

Encounter between the Orient and the Occident in the Novels of Ruth Prawar Jhabvala

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Abstract

Ruth Prawar Jhabvala is an amazingly remarkable craftsman dominating in the field of novel writing. This paper perfectly examines the orient and occident particularly in Jhabval's work *Heat and Dust*. The English guideline has been a significant intermission in the long history of India. It impacted the foundations, practices, and ways to deal with numerous aspects of the Indian lifestyle. It's anything but a brief look at a captivating group environment and the maturity in that. Ruth Prawar Jhabvala's *Heat and Dust*, which won the esteemed Booker Prize in 1975, presents the more extensive circles of mankind in pre just as post-autonomy India. This research paper investigates the diverse relationship or communication and reveals insight into the experience between the Orient and the Occident. It follows out the multicultural points of view and attempts to keep a trade-off between the East and the West.

Keywords- Orient, Occident, Multicultural, East, West, Heat and Dust

Introduction

The last quarter of the twentieth century saw an imaginative flood in Indian writing in English when all is said in done and women's writing specifically. After the compositions of the magistrate containing R. K. Narayan, Raja Rao, and Mulk Raj Anand, the second era that added to crafted by their first partners incorporates some famous women authors like Ruth Prawar Jhabvala, Kamala Markandaya, Anita Desai, Nayantara Sahgal, Shobha De, Shashi Deshpande, Suguna Iyer, and Arundhati Roy. Ruth Prawar Jhabvala, a Polish Jew evacuee, raised in Germany, taught in Britain, and wedded to an Indian uncovers an unusual love-disdain relationship with India in her imaginary job as a pariah insider. She manages the social and financial issues of the general public and expounds on the social section of metropolitan India

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that she knows well. Jhabvala's books fall into two unmistakable and equally coordinated with bunches viz. comedies of metropolitan working-class Indian life, particularly in unified Hindu families and unexpected investigations of the Orient-Occident experience. The primary gathering includes books like *To Whom She Will*, *The Nature of Passion*, *The Householder*, etc. To the subsequent group belong other novels like *A Backward Place*, *A New Dominion*, and *Heat and Dust*. Her first novel *To Whom She Will* centers on defilement in Indian public life. Her novel *Get Ready for Battle* to come denounces untrustworthiness, bad faith, and misuse of poor people. *A Domain* mocks the closed-mindedness of free India and her Booker prize-winning novel *Heat and Dust* differentiates Orient-Occident connections. *The Nature of Passion* portrays the narrative of a British bloke abandoned in India. Jhabvala utilizes fiction as an integral asset for introducing the issues of the Indian culture and proposing available resources to take care of these issues. The West has delivered a generous measure of materials on and about India. The disposition to bring everything western under a magnifying glass has been known as post-colonialism. Postcolonialism is an expansive umbrella term that manages the provincial association or forced connection between the ruler and the dominated. Post-pioneer writing can be plainly recognized from provincial writing. Pioneer compositions are the sort of works, delivered by writers who had a place with the colonizing force, say, and white works about India during the English Raj. For instance, the Old English Indian works of the Raj time are pilgrim compositions or white compositions. Colonial works go about as settings featuring the specific worries of the postcolonial creators.

Multiculturalism is gotten from the word 'culture'. It's anything but a unique cycle where the associating networks go through a personality change or refashioning. Multiculturalism turned into an authority and by the right approach pointed toward perceiving, celebrating, and keeping up the various societies or social personalities inside a general public. Because of the effect of globalization, mass scale migration, expansion in the diasporic populace, expanded frequencies of racial viciousness, and strict hatreds, multiculturalism turns into a lifestyle whereby one can recognize contrasts and calmly coincide. It's anything but a general public that gives impartial status to particular social and strict gatherings with nobody prevailing. As a way of thinking, it's anything but a piece of the practical person development toward the finish of the nineteenth century in Europe and in the US and later took the state of political and social pluralism at the turn of the twentieth century. It was essentially in light of the monstrous movement to the US. Sociologists and historians like William James, George Santayana, Charles Sanders Pierce, W. E. B. Du Bois, Horace Kallen, Alain Locke, and John Dewey developed concepts of cultural pluralism. It has been praised in the Occident region as a passage to liberal age, a tolerant modular vehicle ideal for the food as well as for the consolation of social

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heterogeneity. It turns into the current philosophy to uninhibitedly communicate one's way of life and guiding principle while respecting the others.

Many post-freedom authors try to investigate the topic of experience between the Orient and the Occident. The subject has been investigated in Balchandra Rajan's *The Dark Dances* (1959), Ruth Praver Jhabvala's *Esmond in India* (1958), and *Heat and Dust* (1975), Kamala Markandaya's *Possession* (1963), Nayantara Sahgal's *Bye Bye Blackbird* (1978), Santa Rama Rao's *Remember the House* (1956). Developing social collaboration between the Orient and the Occident and the thus changing social ethos has given an additional driving force to the composition of books on the topic of Orient-Occident showdown. The Orient-Occident experience in its disparity is the pith of Ruth Praver Jhabvala's composition. Living in her received country with her intrinsic convictions, she understands the troubles and difficulties of a total retention. Her experience of living in India has presented her to the Indian people group and ostracizes living in India. It has carried her into contact with individuals of another culture. It is through the cooperation between the two societies that she changes into the craftsmanship. The aftereffect of this experience is clear in her works and this gives her the crude material for all her anecdotal works. In a self-portraying article distributed in The London magazine, she composes: "I have lived in India for most of my adult life. My husband is Indian. I am not and less so every year...However, I must admit that I am no longer interested in India. What I am interested in now is myself in India" (41).

Multicultural Viewpoints in *Heat and Dust*

In *Heat and Dust*, there are double cross zones-the 1920s and the 1970s, the two of which witness two societies, the English and the Indian. *Heat and Dust* recount two equal tales around two women in various time frames and their experiences in India. Heat and Dust recount two equal anecdotes around two women in various stretches of time and their undertakings in India. Olivia Streams is a youngster from London who has gone with her better half Douglas to English colonial India and the storyteller is the other woman in the novel who knows Olivia as the main spouse of her granddad Douglas. She has come to India to discover more about Olivia. It's anything but a contacting depiction of a collaboration of two unique individuals coming from various societies, world perspectives, civic establishments, intentions, and force structures.

Heat and Dust bear similarity with the practice of Raj books which recommends the contrariness and similarity of two societies for example English and Indian. It has two-story levels-the intradiegetic level is arranged in pioneer India of 1923 while the extradiegetic level is arranged in free India. The intradiegetic level is about Olivia while the extradiegetic level is about the mysterious storyteller. The storyteller goes about as the centering specialist in both the

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levels. Jhabvala draws equal between Olivia and the storyteller as both are shown obviously thoughtful towards Indians.

Olivia substantiates herself fit for arranging the outside world. She has very little philosophical establishment to be diverse in her demeanor to India. She emphatically holds a contradictory point of view on India. No racial or political thought dominates her wide and hopeful perspectives about human relationships. She says: "I don't know India. It's true I don't, but what's that got to do with it? People can still be friends, can't they, even if it is India" (103). Olivia, to the amazement of Douglas and individual burger joints innocently protects suttee: "It's part of their religion, isn't? I thought one wasn't supposed to meddle with that....And quite apart from religion, it is their culture and who are we to interfere with anyone's culture, especially an ancient one like theirs"(58). Olivia challenges the actual establishment of the English strategy in India and questions the authority of the English to anglicize the country. Major Minnies' position is in the middle of two limits between the Saunders' and Olivia's. He is truly straightforward in his demeanor to India. He accepts: "There are many ways of loving India, many things to love her for-the scenery, the history, the poetry, the music and indeed the physical beauty of the men and women" (170). He says: He who adored India so much, knew her so well, and decided to spend the finish of his days here! Be that as it may, she generally stayed for him an adversary, even once in a while a foe, to be protected and if fundamental battled against from without and, particularly, from the inside: from inside one's own being. It is through the storyteller that the second period of the Indo-English experience during the post Independence time has been found in *Heat and Dust*. She remains amidst the jam-packed paths and bazaars and has no issue with maintaining Indian standards and customs. The culturally diverse hypothetical talks have seen that "people are active processors of information and do not simply surrender themselves to the situations they encounter. Rather they modify their behaviour to cope with the sorts of new problems they will inevitably encounter as part of their cross- cultural experience" (Brislin 15). At the appointed time of time, Inder Lal, the storyteller's host, and Maji, a profound lady becomes the storyteller's companions. Notwithstanding wild destitution, human misery, human hardness, warmth, and residue, the storyteller finds the way individuals live respectively and safe gatekeepers themselves from depression and fatigue. While resting on the rooftop top she finds herself and India together: I have never known such a feeling of fellowship. Lying like this under the open sky there is an inclination of being inundated in space-however, not in void space, for there are largely these individuals resting surrounding me, the entire town and I am important for it.

She offers a picture of India which differentiates the fracture and estrangement of the West. As far as she might be concerned, India is a major country that obliges numerous thoughts

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and things that are contradictory in nature. "Town is accustomed to tolerating and combining a wide range of various components, for example, the fabulous old burial places of Mohammedan sovereignty from one viewpoint and the little dark suttee stones on the other. There are likewise the town's disabled people, blockheads, and occupant hobos".

The Nawab's response to the English isn't at all reassuring. Albeit irritated by the presence of Major Minnies, the Nawab discusses the English overall to Harry and Olivia. How not the same as these horrible Oriental? Olivia, do you additionally detest and disdain orientals? Of course, you do. Furthermore, you are correct, I think. Since you are very stupid people with sentiments that we let others stomp all over and hurt to their souls' substance. English individuals are so fortunate they have no sentiments by any stretch of the imagination.... He (Harry) has been with me for such countless years however what does he really focuses on me. He doesn't hold a great assessment of the English. Be that as it may, he keeps an agreeable relationship with Harry and Olivia. His disposition can be seen on two levels-political and individual. His political perspectives don't influence his own relationship with Harry and Olivia. Chid's otherworldly fascination towards the Orient in the novel has attracted him to India and has made him an Indian pioneer with the Indian name Chidananda. He leaves India just to return as a transformed Christian. The storyteller has been depicted as an outsider in India yet later she ingests Olivia's perspective. She pervades the soul of India and is drawn in by the indifference, effortlessness, and otherworldliness of India. Like Jhabvala, Olivia also leaves on an excursion towards India. Her enthusiasm for sexuality and profound test discovers articulation in her desire to comprehend the country.

Conclusion

Jhabvala carefully portrays the requirement for safeguarding the relic of the association of the Orient and the Occident. Heat and Dust investigate the various features of India. Altruism and renunciation from the external mood draw in the region of Occident and when taken to the profundities India turns into a danger to the holiness and celibacy of the equivalent. India draws in just as stances indications of peril to the individuals who are drawn to it. Jhabvala with her double worry for India as a pariah and insider constructs an inquisitive thought of the Occident. She acquires two sorts of characters-the Oriental and the Occidental and her content permits neither divine beings nor villains. India is both the home and outcast of the Occident. The West loves India yet their practice and culture please their approach to acknowledge India sincere. They attempt to protect themselves and cause a trade-off and a similar trade-off we to see from the piece of the East as well. In spite of the fact that there are obstructions, the East attempts to adapt and change them toward the Occident culture. We need to accord a profound regard to all societies at their center, regard the Other's personality, and consider the other as a self-encased

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valid local area. The tale is representative of the individual connections that offer asylum to both the Orient and the Occident across the obstructions of political and social biases. The multicultural parts of the novel emphasize the way that East will be east and West will be west however there is where Orient meets Occident.

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