he could not take it anymore and he also committed suicide. So, it was a very troubled traumatic childhood that Jhabvala had and she pursued her education in UK and she also met this Indian Cyrus Jhabvala an architect a student architect who was based who was in London then and they get married and moved to India by 1951.

And from then for about 24 years she has lived in India but nevertheless this stay was rather a troublesome for her she has written and spoken about how she could not really fit well with in this context. This has also been the source of a lot of criticism when it comes to Jhabvalas works and she wrote prolifically we must acknowledge and her eighth which is heat and dust the novel that we should be discussing today it won the Booker prize in 1975.

But what is very surprising about Jhabvala is work being a booker event is that we rarely acknowledge this booker event when compared to the later booker events such as Rushdie and Arundhati Roy and very few students of English literature or even have come to know that she is one of the rare writers who have got the rare distinction of having won both these awards a Booker award and the Booker prize and an Oscar award during their career.

And she that since wrote prolifically had a very diversified kind of career and she could not continue to live in India for a long time and after 24 years she moved back to New York she wrote a screenplay is extensively successful screenplays for Merchant and Ivory films and she was a well acclaimed screenplay writer during her lifetime. She also won 2 Oscars 1 in 1987 and then 1 in 1993.

So here is Jhabvala for us with a very unique personality and a very diverse literally and artistic career and she lived in New York till her death in 2013. And though she wrote prolifically though her status in Indian English fiction is rather uncontested it also needs to be mentioned that she

always had to struggle with the issues related to her identity. The critics were not ready to accept her for what she is.

And she also finds found it very problematic to deal with the contested position that she occupied she was oscillating between the Indian identity that she acquired through marriage and the original identity of hers which was obviously predominantly European. So, while the critics wrote about her euro centric perspective one also needs to be attentive to the limits of her canon to the limits of critical understanding.

That we have been exposed to in the one of the first sessions when we were talking about Rushdie and we were talking about how he was making his selection to his anthology how he spoke about Indian writing? How he spoke about the account stations of language of about indigence about various other things related to Indian writing in English. We noticed that there is no way in which he condescendingly refers to the different kinds of identities.

With respect to Indians in fact he is more he is a harsher to the ones who are considered legitimately Indian he is harsher to the ones who occupy the regional parochial spaces. But nevertheless this is really not a position that we can always embrace either given that Euro centric tradition, Euro centric approach always needs to be needs to be curbed. Because that goes against any spirit of post-colonial writing as well.

And some of the writers have some of the critics have even found Jhabvalas writing writings of any pedestrian and when she won the booker there was a lot of resentment against her. There are lot of arguments which came up saying that she really did not deserve it one her language was pedestrian. And two she was not writing in the ideal spirit of post colonialists. So, how do we engage with these kind of different questions.

So, how do we begin to situate someone like Ruth Praver Jhabvala who is not a saint in origin. t in order to change who has only lived in India as following her marriage who has not adopted Indianess in ways that are acceptable to say in the critical tradition. These are some of the interesting questions that we should begin to ask and how do we understand this kind of a

contested identity.

Vice versa Rushdie who is an Indian writer who clearly does not hold an Indian passport. So, how do we engage with these various formulations and how do we begin to situate the personal identity and begin to evaluate the literary work in connection with that.

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## On her rootlessness

"I stand before you as 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"

Jhabvala herself was quite aware of the rootlessness that she was always blamed for in one of her own writings she made the statement I stand before you as a writer without any ground of being out of which to write really blown out really blown about from country to country culture to culture till I feel till I am nothing. If we try to do an analysis of her life story and compare it with the stories that she has produced as part of her fiction.

We begin to see that the rootlessness that she had been experiencing perhaps right from her childhood from the moment the family fled from the Nazis and sought refuge in London and later during her move from London to India and then back to New York we see that the same kind of rootlessness and the same sort of shifting identities can be seen in most of the characters as well.

This is going to be very much evident in our discussion of heat and dust where we talk about the lead character Olivia the nameless narrator and we also begin to see how she is capable of

looking at India as an outsider. But however this capability if we may call it so this capability of looking into India as an outsider has never been seen as a credible quality as far as Indian writing in English is concerned.

If you again recall the discussions that we had earlier on Kanthapura where we have this particular writer Raja Rao who leaves India just before the major breakout of the nationalist moment. He leaves India in India in 1919 and he leaves India in 1929 and we find that this work was written in another 5 6 years. But nevertheless we find it very very comfortable to identify Raja Rao as a nationalist writer.

Irrespective of the many number of years that he spent abroad that he taught abroad the fact that he got married to people who were of not Indian origin those things do not come in the way of shaping his identity or his perception as Indian writers in English. But on the contrary when it comes to a writer like Jhabvala the many things that she speaks the different ways in which she lives her life.

Everything stands testimony against her skill of looking into India as an outsider it is not clearly seen as a legitimate voice it is not seen as a perspective which needs to be encouraged either. And these are certain dichotomies that we should be alert to and more than the story that Jhabvala tell us this especially in a work like heat and dust we need we need to be alert to the undertones of that the possibility of developing a character like believe Olivia.

All the nameless narrator does it rest only with the outsider when it comes to the insiders if you look at the other women writers in English which we shall be doing in due course in this as part of this course. We begin to see that the women characters are entirely different the women characters are confined to their home, the women characters are confined to a certain domestic space there is a certain confinement which becomes acceptable.

Which becomes rather legitimate when it comes to the women writers in English and even in that account if you look at the women writers who have been contributing to this vast body of Indian writing in English. We see that Jhabvala occupies a distinctly different position how women and

say the women characters or Anita Desai or Kamala Markandaya or Shashi Deshpande cannot be compared.

We find a distinctly different quality of independence a distinctly different grammar of morality a grammar of individuality all of that influencing the formulation of the various characters within heat and dust. And also the personal element which is in dialogue with the political particularly the colonial moment of that period that is also very telling when it comes to heat and dust while we while some of them.

Some of the critics are quite right in critiquing Jhabvala for her euro centric perspective we also need to admit that the women in the her in her novels whether it is Olivia or the nameless narrator who is narrating, who is tracing the story of her grandmother Olivia. We find that they are caught in a position between they are caught in the position which is not entirely always advantages to them.

While we while we are uncomfortable with the ways in which they are looking down upon certain aspects of India. Their discomfort with the climate for example we may not totally appreciate it but we also need to understand that they are also those women are also caught in a very difficult position patriarchy has a different kind of input for them. They are free to have the relationships they are free to have relationships with the men who they choose in their life.

It looks very liberating again as an outsider but Olivia but Jhabvala who is able to get into the heart of her characters, heart of the women characters she begins to show us how that always necessarily does not become a position of privilege. How did they are also the women who are the who are left behind as who are the women who are being brought along as a byproduct of colonialism.

Or who have been left behind different kind of a story as part of colonialism and they do not necessarily assume the kind of perspective or the kind of position that the male colonialists always had enjoyed. So, it is rather unfair in fact to treat her writings as the euro centric as when we compare her to the other male writers who have predominately written with a euro centric

perspective.

At some level we also need to be very attentive to the new kinds of nuances that Jhabvala is giving us because we do not have too many narratives written by women that tell us what it is to be an outsider. About a woman who is confined within the domestic space in a rather different way but at the same time occupying a privileged position, occupying a status of a colonialist and at the same time not being allowed to respond in the way that a male colonialist is entitled to.

So, it is this difference, this distinctness that we need to be extremely alert. That would also enable us to read the novel in a very different way and also understand the different inputs of legitimacy about identity and issues like that when we read the work.

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The critical tradition overall we must say it is up a little serious attention to most of Jhabvala's work and particularly *Heat and Dust*. In fact, it is interesting to know that the moment she won the Booker Prize the event did not work much in her favor. The way it worked for someone like Rushdie or later Arundhati Roy is right because of a lot of resentment against her because here is a nation who is trying to prove it is worth to the English and to the rest of the world.

Here is a young nation who has begun writing in English so the fact that here is a nation with a set of writers who just started writing in English. And we are also gaining some amount of



international attention but the fact that an outside of woman a woman who has only lived in India but who is not of Indian origin has been granted this coveted prize was never seen as a as a as an as a thing to be appreciated.

Which is why when we traditionally look at the way the story of Indian writing in English is told Rushdie bookers event is celebrated as the first mega event. The entry into the international market Rushdies midnights children occupies a distinct position it continues to occupy the distinct position of having changed the entire identity and the entire reception of Indian writing in English in the international scene.

Whereas Jhabvalas receives very, very limited critical attention, limited commercial attention despite the fact that she went on to win two coveted awards during her literary career. And her authenticity in and worth is much contested both in terms of her identity as well as in terms of the writings that she has produced. And she has been vastly critiqued for her old fashion colonial attitudes and she herself is not really tried to come out of those sort of barriers.

Either in fact she has always been said that you need not look at me as a as an Indian writer yeah look at me as a European who has that lived experience in India and this will continue to inform the way in which we write. So, it would be rather write to say that when we look at Jhabvalas work quite appropriately heat and dust because this is the most visible of all her works. We see that there is a certain blind spot in the critical transition.

In the critical over that we are not either we are not allowed to see that or we do not know the frameworks within which this need to be situated. So, these are perhaps certain questions that should drive your research interest as and when you progress. Not about the way in which currently Jhabvala is being taught or taught in the critical tradition but enable yourself to think about the ways.

In which the new possibilities that needs to be opened up in the sphere of credit in the critical tradition of Indian writing in English. Yeah and also perhaps ask certain questions like if we begin to give the same kind of legitimacy authenticity and worth to Jhabvala just like we have

been giving to say Rushdie or Arundhati Roy what is at stake yeah. Now that is a very useful question to ask what is at stake when certain kinds of writers.

Certain kinds of writings are included into this critical tradition which is otherwise defined in a very different way. Yeah what is at stake this should be a lead question which you should enable yourself to ask at various points of this discussion.

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Heat and dust is a novel which has a nameless narrator as a nameless narrator is an idea with endless possibilities. In today when one of the students will be introducing the novel heat and Dust to you you will see how the nameless narrator is being presented as an important narrative trope and this is not a singular instance in Indian writing in English. We will also find a number of other novels using the nameless narrators to tell their own stories.

For example, we shall be looking at this book shadow lines by Amitav Bush which also has a very engaged active narrator who remains a nameless. Yeah so how does this work in the within the scope of narrative within the scope of narration yeah and narrative theories would tell you about the endless possibilities that a nameless narrator offers yeah or perhaps a child narrator offers and the voice of the narrator and by allowing her to be left nameless.

Yeah that is also about an inability to pin point the nature or the identity of the narrator. Because

just like the narrator who has been left nameless in heat and dust by extension we can say that there is a certain namelessness there is a certain inability to identify the identity with Jhabvala, the Jhabvala as a writer occupies yeah and one really would not know how to talk about the authorial voice at some level.

It is the author the narrator is endlessly fascinated by what India offers and at a certain other level we also find that this authorial voice or this voice of narration is also extremely uncomfortable with the heat and dust that India offers. And for that matter the title heat and dust was so much criticized because many of the critics many of the well-meaning critics they thought that undue attention was being drawn to the unfavorable things in India.

That too from the perspective of an outsider of a European yeah that undue attention was being given to certain things within India which need not be projected. Yeah Raja Rao Kanthapura yeah why could not these writers why could not Jhabvala talk about the exotic value of India why could not Jhabvala talk about the endless mystic possibilities that near that a country like India offers.

Perhaps because must have been the questions that drove the critical transition yeah before we move into the novel I also want to remind you that it is not as if only writers of European origin have spoken about the unfavorable climate. And discomfoting heat and dust which is prevalent in this country if you look at a novel like Shashi Tharoor's Riot which will also be discussed in this course.

We will see that we have a protagonist Lakshman an urban educated civil servant he has been placed in the rural hinterlands in northern part of India. He is extremely uncomfortable with the heat and dust over there we have another character from Upamanyu Chatterjee from English August the protagonist Agastya who is again a civil servant urban educated various way and he is also forced to work in the rural hinterlands of northern India.

We find him also complaining endlessly about the heat and dust he is unable to make friends with who are around him he looks down upon the rural India. The same thing happens in Riot as

well Shashi Tharoor was a novel writer as well. But why we are able to take this kind of a perspective while we are able to do legitimately accept this sort of a perspective from an Indian writer.

Why does it become so difficult when the heat and dust is being talked about as being foregrounded by a writer who has lived in India but who has a European origin? Of course, I am not in any way trying to legitimize the euro centric view which heat and dust of course has been in various capacities. But at the same time it is very important to ask these questions about legitimacy.

Who has the legitimate right? Who possesses the legitimate voice to offer criticism against the reality against the lived experiences in this country? How do we gain? it is this a claim which comes to us by birth or do we lay our hands on it by occupying a certain legitimate positions or do we have a way in which we measure it according to the number of years that someone has lived in India.

This question of identity comes up every now and then then if you notice in various contexts in one of the other novel we had taken a look at waiting for the Mahatma there we find that there is a colonial administrator who is trying to tell this Gandian and are highly enthused to protagonist that I have lived more number of years in this country than you have ever lived. So, does that make one do the number of years make one legitimately Indian.

Or is it something that you just acquire by birth and continue to cling on to it forever regardless of where you live or what you lived experiences are after that one truly does not know. But what do we need to be uncomfortable with is the cute surety with which the critical tradition operates and the desperate attempts that it makes the critical transition makes to ensure that certain people are allowed to talk in certain ways and certain others are not now.

Yeah so this idea of legitimacy about who gets the maximum right to talk about the nation in particular ways that is something that we need to come back to time and again as part of this course. So, here I leave you with this and all while we are talking about certain details, certain

themes, certain aspects of heat and dust I also want these questions to remain in the back of your mind and inform your understanding of the novel.

Yeah and we shall not be giving summary of the novel and hopefully there would be not too many spoilers either I encourage you to read the novel and also appreciate it for what it is and then be informed by the discussions that we have as part of this course.

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# Heat and Dust

- Ruth Praver Jhabvala

-Rani Unnamalai K

February 23, 2018

Okay like Nitin guessed it is slightly about Climate also so I would come back to the title later in the presentation. So, this text emerged during the Anglophone writing period of the commonwealth countries or the countries which which were colonies at a point of time.

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## Objectives:

- Introduce the book and author
- Themes and aspects of the novel
- Locate the text in the trajectory of Indian Fiction
- Relevance of the text
- Debates/politics over the work and author

Mostly is to introduce the book and locate the text in the trajectory of an Indian fiction however this text is slightly funny because you cannot actually categorize into anything. There is so much of condensation in the identity of the book the author so it is slightly yeah awkward. So, there is the relevance of the text and the politics over the author in the text.

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Heat and Dust	Ruth Praver Jhabvala
<ul style="list-style-type: none"><li>• Booker Prize in 1975</li><li>• 'Gentility', 'wry', 'quixotic', 'finesse'</li><li>• High quality Anglophone fiction</li><li>• Parallels between two times and two women through an intriguing story</li><li>• Epistolary novel</li></ul>	<ul style="list-style-type: none"><li>• 1951- 75, in India</li><li>• Tradition of expatriate writing</li><li>• Anglo- Indian writing vs Indo- Anglian writing</li><li>• Focus on intra- Indian relations</li><li>• Her changing perception of India is expressed in her novels.</li></ul>

There is the slight information about common information about the book, booker prize you all know so this is a story we would two parallel between two time and two characters who are woman and they are in addition they are in a relation like old women and her step granddaughter and it is in the form of epistolary later so it is an epistolary novel. And so Ruth was in India between 1951 and 1975.,

And this was the time she started writing books on experiences in India and things on India itself so she is put in the tradition of expatriate writing. Even though her story starts with being an immigrant from Germany she settles in England and then India and then shifts between US and India. But she comes under the expatriate tradition with EM Forster and Rudyard Kipling. So, this Anglo Indian writing versus Indo Anglian writing.

It is because Anglo Indian writing is the ones who were once upon a time in the colonial power itself. They were part of the power were they to present a power and then they started writing about India and the colonies. However, Indo Anglian writing is Indian fiction in writing so there is a difference and she does not fit in Indo Anglian writing rather in the Anglo-Indian writing and however she also departs from the expatriate writing.

Because she does not talk about the relations between India and colonial power but between the relations in India itself yeah and her changing perception is seen throughout the novel. Ruth was asked if she could be considered an Indian she said this no how could I be if I must be considered anything then it let it be as one of the European writers who have written about India. So, this also caused a lot of her reception of the book itself.

So, you all know the story of the novel it is about this woman English woman married to this officer and later she falls in love with this nawab in India and she runs away with him because of complications and step granddaughter comes in search of her and she traces her step after 50 years. However, there are yeah incidentally her life also follows the same track as Olivia, Olivia is the character from 1920s.

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## Themes:

- Cross cultural encounters- British and Indian
- Jhabvala's India
- From Center to periphery
- Men and Women in the novel
- Love and Culture
- Female friendship
- Identity
- Indian poverty
- Hippies
- Climate
- Question of authenticity

These are the themes cross cultural encounters between British and India, there are two levels of encountering India for the British one is physically and one is not a physically. Physically is because they go through the experience of social life the geography of their location however it is metaphysically because they learn to respond to Indian art and religion and philosophy. Later in the book we see a lot of people from England and foreign countries coming into India.

For spiritual tours and pilgrims' British response to India can be divided into two types like one during the Raj British Raj and the other one is during the Indian era itself after in the 1970s after the independence. So, in the first story which involves Olivia we see that their relationship between the British and India is very much political and so it even shows Douglas learning their Indian Hindustani language of Satipur.

Because he wants to rule better and you can see through the character's attitude towards the country and the people. Most of them in unison considered Indians to be rogue and they think Indians are cunning and so there is this issue of sati brought up and it shows how the contesting ideas about sati how all the English people find sati to be very against. It is a social issue and they got considered to be a savagery.

However, Olivia is slightly different from the English people in that sense and she thinks that it is a part of the culture and therefore British should accept it as it is. British response to India in



1970s is different in the sense that a people now there is no more necessity for them to be in India where they choose to stay back in India and some of them come back for spiritual pilgrims and some of the English people choose to stay back in India itself.

For because they like the Indian environment but not the Indian people so then they still ended up staying back. In both the behaviors of the board the behaviors and in both the times we can see that there is this accepted notion that India changes people however the degree of change and how the change is accepted is through how much they are grounded with their own culture and how much they think they are superior to the other.

And this causes a lot of friction between the acceptance of Indians for the British going to Indian response to the British the whole novel is a very western view of what the Indians consider British to be. They also think that Indians put it in the past and then the still are very they have this nostalgia towards the British and yeah they are still accommodating to the British even after the independence.

This can be seen through in the lulls providing accommodation for the narrator and later this character cultured. During the Raj era the only Indian Response Indian main character we see is Nawab himself. However, his character is not very respectable in those lines and therefore he does not he is very he cares about his personal things and he is not very much into the he does not care about the politics of the country at that point.

However just about the power he is losing out on and even though he hates the British for the reason that his power has been diminished he does not show towards Olivia or Harry whom he accommodates in his palace. Yeah the narrator keeps talking about how she can see Inder Lal finding it difficult to accept her and accept the fact that she would choose to come and stay in India over staying in a better developed country with more facilities an easier life.

Later in the novel you see there is a character called Dr Gopal and he complains about how India was never meant to be a place for people to stay and there are so many diseases and people should not actually stay in India and they should walk away from the country because it is very

badly maintained and there is a lot of corruption there is a lot of diseases and it is not suitable for life.

So, through the novel we see the narration is such that you do not see the perception of common man in responding to British. Because it is very much revolving around Nawabs identity or Nawabs characterization and later Inder Lal and that is pretty much most you know about the characters from Indian society or the places. So, Jhabvala she portrays India in a different sense from in such.

She tries to see she portrays the narrator in such that the narrator looks for differences between the 1920s and 1970s. However, by the end of the novel you will realize that she will come back to those same perception western countries had about India itself. Jhabvala can again be considered as a white writer and not in the sense that she succumbs back to the western ideas of India.

This novel shifts between post-colonial writing and colonial writing where because of the change in the time frame and then how were so therefore but in majority of the part it cannot be put in the post-colonial literature. Because there is no sense of resistance towards British we actually see across the novel it is very minute in detail. So, there are a lot of differences the movement in the novel it projected to be set from the center to periphery.

So, like during the colonial era there were a lot of migration mass migration so most of them even though 1970s novels in general showed a migration from the peripheral third world countries to the first world countries in settling down of people. This showed a very from the center to the periphery movement. However, it does not show collective movement as such but the individuals incidentally are moving from center to periphery.

The idea of men and women in the novel is very blurred and they are contested and there is a lot of discrepancies in the characters itself. So, there is no clear character for any of the novels and all of them have some in retrospect have some kind of a bad reception in general. So, love and culture is another theme where it is very dislocated it is not the pure love. In sense of what the

other novels project.

Because due to the stories in 1920s and the 1970s between Olivia and the Nawab and the Narrator and Inder Lal so there is this this dislocates the whole concept of love itself and culture that is again there is not much difference in what was found in 1920s and 1970s female friendship it is because the narrator identifies with Olivia through the letters where that was that she possessed or she got hold of.

And however there were no other personal relationship between them and we see a narrator getting along with the Satipur community women in the later or later stages of novel. Where one of the prominent character was Margie and she gets very close and she also goes there for guidance and however in 1920s Olivia does not get along with the Nawabs family. So, Begum the Nawabs mother she does not like Olivia at all.

And you can see it through the narration that an identity identity is contested throughout the novel and in the author itself because I did earlier tell about her being expatriate and also her claim to not be an Indian writer but it being an Indian fiction itself and it can be seen in Olivia it can be seen in the narrator where they do not relate themselves to their community but they tend to follow.

They tend to be attracted towards the Indian ways but still not be accepted as Indian and because they are still considered to be outsider. And Indian poverty does not change through 1920s and 1940s and 1970s and throughout the narrator's view in her journal. We can see here going back to to Indian poverty again and again and hippies are the people who here hippies are the once the youth coming in from the foreign countries.

So, here is can also so this factor is also related to this another case called Shobraj case in 1970s when this man from France his name was Charles Shobraj he went on murdering people who are on pilgrim. So, he murdered dozens of people in India itself and then he was caught and then he broke out of jail and then he was put into a life sentence later. So, yeah that also played a major role.

Because there are there is another characters Chid who portrays the pseudo spirituality in India. In the sense that he comes in so its forces which will be with two other people where they can put up with the climate or the life in India. So, they all return back even in that case there is this other his behavior does not reach up to the other supposed to be holy men. Holy men of the spiritual principles so climate like so the heat and dust itself.

The title itself is contested for the reason that it it shows that throughout the novel in 90 throughout the narration in 1920s. We see that the British complaining about heat a lot and anytime anything goes bad between their relation or their mood they blame it on the climate. So, this portrayal established a sense the British stayed back even though they could not put over with the climate.

Because they had a responsibility towards it and that also established the white burden whites burden again. So, there are lot of critiques critiquing the title itself of the novel because they need not have done that yeah that is their question of authenticity because of the insider outsider of both the narrator and the author itself.

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## Features:

- Female protagonist- passive?
- Simple language; irony
- Cultural stereotypes; relationship between literature and culture
- Expressions of individualism- 'rogue colonialist', 'feminist nationalist', 'heroic nationalist', 'heroic colonialist'
- 'colonial regimes of knowledge'
- Distanced from the Indian works of the time
- Silent on political clashes of the time
- Changes in India and the unchanged India
- Repeated question- whether or not it is desirable for Europeans to live in India.

So, features of this novel in general it has the female protagonist that is Olivia however she is not doing anything as such but the incidences push her into her decisions are not to properly

reasoned out. But it so she could also in a sense be considered passive because she is just reacting to the occurrences around her so you know she uses a very simple language and there is a lot of irony in all the narration.

And you can see a lot of cultural stereotypes so there is this Purnima Bose she talks about the relationship between literature and culture itself. So, this shows how the literature was used to talk about the colonial realms of knowledge in the sense that to put across what their sense of view and their sense of knowledge itself and this was through the expression of individualism in the novels, in the characters that it was there were 4 kinds of individuals in the characters.

The main characters one was rogue colonialists and feminist nationalist, heroic nationalist and heroic colonialist. So, the Douglas character from the 1920s is showed as a heroic colonialist in the sense that he feels responsible to do his duties properly and administrate over Satipur properly. And another feature of this novel is it is distance from the works of that same time on the lines of it being very silent on the political clashes.

It is very this novel is considered a very personal in the sense that it does not talk about the other since it was supposed to be during the time of 1920s when there were nationalist movements coming up and even that was around few years later after the Amritsar massacre and therefore there should have been a lot of political tensions that should have been that could have been portrayed but it was not portrayed.

And therefore it was going to any silent and it was considered away from the works of time because we saw in the other two novels talking about Gandhain movement itself. So, this also proves the western view again so changes in India so there are only there are very small things that were changed in India itself. So, most of the poverty geographical area the climate everything remains in the same.

The attitude of the people remains the same except for the fact that the civil lines that existed during the British era was used as government quarters or government offices and also the Indians scenario itself became more pathetic after the 50 years that was the maximum change she

actually saw. So, the whole the novel keeps repeating the question of whether it was a desirable for Europeans to stay in India after independence.

Because of the social life in India itself and how Indians would have considered Europeans.

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## Author:

- Salman Rushdie- 'rootless intellectual'
- Expatriate writing and question of authenticity

Questions:

- who is she writing for? Is her target audience Indian or western or both?
- Can a judgement on this issue be based on a study of her fiction?
- Explores the comic and tragic aspects of the love- hate relationship between the East and the West
- Frequent portrayal of pseudo spirituality in India; anti- Indian?
- Jane Austen and EM Forster
- Overshadowed author?

Salman Rushdie considers her to be a ruthless intellectual most of the politics around the author is because she does not have a very concrete identity and therefore even though her work is considered very prominent in those times it was not very accepted by the Indians for the same reason that she is an outsider. So, Salman Rushdie even considers therefore he comments saying that there is always these questions of who was she writing for.

And what was target audience and therefore but there was no actually answers for that questions. The structure of the novel does think she speaks about brings in these questions. Even though it was supposed to be Indian novel or Indian fiction it supported the colonial view itself. Her major works were on the relationship between the colonial power and the colonies they are portrayed comically.

The portrayal of India in these manuals was also questioned if she was an anti-Indian itself. She received a lot of criticism because of this and in 1970s even though she had a large audience outside India but the Indians did not consider her very prominent writer for her views and also

because there were other writers who with the nationalist view then. By 1980s there was other prominent writers that overshadowed Ruth Praver itself.

She is also compared to Jane Austen and EM Forster for her themes. So, Jane Austen because she talks about the upper class social life and the domestic life in England. However, so Ruth Praver was considered to be Jane Austen in India because she also spoke about the upper class life of Olivia itself and it had a clear cut space Olivia used. So, she was compared with EM Forster because of his passage to India.

Where Ruth work and Forsters work was similar on the lanes portraying the relationship between British and Indians and their experiences that was portrayed and the views both of them held. That is because both Forsters work was contemporary in 1920s however this was looking back to the past but to the 1920s again. There are a lot of debates over the author and the work for the questions and the problems the work poses itself.

Ruth was criticized a lot for the cross cultural theme itself and when she spoke about British in India as a relationship. She was expected to be a middle man or I mean in the sense that she was expected to be a representative of both trying to talk about both and be in the middle position. However, her view was leaning towards the colonial view itself or perspective itself. There are a lot of criticisms on her because of that.

The relevance of this novel even though it was very relevant to the 1970s time it is no more considered relevant because of the post-colonial. It is no more considered post-colonial literature itself on the lines that the relationships are not portrayed in a very equivocal view I guess. So, I would end with Meenakshi Mukherjees comment on Ruth Praver. She says her failure to develop as a prominent author.

And her novel is because it points to one hazard the rootless writer is prone to while to some writer's absence of a single homogenous culture of base sharpens a sensibility in some others it might result in artistic creative vitality. Because there is a lot of confusion in the novel, in the identity, in the views and therefore it did not give her the standpoint as such and therefore she

lost out on her audience and her reading public itself.

Also she keeps comparing her differences between London and India and the use of space also the environment in London and India again. For example, she brings up garbage so this even brings out an incident where this old lady is lying by a garbage dump and she is all sick. But the narrator does not know if she is alive or dead if she should go pick her up and admit her to the hospital.

However, admitting here also in the hospital the doctor would not allow that because he does not have enough space for more patients and so yeah this again gives in the view of what she should do and she goes back to Maji and yeah Maji lets a old woman die by the end of thing like there is this very nice part before that so read up.

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