

Tribhuvan University

Misrepresentation of East in Jhabvala's *Heat and Dust*

A Thesis Submitted to the Department of English, Faculty of Humanities and Social Sciences, Ratna Rajyalaxmi Campus, Tribhuvan University in Partial Fulfillment of the Requirements for the Degree of Master of Arts in English

by

Sunita K.C.

TU Regd. No: 6-2-263-119-2007

Symbol No: 400436/2069

January 2017

DECLARATION

I hereby declare that the thesis paper entitle,
"Misrepresentation of East in Jhabvala's *Heat and Dust*" is my own original work carried out
as a Master's student at the Department of English at Ratna Rajya Laxmi Campus except
to the extent that assistance from others in the thesis paper's conception
or in Presentation style, and linguistic
expression are duly acknowledged.

All the sources used for the thesis paper have been fully and properly cited.

It contains no material which to a substantial extent has been accepted for
the award of any other degree at Tribhuvan University or any other
educational institution, except where due acknowledgment
is made in this thesis paper.

Sunita K.C.

2073-12-18

Tribhuvan University

Faculty of Humanities and Social Sciences

Letter of Approval

The thesis submitted to the Department of English, Ratna Rajya Laxmi Campus, Tribhuvan University by Ms. Sunita K.C. entitled "Misrepresentation of East in Jhabvala's *Heat and Dust*" has been approved by the undersigned members of the Research Committee.

.....

Dr. Ananda Sharma

Supervisor

.....

External Examiner

.....

Pradip Sharma

Head

Department of English

Ratna Rajyalaxmi Campus,

Date :

Acknowledgements

I express my sincere gratitude to my teacher and supervisor, Prof. Dr. Anand Sharma, whose supervision, continuous encouragement and guidance made it possible for me to complete this study. I owe very deep gratitude to Pradip Sharma, Head of the English Department, for granting me the opportunity to carry out this research. I am also thankful to Yadhav Adhikari for his valuable guidance in helping me to select the title and theory for this study. Likewise I am thankful to my teacher Dr. Hari Adhikari for supporting me in guiding in the start of my thesis.

Likewise, I am indebted to my parent and other family members, for their support and guidance. I am also highly grateful to my husband, Mr. Purushottam Khatiwada for his heartfelt inspiration and supports.

Last but not the least, I am pleased to critics, authors, publishers and editors of the source materials from which I have cited while completing this study.

March 2017, Kathmandu

Sunita K.C.

Abstracts

Colonial discourses have created various images to represent the Eastern countries and people as mysterious, uncivilized, unscientific, and so on. It establishes a created form of reality in the readers' mind. It functions as a power to dominate, educate and govern over the non-western countries. Behind every misrepresentation, there lies the motive of colonization and dominate the Orient. Colonial discourses have functioned as power to create hierarchy between east and west. To complete this study, I have derived the concept of *Orientalism* by Edward Said. The truth of Orient people is often exaggerated and distort by western writer.

Jhabvala's novel *Heat and Dust*, depicting the pictures of India of different period misrepresents the nation. Sometimes the novel paradoxically presents the nation and presents the jumbled, stirred culture from everywhere. Supremacy of Englishness is celebrated to maintain the status quo. Jhabvala is hyped up with Indian culture and gives space for English people to control it but cultural transformation as resulted from colonialism is occurred from everywhere. The narrator, Olivia sometimes feels comfortable in Indian cultures and tradition and Chid adopts Hindu religion voluntarily. While assimilating into different views about India, she creates gap between reality and expressed views. India, of course has lots of brighter sides which is hidden and misrepresented by the novelist.

Contents

	Page
Declaration	ii
Letter of Approval	iii
Acknowledgements	iv
Abstract	v
Chapter One: Introduction	
Representation and Misrepresentation in Post-Colonial Discourse	1-11
Chapter Two	
1. Orientalism and Postcolonial Context	12-14
2. Representation in Post-Colonial Discourse	14- 25
Chapter Three	
Misrepresentation of India in Jhabvala's <i>Heat and Dust</i>	26-36
Chapter Four:	
Conclusion: Distortion of truth through Domination	37-39
Works Cited	40-41

Chapter One

Introduction

Representation and Misrepresentation in Post Colonial Discourse

In general understanding the word representation refers to ‘The action of speaking or acting on behalf of someone or the state of being so represented’ and ‘The action or offence of giving a false or misleading account of the nature of something’ as misrepresentation as defined by *The Oxford Dictionary*. Likewise, in literature, the concept of representation is connected with the basic issues of cultural theory whereas distorted and inaccurate representation in any work of arts is basically known as a misrepresentation. In this context, Straus Hall writes “representation means using language to say something meaningful about or to represent the world meaningfully, to other people” (15). Representations are indispensable for human life because people make sense of the world through them. They are ways of creating and sharing meaning among People of a culture (15). Hall believes that meaning is created on how it is represented.

Homi K. Bhabha states “representation as a concept that articulates the historical and fantasy (as the scene of desire) in the production of the 'political' effects of discourse” (25). He further argues upon a particular reading of the problematic of representation by addressing Fanon ideas, he writes:

A simple reflectionist or determinist notion of cultural/social signification or/more interestingly, he could be read as taking an 'anti-repressionist' position (attacking the notion that ideology as miscognition, or misrepresentation, is the repression the real). For our purposes I tend

towards the latter reading which then provides a 'visibility' to the exercise of power; gives force to the argument that skin, as a signifier of discrimination, must be produced or processed as visible. (31)

In the above extract, Bhabha connects representation with political effects of discourse and misrepresentation as repression of reality in which discrimination is visible. So far as the term is concerned with the postcolonial theory it is the western creation to govern of dominate over the 'orient'. The orient is always 'other' of the occident. It is to subjugate or subordinate the orient. The term is also relevant to the culture. The western culture always tries justifying itself as the superior or the centre and the non-western culture as inferior or the other. The Westerners always create binary opposition by representing the orient as always away from mainstream in every aspect. So, the term is relevant with the cultural identity and power relation. We live our lives in the context of social relationships with others. The concept of other is related with political ideology. The colonial discourses helped to form the images and stereotypes of the orient. In this connection, Bhabha writes:

An important feature of colonial discourse is its dependence on the concept of 'fixity' in the ideological construction of 'otherness'. Fixing as the sign of cultural/historical/racial difference in the discourse of colonialism in a paradoxical mode of representation. It connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repletion (29).

This above extract clarifies that the colonial writers always follow the fixed and stereotyped construction while representing the countries and people they had once colonized.

The post-colonial critic Edward Said in his book *Orientalism* (1978) lights on the new vision of orientalist discourse. Said's concerns are representation, more representation and their place within discourse. Orientalists' representations, for Said, belong to a discursive domain that is configured for them not only by subject matter but also by shared tradition and history. Thus representation of East is meaningful by being consistent with stereotypes that were customary within the discourse *Orientalism* (273). Thus, my research on misrepresentation of East on *Heat and Dust* will be based on Edward Said's concept of Orientalism.

Jhabvala, born in Germany to polish parents, came to England in 1939 and married to Indian architect. She is mainly known for her witty and insightful portrayals of contemporary India. From European perspectives she is an 'inside-outsider' and from the Indian's perspectives she is an 'outsider-insider'. But her writing in any cost creates hierarchy between East and West. Her dual identity is main cause her hatred and love for India. Her problem is whether India is suitable for her or the Europe. Her personal dilemma is revealed in her autobiography:

Should one to become something other than what one is? I don't always say 'no' to this question. Sometimes it seems to me how pleasant it would be to say 'yes' and give in and wear a sari and be weak and accepting and see god in cow. Other times it seems worthwhile to be defiant and European and all right be crushed by one's environment; but all the same

have made sure attempt to remain standing. Of course this can't go on indefinitely and in the end I'm bound to lose— if only at the point where my ashes are immersed in the Ganges to accompaniment of vedic hymns, and then who'll say that I have truly merged with India. (Ali 93)

Jhabvala herself is in illusion and have the feeling of displacement, dislocation, alienation and her living hood is providing her lots of creativity. For her India is an alien country and its cultures as strange. Thus, her portrayal of India in comparative way is seen throughout the imperial eyes.

Heat and Dust explores the Indian culture, myth, religion, life style through the perspectives of an European. West consider themselves as superior and all the Non-Westerner as inferior, inhuman and uncivilized. The depiction of images are just to represent orient as backward and uncivilized in which reality of eastern people is interprets through the perspective of European eyes. Orient is often simplified and reduced to series of myths and stereotypes that misrepresents the truth of Eastern country.

The novel *Heat and Dust* written by Ruth Praver Jhabvala consists two different time frame: Colonial and Post-colonial era. Jhabvala is European by birth and come to India as a wife of Indian architect. Jhabvala brought her vision of India as an outsider misrepresents the nation as mysterious, uncivilized and unscientific based on her own perspective. *Heat and Dust*, the title obviously connotes the theme of the novel as diseases, squalor, and poverty; the narrator during her journey to India repeatedly describes about Indian beggars, diseases, crowd and poverty.

Jhabvala, in her novel *Heat and Dust*, represents India as exotic land, barbaric, uncivilized and underdeveloped land. Edward Said in his theory orientalism writes that

"The orient was almost European invention and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (1). She depicts the picture of beggars, cripple children and poor beggar woman to justify the mission of representing the nation as poor and underdeveloped. To which Said claims exaggeration and imagination with a range of stereotypes produce by European writers.

Similarly, characterization of Ritu as shy, thin, undernourished generates views of Westerners that Eastern women are weak. Indian faith on omen and Ritu treatment by her mother-in-law by using rice grains with incantation in order to heal her shows how writer views towards Indian culture. The narrator, in later part of the novel suggests visiting psychiatrist to Inder Lal because she feels her responsibility to correct them. "I try not to be with her. I feel it is my responsibility to get us going since I'm older and (I think) stronger" (51). The Indian characters like Ritu, Inder Lal including other Indian characters are shown in position of inferiority. The Europeans always represent the orientals as superstitious, powerless and desiring to acquire the power. He further adds that it is the Eurocentric belief of the Westerners to present themselves as Superior and the other as the inferior. For example, most of native characters are presented as poor, sick, dependent, uneducated, aggressive and inferior and high rank, discipline, educated, civilized and good temperament.

Native characters are marginalized in comparison to European characters. The Europeans are the power holders and the native are shown to be longing to equalize themselves with those white colonizers in the story of 1920s. This theme is best expressed through the character of Major Minnies and Dr. Saunders. They are represented in such manners: "It's savagery... "Like everything else in this country,

plain savagery and barbarism. I've seen some sights in my hospital I wouldn't like to tell you about, not with ladies present I wouldn't. Most gruesome and horrible mutilations – and all, mind you, in the name of religion. If this is religion, then gad!" (59)

Douglas Rivers knows the Hindustani language very well, but he never tries to make the best use of his knowledge to understand the country and its people. Rather it is an utter administrative shrewdness on his part that he discovers a new field for its application: "It is the only language in which you can deliver deadly insults with the most flowery courtesy" (38). He all along remains a colonial sahib so that he can rule the country better. One must note here how Douglas' handling of the Indian language further stabilizes the British colonial ideology. *Heat and Dust* depicts the theme of colonial and post-colonial issues and misrepresented the Indian culture. To justify the theme, I have derived the concept of Edward Said as I will elaborate in the part of methodology.

As the novel *Heat and dust* sets in both colonial and post-colonial period of India, many critics have explore the novel in the various dimensions of post-colonial criticisms; post-colonial criticism tries to find out issues of political, social, cultural, psychological of colonialist and anti-colonialist ideologies. Among them I.H. Shihan explores cross-cultures encounter in the novel. Colonial expansion of British has initiated the process of cultural encounter between native and British and starts the Indo-European direct contacts on a long term basis. He writes,

Ruth Jhabvala's people encounter India physically as well as metaphysically. At the physical level, India, its geography, its social life, do form a quantitative factor in the novels. 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 (45).

The novel was written in western point of view where India people are presented as barbaric, uncivilized and backward as other's culture which is not suitable for English people. Through the presentation of the Indian characters in different manners, Jhaval misrepresents Indian people and the culture. Indian characters are presented as poor and backward. Some of the characters are subordinated to the European characters. This misrepresentation is characterized by the superiority exists in European writer.

Sheeba V. Rajan focuses on cross- cultural relationship or interaction and sheds light on the encounter between the Orient and the Occident. It traces out the multicultural perspectives and explores the relationship between the East and the West. The British rule has been an important interlude in the long history of India. It influenced the institutions, practices and approaches to many facets of Indian way of life. "Ruth Praver Jhabvala, a Polish Jew refugee, brought up in Germany, educated in England and married to an Indian reveals a strange love-hate relationship with India in her fictive role as an outsider- insider" (482). Jhabvala with her dual concern for India as an outsider and insider builds a curious notion of the West.

Elena Oliete Aldea, explores the issue of the representation of historical and cultural relationships between centre and margins on "Raj films" made over *Heat and dust*. In the film there is portrayal of the British identity through a nostalgic approach to the imperial past in which whiteness and patriarchy were the key elements that set the

basis for the social norm while relegating other identities to the periphery. Her major examination is to demonstrate hybridity as the means of bridging the gap between the two cultures. Olivia attempts abortion on the fear if her baby seems like Indian. On this note she writes,

With respect to the British reaction to Olivia's problem, it could be said that, in 1923, Olivia had no other choice but abortion. When she realises that she might have a -cast baby, she collapses. Cultural pressures condemning miscegenation were too overpowering for her. Had she had the baby, she would have been expelled from the community, but with a miscarriage she was found out anyway and was forced to disappear (144).

The mixture of cultures is symbolised through cross-racial gender relationships which result in a mix-breed offspring. The situation is presented as problematic because social pressures, which associate the idea of British national identity with whiteness and thus relegating "other" identities to the periphery. Cultural heterogeneity threatens this established order because a possible half-cast belongs to both sides of the dichotomy at the same time.

Similarly Kathleen Williams Renk, explores the context of imperial feminism in the novel *Heat and Dust*. In the ground of colonialism hierarchical racial state inherent in imperialism's with having mission to civilized British women to powerless, subjugated Indian counterparts in comparison to them. The narrator also exhibits imperial feminist tendencies when she encounters Indian women, in particular daughters-in-law, whom she describes as "heavily veiled and silent with the downcast eyes of prisoners under guard" (Jhabvala 54). Similarly, Ritu treatment by her mother-in-law in a traditional way in

order to heal her sickness, the narrator suggests that Ritu needs psychiatric care and that Inder Lal should find a way to provide it. She wants to correct the other women in the novel. In addition, on the context of suttee at a dinner party Olivia speaks on behalf of Indian women. Her defences of the practice attempts to defend women who cannot speak for themselves, which does fit with a typical imperial feminist approach that “represented [Indian women] almost invariably as . . . helpless” (Kathleen 232)

Different Critics have analysed the theme of *Heat and Dust* through different prospective as mentioned above. However, the story set in colonial and post-colonial India, depicts the pictures of Indian civilization and the people through the perspective of non-Indian character produce stereotype image to represent the nation. This theme draws my attention towards the orientalist representation in the novel. So, I will focus on the issues of representation in the novel.

To accomplish the proposed research, I have followed the post-colonial criticism as a theoretical framework by using concept of Edward Said as lead critic. Postcolonial critics analyse the ways in which a literary text, whatever its topics, is colonialist or anti-colonialist, that is, the ways in which the text reinforces or resists colonialism's oppressive ideology (Lois 427).

The emergence of multiple post colonial literary theories has provided us numerous opportunities to interpret a text from various views and perspectives. Orientalism is also a recent postcolonial theory propounded by Edward Said, a Palestine born English writer. Orientalism is a discourse formed by West about the non-west to govern the non- western countries. The authors who write such discourse are Orientalist, as Said defines it "Anyone who teaches, writes or researches about the orient is an orientalist and what he

or she researches the orient is an orientalist and what he or she does is orientalism" (2). Said's concerns are representation and their place within discourse. Orientalists' representations, for Said, belong to a discursive domain that is configured for them not only by subject matter but also by shared tradition and history. Thus, representation of East is meaningful by being consistent with stereotypes that were customary within the discourse Orientalism (273).

It is the western experience of East or western thought about the Orient. In this regard, Said defines it as a "style of thought based upon ontological and epistemological distinction made between the orient and the occident" (2). Here, Said clarifies that Orientalism is the western taste of the orient. It differentiates between the orient and the occident. While differentiating these two contestants, the former one is placed at inferior position and the latter is placed at superior position. It creates hierarchy between the whites and the non-whites. It marginalizes the orientals on the basis of their own understanding and own imagination. Said views the relationship between East and West as "The relationship between Occident and Orient is a relationship of power and, of domination, of varying degrees of a complex hegemony" (Said 11). The westerners tried to prove the easterners as wild, uncivilized, uneducated and antique. They showed the Easterners that colonialism is a gift of civilization for the Eastern; they will teach civilization or give knowledge, as the Easterners are savage and wild. So, the Easterners believe on them and be consent to be rule by the colonizers. There is the presence of cultural hegemony of European about Orient and their culture to which Said define European position as Positional Superiority.

The *Heat and Dust* title obviously connotes the theme of novel as disease, squalor and poverty of India; that are frequently repeated to explore worst part of India by the narrator throughout her journey to India. It aims to construct differences between Native and Anglo-Indian characters based on superiority which reflects occident mentality of westerners; native people are backward, uncivilized, superstitious and their culture as inferior then their culture. These themes draw my attention to explore the orientalist representation in the novel by using concepts of Edward Said in his book *Orientalism* (1978). Orientalism, as suggested by Said is a form of representation that interprets and re-presents the other in a way that distorts the meaning of the orient, creating false mystique rather than reality. Basing my analysis on the theory of Edward Said, as lead critic, I will try to demonstrate how Heat and Dust proposes the gap between centre and periphery which reflects orientalist representation. The post-colonial criticisms attempts to re-examine the colonial relationship and colonial perspective employed in discourse of cultural of cultural representation and the text dealing with colonial relations.

Divided into four chapters, the first chapter deals with introduction about area of this study on the concept of representation and misrepresentation used in literature which aims to give general introduction about the theme of my research title and the whole direction this research as it consists of methodology and literature reviews also. The Second chapter outlines the concept of Orientalism and the issue of representation in Post-colonial discourse. Likewise, the third chapter, the close reading of text, reveals the misrepresentation of Indian culture through textual analysis of the story in line with theory. The final chapter is conclusion in which the findings of this research are present and illustrate in brief.

Chapter Two

1. Orientalism and Postcolonial Context

Post colonialism is a kind of revolutionary practices and way of giving prospect of all silence voiced and marginalized aspects of colonized country. Even after the independence, the colonized countries are hanged in the pang of European influence, so that postcolonial reading attempts to deconstruct the European the Eurocentric thought, their stereotypes images about East and their constructed images as superior to themselves. It tries to give space to marginalized countries and their cultures. Post colonialism often deals with the effects of colonization on cultures and society of colonized countries.

Post colonialism refers the time after colonialism and its impact upon the colonized country. Regarding issues under the study of postcolonial theory, Bill Ashcroft, Gareth Griffiths and Helen Tiffin in *Postcolonial Studies Reader* mention, "migration, slavery, suppression, resistance, representation, difference, race gender, place and responses to the influential master discourse imperial Europe and the fundamental experiences of speaking and writing by which all these come into being" (2). This means that postcolonial theory is not a single index of linguistic, philosophy, literature and culture. It is, rather, a mixed identity of these items all together.

The emergence of multiple post-colonial literary theories has provided us numerous opportunities to interpret a text from various views and perspectives. Orientalism is also a recent postcolonial theory by Edward Said, a Palestine born English writer. Orientalism is a discourse formed by West about the non-west. It is a created reality of the orient by the occident. It is a discourse which is made by the west

to govern the non- western countries. Orientalism represents the first phase of colonialism i.e. generally later part of 14th century to early part of 16th century. The publication of this theory is regarded as the principal catalyst and reference point of post-colonial theory.

It is the western experience of East or western thought about the Orient. In this regard, Said defines it as a "western style for dominating, restructuring, and having authority over orient" (11). Here, Said clarifies that Orientalism is the western taste of the orient. It differentiates between the orient and the occident. While differentiating these two contestants, the former one is placed at inferior position and the latter is placed at superior position. It creates hierarchy between the whites and the non-whites. To which Said mentioned that "the idea of European identity as a superior one in comparison with all the non-European people and culture" (15). Thus, it marginalizes the Orientals. During the colonial period, westerners visited the non-western countries for various purposes and later on they made discourse about those countries on the basis of their own understanding and own imagination.

The post-colonial criticisms like Orientalism show the colonial relationship and colonial perspective in discourse having cultural representation with colonial relations.

So far as this research is concerned, it is based on the theoretical terms like representation and misrepresentation. These terms are relevant to the theory Orientalism. That's why the common ideas and definitions of post-colonial and Orientalism have been discussed above. As the text is based on relationship between East and West, I will also discuss about hybridity and mimicry present in the both Eastern and westerners

characters as the effect of colonialism in the text. In this regard, to demonstrate the misrepresentation of the Indian culture, the relevant terms are discussed below:

2. Representation in Post colonial Discourse

The concept of representation is connected with the basic issues of cultural theory. The concept of representation is always related to the notion of 'memory' and 'interpretation' which pervade each and every cultural phenomenon. The postcolonial theory, Orientalism, incorporates the problem of representation and promotion, the role played by content organization as well as by the use of specific techniques and forms of representation. It explains the significance in the distinction between the "original" or the "authentic" and the 'copy' or the 'simulacrum'. According to the Edward Said,

The idea of representation is a theatrical one: the orient is the stage on which the whole East is confined. On this stage will appear figures whose role is to represent the larger whole from which they emanate. The orient then seems to be, not an unlimited extension beyond the familiar European world, but rather a closed field, a theatrical stage affixed to Europe (63).

He insists that representation as not having "natural" depictions of the Orient that found in large number of texts produce by Westerners is "highly imaginative" which is job of. The things to look at are style, figures of speech, setting, narrative devices, historical and social circumstances, not the correctness of the representation nor its fidelity to some great original (28).

Since the term is directly connected with culture, it signifies cultural identity. But the signification may not be the real one. So far as the importance of the term

representation in this research is concerned, it is directly relevant to the hostility between the West and the East.

The discourse by West about East based on the knowledge they have gained about East during the period of colonization. Said shares similar attitude when he writes, "Orientalism is the generic term that I have been employing to describe the western approach to the orient; Orientalism is a discipline by which the orient was (and is) approached systematically as a topic of learning, discovery, and practice" (71). Here Said acknowledges Foucauldian concept and argues that western discourse always form images and stereotypes about the East and aim at ruling and dominating over the orient.

Orientalism is also meant the similar kind of discourse which attempts to represents orient from western perspectives. It always creates the hierarchy of superior and inferior or the creator and the created. The non -westerners get their identities only by the mercy of their creators, i.e. Westerners. The Easterners are not what they are but what the Westerners represent them. Edward said in this theory Orientalism also explores how the East-the orient, is created through western discursive, practices, which can, however, be known by the dominant discourse of the west and thus assimilated in practices pronounced as inferior or as 'the other' as it does not come up to representation. as Said writes:

Orientalism can be discussed and analyzed as a corporate institution for dealing with orient by making statement about it describing it teaching it, setting it and ruling over it in short, orientalism, is western style for domination restructuring and having authority over the orient. (3)

The history of representation goes back to the Greek period to till the date. The representation of Eastern in stereotypic images is continuous in literary discourse. In this way, the white authors of different centuries have been representing the Easterners, in the history, according to their taste. The modern American orientalist create the images of the Easterners as terrorists and give them a new identity. They represent them in many Television programmes. Said seems to be saying so when he write, "My analysis of the orientalist texts therefore places emphasis on the evidence, which is by no means invisible for such representation as representations not as 'natural' depictions of the orient" (19).

Since Greco-Roman period, the westerners have been attempting to marginalize the non-westerners by creating the fictitious reality about the orient according to their own taste. They have been endeavouring to represent the Easterners through their imagination. In some context, they show some living or sympathetic attitude towards the orient and they exploit even their sentiments. Edward Said explains that cultural discourse and exchange within a culture is commonly circulated is not truth but representations. The relation between occident and orient is a relationship of power, of domination, of varying degree of a complex hegemony (5).

There is always an unequal distribution of power among cultures, and that ultimately affects representation of one culture by the other. There we can find the mingling of loving and hating attitude between the Eastern and Western in term of representation. We can find inequalities in various modes and process of representation Said unmasks the ideological disguises of imperialism reciprocal relationship between colonial power and knowledge. In this regard, discussing Said, Padmini Mongia writes,"

. . . that cultural lands play a part in the great games of colony an empire, of race and its development, so that the last two hundred years of European imperialism had to be understood Vis a Vis the cultural texts that laid the ground work for the buttressed the structure of imperialism"(4).

The main mission of imperialism is to govern the countries geographically, politically, and culturally. For these reasons, they represent the colonized as they like. In other words, the representation means misrepresentation. The Easterners are always misrepresented by the westerners to clarify that they have been always superior. Some colonial writers try to express their loving or sympathetic attitude towards the subservient colonized people along with their sense of superiority which always resides in the core of their minds. For example, E.M. Forster, Rudyard Kipling, Joseph Conrad etc represented the East as the land of 'others' in various manners.

Forster in his novel *Passage to India* did misrepresentation of the Indian people. Indian people are represented as friendly, loving, and helpful in one hand and again they are misrepresented as barbaric, uncivilized, other, and mysterious on the other hand. Such writers have made the romantic representation of the orient as exotic local. These numerous representation of the East/orient by the west is also the outcome of the colonizer's will to govern the native. The representation is just a created medium for the colonization. They misrepresent the East in order to prove that they are not inferior and have the will to govern the orient. So, they exhibit colonial experiences and perception, and are written from the imperial perspective.

During the time of the peak of imperialism, writers feel it is necessary to write about new places and the people. They begin to write about the people who inhabited the

lands them as colonizers claimed the natives, the Colonized. But the problem is that of truly understand the native people, alien people, native culture, geography and the landscape. They are surprise to see the situations or the life styles of the native people. They find the behaviours and attitudes of people completely unreadable. Then after they commence to represent the these people and culture according to their own taste and with the use of their own familiar vocabularies, their own metaphors and tropes as Boehmer argues that "Strangeness was made comprehensible by using everyday names, dependable textual conventions, both rhetorical and Syntactic" (4).

This process is continuing by classifying them as barbaric and degenerate, either dangerous or alluring. The most important function of the colonial writings is to reveal the ways in which the world is dichotomized in various manners. They could represent the degradation of other human beings as natural, an innate part of their degenerate or barbarian state. The non-European people are represent as less human, less civilized, as child or Savage or headless mass or, they are depicted as inferior only because they were different from the whites. The writers and their works were centred only in the issue of justifying the mission of Colonization. Their endeavours were centered only in the issue of justifying the mission of Colonization. Their endeavours were only to cherish the idea of white superiority. As Said argues that "It is Europe that articulates the orient; this articulation is the prerogative, not of a puppet master, but of a genuine creator, whose life giving power represents, animates, constitutes the otherwise silent and dangerous space beyond familiar boundaries" (56).

Any process of colonial writing exposed the love hate relationship between the colonizers and the colonized. Colonial writings were centered on the power relation

between the occident and the orient. Boehmer reminds us the very idea when she writes, "Stereotypes of the other as indolent malingers, shirkers, layabouts, degenerate versions of the pastoral idler, were the stock in trade of colonialist writings. The white men represented themselves as the archetypal workers and provident profit maker"(39). Thus, colonialist writings always have represented the whites as intellectual, superior, civilizer, master of the world and apostle of light and the non whites as degenerate, barbaric and in need of European masters to civilize and to uplift them out of their filth. They also created a hierarchy of race, which represent 'we' for the race belonged to the superior position and 'they' for the race belonged to the inferior position.

The colonial writers always create binaries regarding the orient as inferior, 'other', indigenous, uncivilized, female, patient; and which place Westerners as 'Superior', universal, male, doctor, civilized and so on. These epithets promote awareness in the part of the non westerners to create their own existence, these kinds of binary opposition constitute a gap between what they do or write.

The orient is represented in various genres of literature. He further clarifies about misrepresentation of the orient by the Westerners or the travellers who have never seen the orient as it is. It also further adds an inevitable fact that the representations that are made by the westerners are partially real and mostly these objects have only a fictional reality. In this connection, Said argues that "this universal practice of designating in one's mind a familiar space which is "ours" and an unfamiliar space which is "theirs" is a way of making geographical distinction that can be entirely arbitrary" (53).

The Colonial writes rarely present the non-European or non-whites as the leading characters of their works. The indigenous characters are denied to give any significant

role. If any role is given, that is always a negative one. One of the Colonial writers Chinua Achebe has made a severe critique of Joseph Conrad's *Heart of Darkness* in his paper entitled "An image of Africa: Conrad's *Heart of Darkness*" as:

Heart of Darkness projects the image of Africa as "the other world" the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by opens on the River Thames but the actual story will take place on the River Congo, the very antithesis of Thames. The River Congo quite decidedly no service and enjoys no old-age pension. We are told that going up river was like traveling back to the earliest beginning of the world (1373).

In this above extract Conrad, as Achebe mentions, not only dichotomizes Thames and Congo; good and bad, but implicated that Thames has overcome its darkness and bestiality, whereas Congo is still in darkness and bestiality and it needs guidance, help and light from European rational civilization to rescue its people from the barbaric situations.

So, the colonial discourses, in fact, focused on the love-hate relationship between the colonizer and the colonized. The colonized were always shown as inferior, barbaric, uncivilized and in need of leadership, incapable of self-governance. The Colonial writers rarely present the non-European or non-whites as the leading characters of their works. The indigenous characters are denied to give any significant role. If any role is given, that is always a negative one.

The whites were always at the apex of everything, and source of every significant activities. Said presents 'Canonical' view of orientalism that is supposed to have been

existed even in the time of Chaucer, Shakespeare, Dryden, Pope and Byron.

Orientalists have certain stereotypes to represent land, people, culture and politics of East. Said's work on orientalism shows how the western image produces myths about the laziness, decent and irrationality of the Orientals. Colonial discourses presented the orient as the liar, suspicious and lethargic. In contrary the white race is presented as clear, direct, noble mature, rational and virtuous. West always represents oriental people as unruly inscrutable or margin. Orient is not what it is but how it is orientalized by the Westerners.

The postcolonial issues are related with historical, political, social, cultural and economic aspects as these disciplines continue to engage with the impact of European imperialism upon colonized societies. In this context, Colonialism itself is problematic and its study in postcolonial state is quite problematic creating ambivalence, mimicry, hybridity and many others as it is related with cross-cultures issue. To support this statement here is the idea of Stephen Slemon :

Colonialism obviously is an enormously problematic category: it is by definition transhistorical and unspecific, and it is used in relation to very different kinds of historical oppression and economic control.

Nevertheless like the term 'patriarchy', which shares similar problems in definition, the concept of colonialism... remains crucial to critique of past and present power relations in world affairs (189).

Homi K. Bhabha is the leading contemporary critic who discloses the contradictions inherent in colonial discourse in order to highlight the colonizer's ambivalence in respect to his position toward the colonized other. In this perspective of Hybridity, Bhabha

argues, subverts the narratives of colonial power and dominant cultures. The series of inclusions and exclusions on which a dominant culture is premised are deconstructed by the very entry of the formerly-excluded subjects into the mainstream discourse. The dominant culture is contaminated by the linguistic and racial differences of the native itself. Hybridity can thus be seen, in Bhabha's interpretation, as counter narrative, further he says:

It is a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation, or by some other factor. (358)

Hybridization in literature and culture deconstruct the standardness of one culture and lead to an abstract, globalized concept of the text that obscures the specificities of particular cultural situations. The development of hybrid and reclaimed cultures in colonized countries is uneven, disparate, and might challenge those notions of order and common sense which may be central not only to western thinking but to literary forms and traditions produced through western thought. The term 'hybrid' used above refers to the concept of hybridity, an important concept in post-colonial theory, referring to the mixture of cultural signs and practices from the colonizing and the colonized cultures. Robert Young suggests that the contribution of colonial discourse analysis, in which concepts such as hybridity are embedded:

It provides a significant framework for that other work by emphasizing that all perspectives on colonialism share and have to deal with a common discursive medium which was also that of colonialism itself . . . Colonial

discourse analysis can therefore look at the wide variety of texts of colonialism as something more than mere documentation or 'evidence'.

(163)

Colonization don't let something pure and natural either it is of the colonized country or of colonized country. Hybrid culture is production of mimicry and colonial discourse analyzed it, not only making it as the documentation but tries to grasp it widely.

Mimicry refers to the imitation, copy, especially for the satirical purpose. It is an increasingly important term in post-colonial theory, because it has come to describe the ambivalence relationship between colonizers and colonized. Colonizer always thinks of mimicry made by the colonized but there seems mimicry in both sides. The act of imitating behaviour, language, lifestyle and other aspects of colonizer by colonized people seems outcomes of domination of cultural aspects. Mimicry has often been a goal of imperial policy.

Mimicry is always 'second-hand', it is copied by somewhere and something which makes a person or a thing 'neither of home nor of grave'. While identifying with mimicry it lies under colonial discourse which always encourages the colonized subject to mimic the colonizer, by adopting the cultural habits, assumptions, institutions, and values, the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer that can be quite threatening. It is because; it is never far from the mockery, since it can appear to parody whatever it mimics. Mimicry, therefore locates a crack in the certainty of colonial dominance, an uncertain in its control of the behaviour of colonized.

In fact, mimicry repeats rather than represents and in that very act of repetition, originality is lost, and centrality decentred. The left thing in the act of mimicry is the trace, the impure, the artificial, and the second hand. Mimicry can be both ambivalent and multilayered. V.S. Naipal, in his book *The Mimic Men* explores the high interest of mimicry to look like European. His protagonist speaks in this manner:

I thought Mr. Shylock looked distinguished, like a lawyer or a businessman or a politician. He had the habit of stroking the lobe of his ear inking his head to listen. I thought the gesture was attractive; I copied it. I knew of recent events in Europe; they tormented me; and although I was trying to live on seven pounds a week I offered Mr. Shylock my fullest, silence compassion. (3)

Colonizers are a snake in the grass who speaks in "a tongue that is forked," and produces a mimetic representation that... emerges as one of the most elusive strategies of colonial power and knowledge. According to Homi K. Bhabha :

Mimicry is the process by which the colonized subject is reproduced as almost the same, but not quite. The coping of the colonizing culture, behaviour, manners, and values by the colonized contains both mockery and a certain 'menace', so that mimicry is at once resemblance and menace. (86)

Mimicry, as postcolonial theory is also built around the concept of resistance, as subversion, or opposition, or mimicry – but within the haunting problem that resistance always inscribes the resisted into the texture of the resisting; it is a two-edge sword, As well, the concept of resistance carries within it or can carry with it ideas about human

freedom, liberty, identity, individuality and so on. Thus, mimicry and hybridity as the effect of colonialism seen in the characters of *Heat and Dust*, which directly or indirectly helps to misrepresent the nation.

This research focuses on the misrepresentation of East in the novel *Heat and Dust* by Ruth Praver Jhabvala. So, above mentioned research based on general introduction of theory related with 'representation', 'mimicry' and hybridity in postcolonial discourse for the purpose to complete my research.

Chapter Three

Misrepresentation of India in Jhabvala's *Heat and Dust*

A postcolonial reading of *Heat and Dust* would maintain that the novel is too lopsided, too selective in its specific details to represent the Indian reality. The novel is written in European perspective. While representing India, the text has lots of loopholes, so that it creates ambivalence, mimicry, hybridity in theme and in characters.

The title of Jhabvala's novel *Heat and Dust* has received critical attention. Yet how significant and suggestive it is, a fundamental reader need to experience and analyse it thoroughly. The title suggests and symbolizes the westerners' response to India. Heat and Dust, both give negative meaning and throughout the text there lies the thematic aspects too.

The thematic aspect of the novel is somehow embedded in the title. All English characters are not able to endure the India, its culture, its people and everything is compared to heat and dust. *Heat and Dust*, the title obviously connotes the theme of novel as disease, squalor, and poverty in India.

The main action of the novel is very simple: Olivia, the young wife of an Anglo-Indian civil servant at Satipur, comes to stay in India with her husband Douglas. During the period, she comes to meet the Nawab and fascinates towards him. And it was Nawab who makes her pregnant that ultimately brings about her tragic end. Alternated to this, after fifty years, the narrator arrived in India is occasioned by her desire to solve the hidden truth about her step grandmother. The narrator also falls in love with Inder Lal, an Indian clerk, and became pregnant. At the last point of the tale she chooses to remain alone. Thus, both the central characters undergo similar fates in

India. And narrator insists that “India always changes people, and I have been no exception” (2). The perspective towards India is negative. This is clarified from her statement: “She had a very pretty, open, English face . . . and I realized that the longer she stayed in India the more her face would become like that (21). The motto of these kinds of representation shows the problem of truly understanding the native people, alien people, native culture, geography and the landscape. They were surprised to see the situations or the life styles of the native people. They found the behaviours and attitudes of people completely unreadable. Then after they commenced to represent these people and culture according to their own taste and with the use of their own familiar vocabularies.

Olivia, who has recently entered in India, is more suffered from too much heat, so that Douglas suggests Olivia better to go Simla, “it is heat. No Englishwomen is meant to stand it” (177). Mrs. Saunders, Mrs. Crawford and Mrs. Minnies who call themselves “tough hold hens”, “cheerful and undaunted”, go on the same suffering of the Indian climate. So they follow the annual ritual of going to Simla to get energy and get relief from “heat and dust”. Furthermore, Olivia, a beautiful piano player, bans the defective note whose causal relation she ascribes to the climate. “it’s too hot to play... is simply no climate for piano.

Jhabvala represents horrible picture of India when she describes, “Most Indians suffer from amoebic dysentery . . . I think perhaps God never meant that human beings should live in such place” (158). Jhabvala present the problem of weather in too much exaggerated form and her observation of diseases is projection of biased on Orient land. In the novel, we find misrepresentation of India rather than accurate representation of

the country. In 1923, when Olivia was in India there were many problems and in 1973, when the young narrator arrives in India, it has lots of problem. The narrator describes, “The streets are dense, run-down, and dirty. There are many beggars” (11). Jhabvala being an Occident, she leaves up no place to dominate the India and its people.

In the novel, European characters who are identified with India perpetually ask Olivia to be cautious about heat, dust, sickness, poverty, dishonesty and deformity. Critics Syed Mashkoo Ali in “*Heat and Dust: An Assessment*,” points out how the novel is obsessed with India which is “variegated” and is a country of heat and dust and moral depravity” (94). In addition, Jhabvala portrays inherently against Indian environment in the novel. Most of the Europeans who say that they have come to India to find peace” but all they find here is dysentery” (21).

India with her oddities and quaint customs, with her wilderness and beauty, spirituality and sexuality, is fascinating for those who can stand it or see her from a reasonably safe distance. In the text *Heat and Dust*, Dr. Gopal expresses the same feeling in his explanation to the narrator:

You see . . . this climate does not suit you people too well. And let alone you people, does not suit even us. Let us admit for the sake of argument that we Indians are fit to live here – where else are we fit for? But no one else . . . none of you. It is like this that we have our germs and we have reserved this for ourselves only. For Indians only! Keep out! (158-59)

No doubt Jhabvala’s European consciousness one way or the other or the other presents India as a land of heat and dust which becomes a disgusting aspect to the Westerners. The effect of the Indian scorching heat and choking dust has both literally

and symbolically destroyed the European characters. On the biographical level, the novelist exorcises her own trauma of staying in India by writing the novel. 'Heat', as strong feelings, especially of anger or excitement and 'Dust', as a fine powder that consists of very small pieces of sand, earth, etc connotes the meaning of the novel. Jhabvala dislikes the heat and dust.

People from West regard themselves as superior and their idea about the Orient is as 'Oriental despotism, Oriental splendour, cruelty, sensuality' and so on. Their opinion regarding India and other 'Orient' negative. In *Heat and Dust*, Jhabvala is triumphant in expressing the supremacy of Western God, its religion and she deliberately suppresses the Indian canon. She does not draw the inner fact of Indian culture rather exaggerates the superstitions, and its darker side. The narrator's tone also suggests that she treated the theme in her own way. As she describe:

I've seen terrible sights in India. I've lived through a Hindu-Muslim riot, and a smallpox epidemic, and several feminise, and I think I may right say I've seen everything that you can see on this earth. And through it all I've learned this one thing: you can't live in India without Christ Jesus. If he is not with you every single moment of the day and night, then you become like that poor young man with the monkey taking lice out of his hair. Nothing human means anything here. (5)

The sense of superiority is, in fact, the common factor that binds almost all of them, except Olivia, and to some extent Major Minnies. Mrs. Saunders' reaction to her servants is very biased and harsh: "She said that these servants really were devils and that they could drive anyone crazy; that it was not stupidity on their part--on the

contrary, they were clever enough when it suited their purposes-but it was all done deliberately to torment their masters." And it is not just the servants, "everything was like that, everywhere the same-the whole town, the lanes and bazaars . . . their heathen temples" (28). It is a fact that the servants employed by the British were all Indians and to them the Indian people in general were no better than servants. The British presence in India was philosophically substantiated on the basis of inaptitude of the Indian people; whereas Mrs. Saunders thinks the servants are-no fools. Ruth Jhabvala is able to picture these colonial contradictions quite realistically and critically in the novel.

Nawab belongs to Indian ruler from Khatam, presented in an inferior position. He is presented as one who flatters and treats the European bureaucrats differently in order to be in good relation with English man. A king is reputable person of a country but an Indian Nawab is nothing but a puppet for Europeans, "like many Indian rulers, the Nawab was fond of entertaining Europeans" (15). Jhabvala's intention is to laugh at Indian ruler and show their dependency upon European authority. Despite of his broken economic management he time and again organized the grand dinners to Europeans with a view to pleased them.

In the novel, all the European characters have acquired superior position and devalued the Indian people and their culture. This statement is justify when Douglas indicates some Indian people as "pack of rogues", and criticizes the Indian language when he says, "It's the only language in which you deliver insults with the most flowery courtesy" (38). Not only language but the Hindu religion is mocked by Dr.

Saunders declares about the religion as “the most gruesome and horrible mutilation – and all, mind you, in the name of religion. If this is religion, then by gad! (59).

Portray of Suttee customs is another practice that Jhabvala deals with much more enthusiasm than this topic actually needs. From such representation she wants to generalize the Indian ritual as barbaric and the people as backward and savage. She writes that in the Hindu society, the wife was considered faithful if she burned herself after her husband death. Jhabvala is failed to notice that there was strong voice from within the Hindu society against the custom. Even the Nawab is against this custom and states that it should be stopped. Racism towards the Indian people are seen when Dr. Saunders states “ Like everything else in this country, plain savagery and barbarism” (59).

The main concern of the novelist for representing such tradition is just to create the super consciousness of English people. India is not only the land of superstitions and mysteries and the most essential point is that Indian people themselves can evade such tradition by themselves. Both Indian culture and the nation have been misrepresented in the novel as the writer only highlight the negative parts in the exaggerated form. Jhabvala gives space for English people to control it, “Although Douglas had rushed to the scene the moment information reached him, he had arrived too late to save the woman. All he could still do was arrest the main instigators who were her sons, brother-in-law, and a priest” (55).

Cultural representation of believing good omens and bad omens regarding the departure trip, orthodox way of aborting a child by insertion of twig smeared with the juice of a certain plant and Ritu treatment are some of the reference attempts to show

Indian and Indian culture as primitive, superstitious and backward. Begum being member of royal family has lots of unconventional thoughts. Harry, who relentlessly eager to see her is failed because of her traditional thoughts, he explains, "The Begum doesn't like it there so she keeps putting it off. Either she's not feeling well or the stars are not right for a journey or an owl hooted at the wrong time" (74).

Jhabvala criticizes the ash-powered mendicants, often with the shaven-head, cast-off clothes, beads, begging-bowl and a set of high sounding slogans – who according to her, are hypocritical, 'sinners in saffron', 'study set of rascals' who do not hesitate to mislead people for their own benefit" (Paul 77). Jhabvala's misrepresent the Indian people and culture from her representation of 'Sadhu' as a fraud, immoral and hypocrite.

Caste system is another weapon of Jhabvala by which she wants to throw her spears on Indian culture. To highlight Englishness she has to keep Indian practice in shadow. In the novel, Tiku Ram, a dacoit and man belongs to high caste who is about to hanged. At the time of his execution, he suddenly turns to hangman and ask: "Are you a . . . ?" (178); and his question is for 'Chamar', the lowest one in the hierarchy of Hindu caste system. Jhabvala, here, is trying to portray that the Indians as die-hard caste conscious fanatics: they cannot free themselves from the idea of purity, untouchability and caste system.

Even in the case of midwives, in the novel *Heat and Dust* they are people who "have certain powers" (54). They rush to the ladies who are pregnant to offer their services. Maji represents orthodoxy and, being a midwife she wants to help the narrator by offering her an abortion. Maji seems to the narrator a "mythological figure:

one of those potent Indian goddesses who hold life and death in one hand and play them like a yo-yo" (164).

Chid, the transformed Christian boy, with his learning of religious scriptures, gives lectures on religion and philosophy, the narrator further says, "He sits for hours together in the lotus pose, his lips moving on his *Mantra* and his fingers on his beads: and this goes on and seems somehow so mindless that it drives me crazy" (80). But, to release him from Hindu religion, and its enchantment, the narrator again and again criticizes him. He himself is dirty though he believes in cleaning the inner soul. His life of spirituality is bitterly mocked as narrator describes his condition as miserable and nothing remain despite his begging bowl and beads. The glory of Hindu religion and Spirituality have been misrepresented in the novel through the depiction of Chid horrible condition. While the representation of Sadhu baba, the narrator states:

I've seen them do the same with the Indian holy men who often pass through the town with their ochre robes and beads and begging bowls. On the whole they look a study set of rascals to me – some of them heavily drugged, others randy as can be, all its seems to me with shrewd and greedy faces. But as they pass through the streets, some half naked, some fully so, rapping their pilgrim staffs and shouting out the name of God as pedlars shout their wares, people come running out of their houses to lay offerings into the ready begging bowls" (64).

Ruth Praver Jhabvala, in her novel *Heat and Dust* represents the native people as the 'others', 'inferior', 'barber', 'backward' and so on. The representation is characterized by western prejudice upon Orient. The native characters like Inder Lal, Ritu, Nawab etc

are represented as inferior, uneducated, uncivilized and contrary the European characters like Narrator, Major Minnies, Dr. Saunders and Douglas as 'superior', 'educated', 'civilized', 'active' and so on.

Jhabvala's prejudice is the prejudice of her English characters towards Indian characters. Her characters speak of her mind. Mrs. Saunders, wife of a doctor expresses her prejudice against Indians through emphatic negatives. She explains that though she was ill, she was out of bed because disrespect of her servant for entering room with shoes. Mrs. Saunders called the servants dirty name too and behave harshly. The novelist forwards this kind of representation to show that native people are uncivilized as compare to them. Mrs. Saunders scolds the servant and says "these servants really were devils and that they could drive anyone crazy" (28). Not only to servant the Westerner characters also dominate to the natives having higher standards position. Nawab, the native ruler is presented as inferior and the one who is there to serve them.

The Narrator knows India whatever she had read on the Olivia's letter, written to her sister Marcia where she had written about experiences regarding the India of her time. These letters simply make some stereotypes about India in the mind of young narrator as she is about to go there. Supporting this Said urges:

A text purporting to certain knowledge about something actual, and arising out of circumstances, is not easily dismissed. Expertise is attributed to it. The authority of academies, institutions, and the government can accrue to it, surrounding it will still greater prestige than its practical success warrant. More important, such texts can create not

only knowledge but also the very reality they appeared to describe. In time such knowledge and reality produce a tradition (94).

It is because of these powerful stereotypical images, that were established by the Orientals long before, which became a tradition. Anyone who visits Orient, tries to match those stereotypes with present reality. It is actually, the same thing happen to the narrator of *Heat and Dust*. Being totally from Olivia in every aspect of life and time also having separate by a span of nearly five decades, her representation of India has remained the same. The powerful images have done their works to the mind of outsider.

Heat and Dust, shares the theme of cultural transformation, a process in which cultural jumbling and imitation of another culture is repeated. The story examines the impact of the West on Indian cultures. Because of the colonization people from Non-Western countries are directly affected by impact of European. Dislocation, hybridity, mimicry, ambivalence and many other problems were created throughout the contact of distinct culturally rooted people. In such issues, domination is prevailed everywhere. The colonization creates the contact zone which enforces on hybridization. People from one location, cultures get united with another and they sometimes feel very comfortable and sometimes very uncomfortable.

In the novel, the Westerners imitates the Indian culture by wearing Indian clothes, eating Indian foods, assimilating Hindu religion and imitating native language but receive a cultural shock and get diseases. The narrator considers Chid as not that intelligent because she notices him mix-cultures. It can be argued that their attachment toward India has its origin more in their own culture rather than in the Indian

environment and spiritualism. The Narrator's statement makes this issue further clear: "that many of us are tired of the of the West, and even if 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" (95).

The Indian craze towards learning English language and cultural attitude has been exemplified through Dr. Gopal of the civil lines hospital at Satipur. He gives more important to English language and keen for an opportunity to practice English his English. Like Dr. Gopal, Inder Lal also enjoys talking in English. This shows the reality of India as imitating British culture to be like them.

The narrator even keeps herself in a superior position over Inder Lal. Actually, she is much taller than him; as such they do make a strange couple. But she thinks "by now he has got used to me perhaps is even rather proud to be seen walking with his English friend. I also think he quite likes my company. At first, he welcomed it mainly to practice his English – he said it was very good chance for him" (49).

In this way, Jhabvala reconstructs the images and reality of India in her own western manner. She uses many stereotypes to represent the Indian people as inferior, backward and uncivilized. Jhabvala expressed her attitudes towards the Indian people and their cultures by doing misrepresentation of them.

Chapter Four

Conclusion: Distortion of truth through Domination

Jhabvala brings her vision of India as an outsider and her unusual background has created lots of tensions in the novel; mocking at Indians, she amuses Western reader. Imitating Indian rituals and gesture about it, she fulfils the hitherto existing stereotypes; creating hierarchy, she uplifts the so-called Englishness. By this approach Jhabvala's outstanding novel *Heat and Dust* heads negative representation of India as the country of mysticism, superstitions, heat, dust, squalor, diseases, frustration, boredom and so on.

The solitariness of her situation caught up between cultures, old and new, native and imported could easily be stressful situation. With so much intrusion of cultures one upon another to the apparent negation of them all, the writer instead of choosing one herself in illusion and creates gap and her novel *Heat and Dust* is the output of this condition.

Jhabvala's novel is oriented to English reader, so she tries to persuade her English reader but sometimes she seems as enchanted by Indian beauty, so her writing turns towards positive qualities having negative meaning beneath its surface. She vigorously praises Indian landscape, its natural beauty but call the country as of heat, dust, disease and so. This is the ambivalence attitude towards her adopted country and its people.

Heat and Dust lies at the heart of supporting and rejection of Oriental practices, especially of Indian one. Story of mix-up of Indian culture with others abundant is typified in the novel by the story of Muslim shrine in which Hindus also

go for worship and even the narrator and her step grand-mother go there though they are English women. Unity in diversity is the aspect of India but the writer hides this message from the novel. Instead of this, she creates tension of cultural and religious merging considering all the traffic in eastern mysticism. Jhabvala's treatments of the conversion of religion is interestingly complex which does not exist for long time as English man Chid who would be enlightened one but he is presented as faddy. His method is just imitative, and last he adopts Christianity.

As the English novelist, her business is to impose the novel's logic on event an alien setting where rationality is not much regarded in uncovering essences. The narrator herself complains that mindless of practicing mystics can drive her crazy. The implementation of discussions like *suttee*, *Hijra* is just to show inferiority of Oriental practices in which English characters are presented as to boycott them. All such representation is the policy of English people to oppress the Non-western people symbolising them as barbaric, primitive, uncivilized, superstition, irrational and etc. As opposed to them all English people as heroic, brave, scientific, rational, civilized etc. *Heat and Dust* shares all the stereotypes images of colonial writing.

In the novel, *Heat and Dust*, Jhabvala unknowingly elaborates her theme as imitation, fluctuation of mind, hybridity, and she creates hierarchy between East and West. The novel is sheer misrepresentation of India only highlighting its darkest sides to conclude it as the country of superstitions and to recreate long lasting images of Orient in the mind of Occident. The Western metropolitan location is the cause of superiority complex which helps to continue the colonial mentality and because of

colonization people from different location gathers at the same place resulted in the jumble of culture.

In this way, Jhabvala does misrepresentation of the India as backward country and Indian people as uncivilized. This study explores the very misrepresentation of the native people and their culture by distorting the real fact in the novel *Heat and Dust*.

Works Cited

- Abrams, M.H. *A Glossary of Literary Terms*. 8th ed. Boston: Thomson Higher Education. 2005. Print.
- Achebe, Chinua. "An Image of Africa: Conrad's Heart of Darkness". *The Story and Its Writer: An Introduction to Short Fiction*. Ed. Ann Charters. 4th ed. Vol. 2 Boston: Bedford, 1995. 1373-1378. 2 Vol. Web. 17 Mar. 2017.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. ed. *The Post- Colonial Studies Reader*. London: Routledge, 1995. Print.
- Aldea, Elena Oliete. *Representing Hybridity as The Bridge between Cultures in Ivory's 1982 Film Heat and Dust*. Web. 14 Mar. 2017
- Ali, Syed Mashkoor. "*Heat and Dust: An Assessment*". Ed. Dhawan. Web. 16 Mar. 2017
- Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994. Web. 17 Mar. 2017
- Boehmer, Elleke. *Colonial and Postcolonial Literature*. New York: Oxford UP, 1995. Print.
- Hall, Straus. *Representation: Cultural Representations and Signifying Practices*, London: Sage Publications, 1997. Print.
- Jhabvala, Ruth Praver. *Heat and Dust*. London: John Murray Publishers, 1975. Print.
- Mondal, Anshuman A. "Representing the very ethic he battled: Secularism, Islam(ism) and Self-transgression in The Satanic Verses." *Post-colonial Literature and Challenges for Millennium* 27.3 (2013): 419-37. Web. 22 Mar. 2017.
- Mongia Padmini. ed. *Contemporary Postcolonial Theory A Reader*. Delhi: Oxford UP, 1997. Web. 22 Mar. 2017.

Naipal.V.S. *The Mimic Men*. Delhi: Rapika Press Private Ltd. EOU, 1995. Web. 22 Mar.

2017.

Paul, Premila. *Heat and Dust: An Alien Perspective*. Ed. Dhawan. Print.

Rajan, Sheeba V. "Cross- Culture Encounter: Multicultural Perspective in Jhabvala's

Heat and Dust". *International Journal of English language, Literature and*

Humanities 3.2 (2015): 486. Web. 17 Mar. 2017.

Renk Kathleen, Williams. "Imperial Fantasies: Mourning the Loss of Empire in the

Novels of Penelope Lively and Ruth Praver Jhabvala." *Ariel: A Review of*

International English Literature 42 (2012): 219. Web. 28 March

Said, Edward W. *Orientalism*. New York: Vintage , 1994. Print.

Shihan, I.H. *Ruth Praver Jhabvala's Heat and Dust*. New Delhi: Atlantic, 2006. Print.

Slemon, Stephen. "Unsetting the Empire: Resistance Theory for the Second World",

World Literature Written in English 2.30.1990. Web. 17 Mar. 2017

Tyson, Lois. *Critical Theory Today*. 2nded. New York: Routledge. 2013. Print.

Young, R.J.C. *Colonial Desire: Hybridity in Theory, Culture and Race*.

London: Routledge, 1995. Print.