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(G. G. Chavan)

him. Then there is Gopi, a young Indian student who follows Lee and Margaret and admires the Swami. An aging Princess, Asha by name, follows suit. In the words of Prof. Mehta :

"This is the kaleidoscope of Indian life- the hippie students, foreign tourists, jaded princesses and Swamis- Mrs. Jhabvala has projected the European view of modern India. The novel ... wanders aimlessly in the morass of spirituality and Mrs. Jhabvala's art consequently suffers".⁷

In The Inner Door (1975) Nargis Dalal takes us to a more exotic subject of Yoga, mysticism and the racket. Goldie starts the racket of "Yoga for sex" to fleece the gullible people and Rahul, a very handsome boy, becomes the tool in her hands and is made into a boy-God, a Balyogi. A sophisticated American couple seek mysticism in Rishikesh and once in the bus they meet the attractive youth, Rahul. Chris Stuart has an idea of making money out of this business of mysticism and invents the idea of "Yoga for sex". A subtle change creeps over Rahul who is now called Balyogi, Swami Sukhananda. He finds a spiritual guru who brings about a spiritual change in his self. So the "fake yogi" becomes a "real yogi" and leaves the racket to Chris and Goldie.

Thus, all said and done, one can conclude that the ideal of asceticism with its various shades and varieties is a ubiquitous theme in the Indo-Anglian fiction.

The early writers have treated it in a traditional way, whereas the later writers like Mrs. Jhabvala and Nargis Dalal have handled it in a modern manner. Anand and Bhattacharya use the theme solely for social protest, Narayan for aesthetic creation and most of the other writers use it just for