

Ruth Praver Jhabvala's *East into Upper East*: The Fate of Being Colony

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ABSTRAK

Penelitian ini bermaksud untuk mengurai persoalan-persoalan tertentu yang berkaitan dengan Orientalisme. *East to Upper East* karya Ruth Praver Jabvala menampilkan konflik budaya yang terjadi pada orang-orang India. Karakter dalam cerita cenderung bertindak seperti Kelas Atas dengan gaya Barat. Jabvala menggambarkan sulitnya menjadi orang India yang harus mengikuti budaya barat kemudian terjerumus dalam Orientalisme. Orientalisme karya Edward W. Said digunakan sebagai alat untuk menganalisis karya Jabvala ini terutama untuk menemukan Orientalisme Laten dan Manifes. Penelitian ini menunjukkan bahwa konflik budaya yang terjadi pada tokoh-tokoh di cerita-cerita karya Jabvala dipengaruhi oleh Poskolonialisme. Singkatnya, *Upper East* dibangun oleh penjajah. Buku ini menjelaskan cara pandang orang India terhadap budaya mereka sebagai hadiah yang diberikan oleh Barat.

Kata Kunci: konflik budaya, timur, timur adiluhung, orientalisme, poskolonialisme.

ABSTRACT

This research intends to untangle the particular issues related to Orientalism. East into Upper East by Ruth Praver Jabvala displays the conflicted culture which happens to Indians. The Characters tend to act as Upper Class in Western Manner. Jabvala illustrates the difficulties of being Indian who has to approach western culture then fall in term of Orientalism. Orientalism by Edward W. Said is used as a tool to analyze this book especially to find Latent and Manifest Orientalism. This research shows that conflicted culture which happens to the characters in Jabvala's was effected by Post Colonialism. In short, Upper East was built by the colonist. This book describes the way Indian sees their culture as given by the West.

Keywords: *cultural identity, east, upper east, orientalism, and postcolonialism.*

A. INTRODUCTION

Terry Eagleton stated in his book, *Literary Theory*, We can interpret it as an imaginative writing for fiction or we can consider it as factual writing. The debates refer to the definition of literature that has made Terry believe that literature depends on the people who read it, means literature is often a subjective value and everyone is free to judge it. Terry, in this case, gives the idea that perhaps what matters is not according to whether it is fiction or fact. It relies on the style of the language. It is how we say it. It intensified ordinary speech using a peculiar way.

It is also acknowledged in his book, that literary work is not a vehicle of ideas, a reflection of social reality, and it is not the incarnation of transcendental truth. Literature is material fact; it is formed by words, not objects or feelings. Therefore, it is a mistake to see it as the expressions of an author's mind. However, it appears to be absurd if literature is simply a group of bizarre words in the form of sentence. Literature is the manifestation of mind and feeling. It accommodates the relationship of man to man, man to his creator, and man to himself. We cannot deny the existence of ideas that come through feeling and experience. It depicts ones heart and soul. Sometimes it is the reflection of reality, as C.S Lewis said, "Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the desert that our life has already become." Another idea also argues that literature describes social and political conditions in certain places. Joe Ushie states that "Literature must serve society by steeping itself in politics, by intervention, and writers must not merely write to amuse or to take a bemused, critical look at society. They must play an interventionist role" (Ushie, 2008, 6). In the end, we can see that the definition of literature is always changing. But of course, everyone does not need to agree about "What is Literature? They may stick with their perception. Nevertheless, from the arguments above, literature is a work of man that derives from his mind, experiences, and feelings. Then it is written or spoken by using "extraordinary words" to attracts and influence the readers.

East into Upper East is a literary work written by Ruth Praver Jhabvala, an Indian author. *East Into Upper East: Plain Tales From New York and New Delhi*, written over the last 20 years, reaffirms her as a spellbinding urban fabulist. Set, for the most part, in the gilded co-ops of New York's Upper East Side and the expensive villas of the "new New Delhi," Jhabvala's stories lay open the rootless, chameleon existences that thrive in habitats requiring no firm commitments, just a bundle of money and a great address. Much further adrift than the dislocated souls of her previous works, many of these characters have passed over into permanent spiritual exile. Choked off from religious moorings and family origins, they find their hunger resurfacing in a desperate voraciousness. Sensuality is reduced to clownish sexual preening, family loyalties to the language of real estate parcels and advantageous marriages. These people can be unexpectedly amusing -- or terrifying in their dumb soullessness. From time to time, they manage to find salvation through the work of spiritual shamans who may or may not be charlatans -- not that it matters. Both the louts and the potentially redeemable are portrayed with wry, bristling irony. While in the New York stories, her characters routinely seal themselves up in willed,

anonymous isolation, as if warding off the messy truths of the city might help them avoid unsettling changes in their own lives. Behind their double-bolted doors, many are locked into crushing emotional dependencies.

Through *East into Upper East*, Jhabvala tried to portray Indian people who live as an Upper-Class society. Here, she gives two kinds of settings which more or less effect the story that the characters lived. Those two settings help the author showing a complex culture that rises in Indian Society. From the first to the second setting, the author shows how the Indian manage their culture and become western-like society. We can not deny that the setting of place which used here represent East and West – New Delhi as East and New York as West. As stated, literature is a work of man that derives from his mind, experiences, and feeling, we, then, can not set aside the fact that India gains its political independence from Britain. Thus, the researcher assumes that *East into Upper East* contains the experience of being colony that can not be separated from post-colonialism. Hence, this research aimed to see the characteristic of East and West depicted by the author. Postcolonialism that appears in this work more over-describe East's behaviors which opposite of West. This may explain the Orientalism means. Orientalism by Edward W. Said is used as the tool to dig the issues that may appear which focused on finding Latent and Manifest Orientalism.

B. THEORETICAL FRAMEWORK

A post-colonialism can be defined as 'what grows out of and away from colonialism'. Historically and narrowly, post-colonialism is known as the state of the countries which gained its political independence from Britain (and from other Western European powers such as Spain, France, Portugal, Holland, Belgium, and Germany) from the mid-twentieth century onwards. Meanwhile, multiculturalism is defined as 'awareness of distinctively plural and hybrid nature of all cultures' (Pope: 144).

The practice of post-colonialism approaches in a multicultural world begins with the general frames. There are lots of questions deals with this issue, such as where in the world are you? Where did your family and people you know come from – when, where and why? What, for instance, was their likely related to the 'slave-trade triangle' between Britain, Africa, and the Caribbean/Americas? These questions show their relation to one another. From post-colonialism point of view people can identify themselves whether they are included as colonizers, 'foreigners' or colonized, 'natives'. The theory of post-colonialism usually is used to analyse any literary work created during colonialism and/or after the colonialism period.

From the perspective of world-systems theory, the economic exploitation of the periphery does not necessarily require direct political or military domination. In a similar vein, contemporary literary theorists have drawn attention to practices of representation that reproduce a logic of subordination that endures even after former colonies gain independence. The field of postcolonial studies was influenced by Edward Said's path-breaking book *Orientalism*. In *Orientalism*, Said applied Michel Foucault's technique of discourse analysis to the production of knowledge about the Middle East. Edward Said's evaluation and critique of the set of beliefs

known as Orientalism forms an important background for postcolonial studies. His work highlights the inaccuracies of a wide variety of assumptions as it questions various paradigms of thought which are accepted on individual, academic, and political levels. The term orientalism described a structured set of concepts, assumptions, and discursive practices that were used to produce, interpret, and evaluate knowledge about non-European peoples. Said's analysis made it possible for scholars to deconstruct literary and historical texts in order to understand how they reflected and reinforced the imperialist project. Unlike previous studies that focused on the economic or political logic of colonialism, Said drew attention to the relationship between knowledge and power. By foregrounding the cultural and epistemological work of imperialism, Said was able to undermine the ideological assumption of value-free knowledge and show that "knowing the Orient" was part of the project of dominating it. *Orientalism* can be seen as an attempt to extend the geographical and historical terrain of the poststructuralist critique of Western epistemology.

Orientalism divided into three main chapters. The First is The Scope of Orientalism, while the second is Orientalist Structures and Restructures, and the last chapter entitled Orientalism Now. In Chapter One, Said tried to indicate the scope of thought and action covered by the word *Orientalism*, using as privileged types the British and French experiences of and with the Near Orient, Islam, and the Arabs. For the second chapter, was interested in the earliest phases of what call modern Orientalism, which began during the latter part of the eighteenth century and the early years of the nineteenth. The third chapter which is titled "Orientalism Now", argues that the tradition of British and French Orientalism was adopted by the United States.

Said stated, "as an idea, concept, or image the word Orient has a considerable and interesting cultural resonance in the West". Orient which refers to East indeed gains West interest. East as the place where West believe that they are needed. Furthermore, "The result for Orientalism has been a sort of consensus: certain things, certain types of statement, certain types of work have seemed for the Orientalist correct". As a colonizer who has more power, West describes Orient – East – based on what they learned and compare it to western culture. Here, as a colony – a powerless side – has no choice but accept the fact that they are being judged and described by West. This was the stepping point where West start their exploration in describing East. The Orient is taught, re-searched, administered, and pronounced upon in certain discrete ways.

The Orient that appears in Orientalism, then, is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire. (Said, 1977: 202). Here, Orient – East – forced to accept what the colonizer offer them. They are being taught the way West wants them. East as an object to observe and taught at once. For the time being, West successfully describe east as a place that needs to be civilized, and this point of view was being agreed by the world since knowledge held by power. At the same time, they keep east as 'the other' who differ from them, the place that can be described but never be their part. West draw an invisible line that separates them from their object – East/Orient. The Orient is seen by the western world as separate,

eccentric, backward, silently different, sensual, and passive. It has a tendency towards despotism and away from progress. It displays 'feminine penetrability' and 'supine malleability'. Its progress and value are judged in terms of, and in comparison to, the West, so it is always the Other, the conquerable, and the inferior.

The difference between the two-pole, East and West, can be seen from the way they explore each other. As a colonizer, West explores East as an object to be described while in contrary East explore West to learn about as stated; Moreover, the Eastern travelers in the West were there to learn from and to gape at an advanced culture; the purposes of the Western travelers in the Orient were, as we have seen, of quite a different order. (Said, 1977: 204). Further, Said divides Orientalism into two terms namely Latent Orientalism and Manifest Orientalism. Latent – an unconscious process whereby the Orient was a fixed negative entity. Orientals were rarely seen or looked at; they were seen through, analyzed not as citizens, or even people, but as problems to be solved or confined or - as the colonial powers openly coveted their territory – taken over. Meanwhile, Manifest Orientalism is a manifestation in language, culture, and actions of what is already present

The distinction I am making is really between an almost unconscious (and certainly an untouchable) positivity, which I shall call latent Orientalism, and the various stated views about Oriental society, languages, literatures, history, sociology, and so forth, which I shall call Manifest Orientalism. (Said, 1977:206).

Surviving Orientalist ideas, both latent and manifest, are at the centre of many stereotyped versions in the media of oriental female and male, from veiled women to men praying in mosques to the 'Muslim' terrorist. Media representations of the British 'missions' in Afghanistan/Iraq or in the 'exoticization' of the figure of the Arab and/or Muslim can also be read against this tableau of manifest and latent Orientalism.

Latent Orientalism is the unconscious, untouchable certainty about what the Orient is. Its content is static and unanimous. The Orient is seen as separate, eccentric, backward, silently different, sensual, and passive. It has a tendency towards despotism and away from progress. It displays feminine penetrability and supine malleability. Its progress and value are judged in terms of, and in comparison to, the West, so it is always the Other, the conquerable, and the inferior. While Manifest Orientalism is what is spoken and acted upon. It includes information and changes in knowledge about the Orient as well as policy decisions founded in Orientalist thinking. It is the expression in words and actions of Latent Orientalism.

Orientalism is the 'willing partner' of racism, allowing the coupling of negative ideas about Oriental backwardness, inequality with the West and overarching inferiority to the West with 19th-century ideas on the biological basis of racial inequality.

C. METHODS

The primary data obtained from East into Upper East by Ruth Praver Jhabvala (2000) and the secondary data collected from periodicals, textbooks, and the internet. To elaborate the idea in this research, the writer employs descriptive qualitative method.

Qualitative research is multimethod in focus, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural setting, attempting to make sense of the meaning people bring to them (Denzin and Lincoln, 1990:23).

This paper applies qualitative research based on the method of collecting, describing, classifying, and analyzing the data and drawing conclusions. A library documentation method was used to collect data. As far as data collection and analytical processes are concerned, the primary data was read repeatedly using the Orientalism theory. In accord with the aims and hypotheses, pertinent notes were taken from both the primary and secondary sources. They were discussed in the light of the theoretical framework, and they were descriptively analyzed. Finally, ideas were summarized and conclusions were drawn.

D. RESULTS AND DISCUSSION

Literature defined as full, central, immediate human experience, usually with an associated reference to minute particulars.
- Raymond William (1977)

Literature tied to human experience and the era. It cannot be separated from the society which influences the human experience. *East into Upper East* is written by an Indian author which brings the experience of the author as an agent of the colony. The author depicting the postcolonialism era which Indian people have to admit it change people's behaviour. Colonization is the expansive force of a people; it is its power of reproduction; it is its enlargement and its multiplication through space, it is the subjection of the universe or a vast part of it to that people's language, customs, ideas, and laws. Colonialism, in fact, never disappears. It just revolves into another term. While in past, colonialism is the situation when a nation conquers another through power but now colonialism appears in a form of political, economic and even through knowledge. The power that used before cannot applied in this modern era so that is why it transforms into another form. Physical power is powerless when knowledge in charge. East, as a colony tries hard to gain their independence from West, while they cannot set aside what West has done to them for their entire life. Thus, admit it or not, the way East thinks more or less effected by the West who rule them in the previous Era.

Jhabvala is an Indian Author. In her book *East into Upper East*, she divided the story into two kinds of place namely New Delhi and New York. Those setting divided into two main chapters there are East and Upper East. New Delhi as expected put into East chapter, while New York in Upper East. She brings cultural issue which appears in those place and contras each other. For New Delhi there are six stories namely, Expiation, Farid and Farida, Independence, Development and Progress, A New Delhi Romance, and the last is Husband and Son. For the New York there are; The Temptress, A Summer by the Sea, Great Expectation, Parasites, Fidelity, Bobby, Broken Promises, Two Muses. Furthermore, this research aimed to reveal the latent and manifest orientalism that may appear in the stories.

1. New Delhi as East

The first six tales take place in New Delhi, India. The stories tell about Indians who live in New Delhi and breathe in their culture. *Expiation* sets to be the opening of the tales describe siblings who have to face a crisis in their life. The Narrator as the main character who has to take care of his younger brother.

The one thing I couldn't bear was to see him cry. If he wanted something – and he often had strong desires, as for some other child's toy or a pink sweet – I did my best to get it for him. Perhaps, I would have stolen for him; (Jhabvala, 2000:3)

That is the narrative that shows the characterization of the main character. The narrator describes his life with two siblings, one of them already married and the other lives with him. From the quotation above, Jhabvala describes how the main character treats his younger brother after his parent's death. The main character described that he will do anything to fulfil his younger brother's needs. He even dares to steal something if his brother asks him to. As stated before, East is the place with poor and uncivilized people, here we can assume that the act to stole is something that will be done by the one who lived uncivilized life. For further, we can assume that people who are civilized will never do that thing. Furthermore, another quotation found;

Our father had a small cloth shop in the town of P – in Haryana, India. Today this town is known all over the world for its hand-spun cotton cloth, which is made here, but when my father was alive he could barely make a living from his shop. Now we take orders from all the rich Western countries... (Jhabvala, 2000: 3)

It can be highlighted when the main character describes his clients as 'all the rich Western countries' when he – for sure – never stated about rich eastern countries in his story. There we know how he, as East, see the West as a superior. He provides what West needs in the first place. Further, he explains about his country in chaos;

He was also unhappy sitting in the shop with me, because the bazaar is so crowded and smelly. At that time, the whole town was in a bad state, with all the old houses falling down and with dirty water from the gutters overflowing in the streets (Jhabvala, 2000: 5)

The city is falling and the things did not work there, here we can conclude that the character tries to describe the outmode. He starts to describe how crowded and smelly the bazaar was and end up bringing the chaos of his city. While in the opposite, we cannot expect the modern world in a smelly state. Hence, once again he describes the poor East who cannot do anything about the situation but embrace it. More in this story, he describes how his little brother changes behaviour and becomes a rebel. He even found steal from his house and kill a boy.

It was also all they got from their crime, for although the father had put the ransom money in the place they indicated, they did not dare to collect it after killing a boy. They had so little cash that they had to sneak on to train as ticketless travellers. When an inspector came, they had to jump off. (Jhabvala, 2000: 15)

The main character describes further about his younger brother's crimes. He describes him as a criminal who is closer to a barbarian attitude. Meanwhile, he is tied to the bond they had as a family. He cannot tame his younger brother nor keep him from doing the bad things. The main character as a powerful yet powerless at the same time. He is powerful when he describes his business which expanded. But, he once as a victim when his younger brother robs his house but the bond they have keep him to love his younger brother endlessly. He is powerless when it is about his younger brother. In conclusion, *Expiation* is a tale which tells about powerful yet powerless individual. Jabvala portrays the chaos of a family and chaos of the city. In general, the tale is about incompetence. As East incompetent enough to manage itself.

Jabvala then turns the story to *Farid and Farida*, an Indian couple. It starts from London to India. Two lovebird face a crisis which makes one of them move to India – where she belongs to. This time, Jabvala tries to depict the struggle of East in the land of the West.

Using their charm and their contacts, Farid and Farida had attempted to set up a business importing hand-loomed Indian textile. It failed to prosper, and they became impresarios for visiting Indian musicians and dancers, and when these turned out to be unreliable and ungrateful ... Ten years pass, then fifteen. They were still living in the temporary flat they had rented, and the landlord began trying to get them out. (Jabvala, 2000: 21)

Both Farid and Farida are Indians who move to London and start a dazzling life as a couple, but then the things turn to the other way. All the hopes that they build wrecked. They tried another business, tried to build another hope but it did not work. Their life stuck in a flat which kicks them out. Jabvala describes the struggle of the immigrant. As an immigrant, Farida cannot deal with the problems that appear in their life so she decides to move to the Himalayas and becomes a holy woman, as stated:

When Farid found her, Farida was really sitting under a tree ... Farid watched her as she dealt with the pilgrims. (Jabvala, 2000: 22)

Farida decides to come back to her hometown. Farid goes after her to India. But unexpectedly, she is not ordinary people as before. In her new life, she decides to become a holy woman who serves God. As an Indian, she is as pure as a goddess and people came from all over India to take blessings and good vibrations from her. From that point, we can conclude that Farida is a religious person – as East's typical. In Farida, we can find the struggle of being an immigrant in the land of the west, but in the end, East always be East who will never be West. Farida cannot fit West so that is why she moves back to India. And to complete 'the typical' East, Jabvala makes her holy woman – a religious East.

However, the story has not met its ending, there is an issue that Jabvala puts. There is a person who asks Farida to make a new start – a new business in London. The conflict appears between Farid and Farida. At first, Farid comes to India to bring her back to London but then Farid decides to stay beside her in India. But

when the business request appears, Farida is the one who insists to leave India. Those actions, depict how East sees West. Farida sees the business request which comes from London is a promising future. She leaves her hometown for the second time to achieve 'her dream'. In this story, East represented by Farid and Farida. Both characters have inconsistency but still portray East. Farida who turns herself to holy woman changes her mind and move to West to gain something, while Farid turns himself as a religious man. Farida represents the way East dreams to become part of West, learn and gain from West. While Farid represents a religious – typical East.

Another depiction brought by Jabvala to the next tale entitled *Development And Progress*. The title tells the plot that may happen; the development and progress that exist in India. In this part, Jabvala set a bridge to the new era. She present political issue which appears in society. It starts from a group of upper-class teenagers who try to enter the parliament. She tries to describe the changing of India, the new face.

Spindly trees had been planted along what were not yet streets; a market was coming up, not bazaar stalls but proper shops, with doors and plate-glass windows, selling things required by Westerns and Westernized Indians, such as Pastries and Ham. (Jabvala, 2000: 75)

The quotation above, describe the changing of India. There are flat and modern market which sells anything 'Western'. The way Jabvala states 'Western' strengthen her position as East. Western enters the Indian's life and change their future. But then, this changing not always brings good as describes bellow:

Still, we continued these 'bridge parties' – we had even ironically adopted the old Anglo-Indian term – for they were so much part of our job that we were paid per head for each local guest we entertained. But for most people, on either side, it became more and more just part of one's official duties, and finally there were only a few of us left who genuinely enjoyed the company of Indians. (Jabvala, 2000: 76)

Some Indians officers clearly draw a line toward the citizen. Most of them very conscientious about mixing with Indians. They held 'bridge parties' as a medium to connect both East and West but unfortunately, they feel burdened surrounded by locals. They become stranger each other and prefer Western. This is how Jabvala tries to describe how East adore and respect West more than locals. West as an Ideal to be approached. In fact for Western, East will always be the Other. In this position, Jabvala tries to describe the changing of Indians – how they trying so hard and pull their 'identity' away so that they are able to be called as Western, but they are not. The Struggles continue to the next part: New York.

2. New York: Upper East

The second chapter of this book tells about Upper East who lives in New York as a survivor. The tales begin with *The Temptress*.

All the young people Tammy knew in New York had odd family background, so it was no necessary for her to give much thought to her own. (Jhabvala, 2000: 147)

It is different from the narration before when a brother will always a brother no matter what. Here, Tammy does not care more about her family. She let it be as it is. Tammy lived in an apartment in New York, and as its stereotypes, people do not care much other businesses. It is different from New Delhi whom its people care for each other. As the story goes, the author put a contrast culture of New Delhi and New York when there is a new immigrant comes to New York.

Minnie had describes her as a homely, comfortable, house-wifely figure, but when she arrived, they were all surprised by the way she glittered. It was as if she had done herself up the way a star would, when on tour for a series of gala appearances. (Jhabvala, 2000: 149)

Minnie is another character that the author created as an upper class who lives in New York. She invites Ma, a shaman-like to come to New York. She met her on her holiday trip to New Delhi. Minnie feels comfortable when she met her and decides to share her experience with her friends, but she failed to do so. Ma unexpectedly shows herself in different way. The way Ma insists on suit herself to look dazzling so that Western people cannot humiliate her. But unfortunately she failed to do so and end up looking so miserable, as stated:

She called them her children, her little ones; she reads wonders stories, about Krishna teasing the milkmaids and Vishnu churning the ocean. She also laid her hands on their heads, the way Minnie had described – but though they waited expectantly, nothing happened. The fact was, Ma fell flat; she was a failure; by common consent, Ma was bore. (Jabvala, 2000: 149)

It is interesting how Jabvala contrast the culture. Ma with Indian's vibes compared to Tammy and Minnie who live in New York. In Minnie's friends' opinion, Ma was bore. They cannot see what makes Ma special, although actually Ma quite famous in New Delhi. It caused by different cultures that they lived in. Ma, who came from East described as a shaman-like in some cases called as irrational. Meanwhile Minnie and her friends lived in New York where we called as the land of the West does not believe in such kind of irrational things. Jabvala intended to describe the characters that way, but in the middle of the story she twists it. If we think that Minnie, Tammy, and their friends do not believe in irrational thing, we are making a premature assumption because what makes Ma comes to New York is Minnie beliefs. Minnie admits that she feels serene after met her and then her friends ask for Ma. It can be concluded that wherever Easts were, they will always be East since they still believe in their culture, in their irrational shaman-like.

The last tale that Jabvala shares is *Two Muses* which tells about a man with two wives. They are Germany who move to London as refugees. Max is a brilliant novelist who marry his prize; Lilo, his first wife who comes from such a bourgeoisie family. The very first problem appears, Germany has different language. As immigrants they have to struggle to stay there and it starts with language barrier. Since they manage to deal with language barriers their life being settle, but it just the beginning of the new issue;

During the rest of the year Max traveled by himself, to European conferences, or to see his foreign publishers; he also had business in the city at least once in a week and would go there no longer by bicycle but in his new Mercedes sport ca. And it was here, in their home city, which was also hers, that he encountered Netta – or she encountered him, for there is no doubt that, however their affair developed, it was she who first hunted him down: her last, her biggest lion. (Jabvala, 2000: 323)

Here comes the issue; Max had an affair. Jabvala describes those three characters' lives in a complete way. The first, they are immigrants who have to survive. What makes them different is the fact that they cannot be called as East because they come from German. The interesting thing appears as the story flows, there is an affair. The author, in short, would describe that those Western people are uncivilized since they are having an affair. The author tries to prove that West is not as holy as they describe themselves.

E. CONCLUSION

As a colony, Indian people that the author describes cannot set themselves free from post-colonialism. They cannot escape from the stereotypes that given by the West. Orientalism mostly labelled to those who came from East World. Latent Orientalism and Manifest Orientalism found in the stories which are written by an agent of colony. Manifest Orientalism shown in the tales by how the characters look so uncivilized, irrational, barbarian and so on. The stories totally agree with how Said describe East-West relationship in his book *Orientalism*. The East will always being East and will always be the Other by the West wherever they are. Meanwhile Latent Orientalism can be seen from how East need West. West will be East's saviour. Indian, describes as a barbarian people who need to be taught to become civilized. And the one who has responsibility to teach them is a 'pole' named West. West, indeed, needed to enlighten the East. Further, the author not only describes the barbarian side of the East but she tried to shows that East can be West-par. In some parts, the author stated that East can also be seen as a modern human being, although, this far, she can not escape from Orientalism.

What makes it interesting is the fact that Jabvala puts in the tales she wrote. The fact that she compares East and Upper East through its settings; New Delhi and New York. The way that she delivers her messages and the way she changes the atmosphere was brilliant. Instead of using New Delhi and New York as East and West, she used it to describe East and Upper East. The message that the researcher catches here was she tried to push aside the stereotypes of being East as West describes in a whole time. She tried to prove that West is just another East, she called it Upper East.

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