

HEAT AND DUST

Ruth Praver Jhabvala

(1975)

Story

This novel, which won the Booker Prize in 1975, is told partly through letters written between two sisters, Olivia and Marcia in the 1920s, and partly through a journal written in the 1970s. Olivia goes from England to India in the 1923 to live with her husband, Douglas Rivers. But Olivia leaves her husband and elopes with the Nawab. Douglas then marries Tessie, and they become the grandparents of Anne, who is the first-person narrator of the story. When Anne is given the letters between Olivia (her grandfather's first wife) and Marcia, she becomes interested in Olivia's life. Anne herself goes to India in the 1970s to find out more.

1970s Anne arrives in Bombay, where she stays in a hostel run by missionary women, who give her tips on how to live in India, such as 'Always boil the water.' When Anne sees severe poverty and deprivation everywhere, a missionary woman says, 'that's life. Put your faith in Jesus Christ.' Next Anne goes to Satipur, where Olivia lived with her husband Douglas (before leaving him). The house has now been sub-divided into various government offices. But Anne is given a room to stay in and work on reconstructing Olivia's life. The room is spare but has a nice view. Her landlord is a minor government official called Inder Lal. Anne gets to know Inder Lal's family, his mother and his wife, Ritu. Inder Lal takes her to see the palace of the local Nawab (whom Olivia eloped with), which is a day's travel by bus. The palace is now decaying, since the Nawab's death, and his cousin is looking to sell it to the government.

1920s Olivia lives with her boring husband, Douglas, but she is enlivened by a dinner party at the Nawab's palace. She is happy because the Nawab seems to be interested in who she was, something she doesn't get from Douglas. The Nawab then comes to visit her and her husband and asks them to come again to his palace. Douglas refuses because no one else is invited.

1970s Anne observes some Europeans who live in a nearby government guest house. Among them is a young man, Chid, who is on a spiritual quest.

1920s Olivia meets various English people who live in the same cantonment (quarter) as she does with Douglas. She is upset when visiting a graveyard and when hearing about mental illness, but she is cheered up by the Nawab's visits. One day, they all go on a picnic (reminiscent of *A Passage to India*), which ends with a game of musical chairs. Ominously, Olivia and the Nawab are the two left standing.

1970s Anne falls into a routine, reading the letters, making notes and going out to the local market. She also becomes closer friends with Inder Lal, who confides in her about his disappointment with his marriage. His wife, who was chosen for him, suffers from mental instability and is not his intellectual equal. The weather turns very hot. Anne works hard at learning Hindu. Ritu, Inder Lal's wife, has unexplained moments of confusion. Anne befriends Inder Lal's mother, who takes her to see the *sati* cremation ground.

1920s Douglas tries to stop a case of *sati*, but is too late and can only arrest the brothers who arranged it.

1970s Anne finds Chid, the European spiritual seeker, is ill and takes him home with her to care for him. Chid and Anne become lovers, and Chid begins to earn a reputation among local people for

being a clairvoyant. Ritu becomes worse and someone uses a hot iron to exorcise the evil spirit in her. Then Chid takes Ritu and Inder Lal's mother on a pilgrimage in the Himalayas.

1920s Olivia discovers that the Nawab is rumoured to be in league with a band of thieves and gets money for them in return for his silence. Olivia is sad because she seems to be infertile.

1970s Anne invites Inder Lal and others to go on a picnic, during which she and he show their sexual-romantic interest in each other.

1920s At the palace, Olivia and the Nawab become lovers.

1970s Chid returns from his pilgrimage a changed man—he is no longer an ascetic. He resumes his affair with Anne, but she does not tell him that she is pregnant.

1920s Olivia is pregnant but doesn't tell either Douglas or the Nawab. When the news comes out, the Nawab is confident that the child is his. Douglass has the same reaction.

1970s Anne tells the reader that Olivia then eloped with the Nawab and that Douglas got married to Tessie and had a son (Anne's father). Douglas took his son back to England. Olivia, however, stayed on, and Anne is curious about why she didn't leave for 'home.' Anne is worried about Chid, who is very ill. Anne meets someone who offers her an abortion. She agrees but then changes her mind and wants to keep the baby.

1920s Olivia, living in the Nawab's palace as his mistress, decides to have an abortion. The Nawab, having lost all his power to the British, becomes fat and depressed. He dies, and Olivia moves to another house, where she lives for six years by herself. At her death, she is cremated with Hindu ceremony.

1970s When Anne discovers the end of Olivia's story, she decides to have her baby and live in an ashram.

Themes

Colonialism

The overall theme of this novel, which unites its two time zones (1920s and 1970s), is the drama of Indian-British relationships. The 1920s half of the story, told through letters, is dominated by the colonial encounter in the small town of Satipur. Olivia, the author of the letters, describes how the British families—the Saunders, the Minnies, the Crawfords and the Rivers—are almost hermetically sealed off from the 'heat and dust' of India. They live in a separate area, not exactly cordoned off from the town, but known as the 'civil lines', which Indians could only cross with tacit permission. We see the action through the eyes of Douglas Rivers, Olivia's husband, whose father and grandfathers also 'served' in India. Racial prejudice is rife, with Douglas calling the Indians he serves as 'a pack of rogues,' although he does not hesitate to accept gifts from them. As a conscientious administrator, Douglas tries to implement the law, including stopping a *sati* immolation, but he is largely moulded by the system in which he willingly placed himself. The doctor, Dr Saunders, often (mistakenly) quotes Aristotle to the effect that 'Asians are slaves,' and he likes to box their ears—'one, two'—if necessary. One could cite many other examples of a British superiority complex, but this would not tell the full story. For example, there is Major Minnie, who finds India to be stimulating if exasperating. 'There are many things to love India for,' he says, 'the scenery, the history, the poetry, the music and indeed the physical beauty of the men and women.' At the same time, he issues a warning to Olivia, that 'India always finds the weak spot and presses on it...so don't allow yourself to become soft or sentimental. Don't be like Indians, with an excess of feeling.' Of course, that is precisely what Olivia does—falls in love with an emotional Nawab and runs off with him. That episode is not in the colonial script.

Post-colonial encounter When Anne, the narrator, goes to India in the 1970s, colonialism has disappeared into the history books, and yet the relations between English and Indian are not much

more in harmony than they were half a century earlier. The first person Anne meets on arrival in Bombay, a European missionary woman, is every bit as dismissive of India as Olivia's acquaintances were in the 1920s. The heat and dust are the same, too, but Anne is not part of a colonial empire. Instead, she has come to discover what happened to Olivia, and in doing so she is open to new experiences. She makes friends, on an equal basis, with Inder Lal, with his mother and with Mayi, a sort of female healer. Like Olivia, Anne begins to fall under the spell of India, commenting on the openness of the people, their sense of communal living and the vast skies. But another visitor from Europe, Chid, ends up finding not spirituality but dysentery. There is also the distorted lens through which the Indians view the foreigners, not as rulers but as odd visitors, who wear funny clothes and do strange things. This incompatibility between the two cultures is dramatised in the failed relationship between Anne and Inder Lal, who is already married. They become lovers (and Anne ultimately keeps the child born from that relationship), but Inder Lal finds Anne to be too 'simple, not wanting a refrigerator or washing machine.' In the end, though, Anne, just like Olivia, chooses to stay on in India. The crucial difference is that Anne keeps her mixed-culture baby, an indication perhaps that times have changed and that a woman can live unmarried with a child.

Continuity Despite the obvious differences between the two temporal settings and the two main female characters, it is clear that the novel builds up a theme of continuity over time. The idea of the unchanging nature of India, and of its relationship with the West, is produced, in part, by the structure of the telling of the novel. Rather than move chronologically from the 1920s to the 1970s, and rather than putting all the earlier chapters in one section and all the later ones in another section, the author has chosen to interweave the two time periods, thus creating the impression of a seamless whole. Even the book's title refers to the enduring elements of the country. Dust and heat are as much a part of old India as of new India (especially in the 1970s). Characters in both time periods choke on the dust and close windows to keep it out. The heat becomes oppressive for Olivia, whose fellow Britishers leave for the cool mountain air in the summer, while she stays on. The same is true for Anne when Chid takes off on a pilgrimage into the mountains (although she herself escapes to a mountain ashram at the end of the novel). Throughout the novel, Anne reflects on the similarity of her life with that of Olivia, a continuity that is emphasised by the fact that Anne visits all the places in which Olivia lived: the house with Douglas, the palace with the Nawab and the house on her own. Because Anne has absorbed Olivia's life through her letters, which reveal her innermost thoughts, Anne can recognise details from the past when she enters a room that Olivia had been in fifty years before. Jhabvala closes the novel with the narrator standing where Olivia had lived her final quarter century, looking out of the window at the scene she would have seen.

Characters

Anne Anne is a young Englishwoman, who narrates Olivia's story (from letters in the 1920s) and writes an account of her own experiences in the 1970s in her journal. She is the granddaughter of Douglas Rivers and his second wife, Tessie, and goes to India to discover the story of her grandfather's first wife, Olivia. At the close, Anne decides to keep her baby and join an ashram in the mountains.

Olivia Rivers Olivia is a young Englishwoman who goes to India in the 1920s as the wife of a British colonial official. Bored and disoriented by India, she becomes the lover of the local Nawab and stays with him after her husband goes back to England. She survives the Nawab and lives for several years on her own before being cremated in the Hindu cremation ground. At her death, she had lived in India for 30 years.

Douglas Rivers Douglas Rivers is Olivia's husband, who joins the Indian Civil Service, as his ancestors have done. He is committed to his job but looks down on Indians and doesn't pay much attention to his wife. After Olivia deserts him for the Nawab, he marries another woman (Tessie), has a son and returns to England after India gains Independence.

The Nawab The Nawab is the local Indian raja, who lives in a vast but decaying palace not far from the market town where Douglas and Olivia live. He is thirty-five and married, but his wife suffers from mental illness. He and Olivia become lovers and live together for many years before he dies in the early 1950s.

Chid Chid is a young man from an unnamed European country who comes to India in the 1970s looking for spiritual enlightenment. He is sincere but immature, and although he earns the respect of the local people, in the end he rejects renunciation and returns to normal life. He also has a brief love affair with Anne.

Anne (Searching)

Character Anne is the granddaughter of Douglas Rivers and his second wife, Tessa and therefore the step-granddaughter of Olivia Rivers (the first wife). Through her journals, she is the narrator of the portion of the story that takes place in the 1970s, but she also reflects on what she learns about Olivia from her letters written in the 1920s, when Olivia lived in India. Curious to find out more about Olivia's life in India, Anne undertakes her own journey to that country. Anne is a young, somewhat naïve woman, who is searching for meaning through her pursuit of Olivia's life. She is also a kind person, who makes friends easily and looks after Chid, another foreigner whom she meets in India, and helps the mother of Inder Lal, an Indian whom she befriends. Anne 'travels light,' trying not to burden herself with the values and customs she has absorbed as an Englishwoman. The first thing she does after arriving in India is to buy what she thinks are 'Indian clothes': loose-fitting trousers and a tunic-like shirt. Well-intentioned but misguided, she has simply dressed herself like another foreign tourist, albeit one who is trying to blend in with local culture. In the end, though, Anne achieves what she came for, even though she didn't know what that was. After a year of researching Olivia's life and meeting various people, Anne wants to tell Olivia's story, which she does in the form of a journal, which is the novel that we read. 'I recorded all my impressions,' Anne writes at the beginning of the novel, 'but they are no longer the same because I myself am no longer the same. India always changes people, and I have been no exception.'

Activities Anne establishes a routine once she settles in the town where Olivia lived. She rises early, does yoga, has a cup of tea and rice cakes before settling down to reading Olivia's letters and writing notes in her journal. Then she goes to the market and buys ingredients for her meals, which are cooked in the kitchen of the family in whose house she has a room. In the afternoon, she often writes letters home and to friends, and then takes them to the post office. Anne also takes Hindi language lessons and works hard at acquiring a basic proficiency in the language. At other times, she visits various places connected with Olivia's life, such as the Nawab's palace and a *sati* cremation ground. Living in a house with a large family, she tries to comfort her landlord's mother, who sometimes cries out wildly and appears to be mentally unstable.

Illustrative moments

Curious Anne is a person driven by curiosity. While we see this quality throughout the novel, it is most prominent in the opening section, when Anne comes into the possession of letters written by Olivia, her grandfather's first wife, who left and married the Nawab. Anne is given the letters almost by accident, by a cousin who doesn't want them himself. As soon as Anne reads a few of the letters, written by Olivia to her sister in the 1920s, her imagination is on fire. 'She was married to a Nawab, did you know that?' she asks her mother, who is the daughter of her grandfather's second wife. Her question is met with a wall of silence. No one wants to talk about Olivia. Her name has barely been mentioned in the family for decades. The shame was too great—leaving her grandfather and eloping with a 'native'—but Anne's curiosity is not dampened by this reticence. Indeed, the family reluctance to speak of Olivia only increases Anne's curiosity about this woman. Within days of reading some of the letters, Anne is making plans to go to India herself and find the real story of what happened to Olivia. She tells herself that she will use the letters as a guide, to track down the houses she lived in and interview the relatives of the Nawab and other people she knew. Anne's curiosity about Olivia is unquenchable, and it leads her on her own voyage of discovery.

Empathetic Perhaps Anne's most endearing quality is her desire to assimilate to Indian culture. Luckily, she is an empathetic person, who is able to relate to the people she meets and become friends with them. She works hard at learning Hindi, and she shows compassion toward her landlord's mother, Ritu, who is subject to fits of madness. However, the most moving example of Anne's empathy concerns someone she does not know. One afternoon, while on her way to the washerman, Anne sees an old woman lying in the middle of the road. At first, she thinks she might be dead but then rejects that idea because no one else on the street seems to take any notice of her. The reason for that public shunning, she later learns, is that the woman is a well-known beggar in

town. Not knowing what to do, and not speaking the language well enough to communicate, Anne goes home. Within minutes, however, she convinces her landlord (and later lover) to go back with her. Now, Anne sees that the woman is extremely ill and has covered herself in excrement. Anne wants to take her to the hospital, but neither the landlord nor any passer-by responds to her pleas for help. She goes to the hospital, but the doctors there offer no help, either. It's the fear of pollution, Anne realises. Touching a dead or dying body is taboo in Hindu India. On her way back to the place where the woman is lying in the street, she passes the house of the local midwife and tells her of the situation. The scene ends with Anne and the midwife sitting by the body overnight. When the sun rises, the old woman has died. In this short scene, we see that Anne responds with an instinctual humanitarianism that she discovers is at odds with a local taboo about touching a dying body. It is an interesting mixture of empathy and assimilation.

Decisive Anne is young and naïve when she comes to India, ostensibly to 'research' her step-grandmother's life but actually to search for something in herself. For several months, despite her efforts to assimilate, she is disoriented and remains on the margins of local culture. By the end of the story, however, Anne emerges as a decisive person who takes her life into her own hands. The moment that best illustrates her newly-acquired determination comes in the final pages, when the local midwife informs Anne that she is pregnant—she can tell by the way Anne walks. Anne is shocked, although she has 'slept' with two men (her landlord and a foreigner), she has used contraception. The midwife offers her an abortion, to hide the shame of having a baby without a husband, but Anne decides to keep the child. A week later, however, Anne changes her mind and goes to the midwife for the 'procedure.' When the midwife begins to massage her body, Anne is afraid that she is 'transmitting' something to her and brings the abortion to a halt. Now, she takes an even more important decision. She decides to follow Olivia's lead and stay in India, where she will raise her child. This decision is made when she is standing in the house in the foothills of the Himalayas where Olivia lived the final years of her life. This is the final scene of the novel: Anne looks out a window at a valley, knowing that what she sees is precisely what Olivia would also have seen all those decades earlier. But, then, in a flash, she makes yet another decision. Anne says to herself that she must 'go higher up the mountain,' where she knows there is an ashram in which she can live and give birth to her child. With this decision, Anne demonstrates how much Olivia's life has influenced her own, and that she must take their common search one step further.

Olivia (Strong-willed)

Character Olivia Rivers, who is the first wife of Douglas Rivers (Anne's grandfather), came out to India as a young and impressionable woman. She quickly finds life in the dusty colonial posting of Satipur to be stultifying, not least because her dull and rule-conscious husband is more interested in his job than her. She has refined tastes, such as piano playing and novel reading, that seem out of place in her new home. In addition, her excitable and emotional temperament puts her at odds among the other English women in the little colony of Satipur. Most of them are 'veterans', who have fixed ideas about how to deal with servants, what to think about India and how much their husband's pensions will be when they finally go back 'home.' Her sensitive nature responds more to the Nawab, who is also more emotional than rational, and with whom she enjoys the natural world of gardens and flowers. Her unhappiness is compounded because she cannot seem to get pregnant, even though he wants a baby. In the end, when she does get pregnant, she makes a courageous decision to have an abortion and elope with the Nawab.

Activities Olivia has a lot of time on her hands. She doesn't do much housework because there are servants to do all of that, and there's not much social life, either, and what is on offer (mostly taking tea with battle-hardened memsaabs) is not to her liking. She is happiest on her own, playing the piano or reading a book. Her greatest pleasure comes when she and her husband are invited to the Nawab's palace for a dinner. Then she can wear her finest clothes and almost pretend that she is happy.

Illustrative moments

Excitable Olivia is a young woman, who has left England for the first time and come to a very foreign country, to live with a kind but unexciting husband. After several months, the dreary routine of life in Satipur, the dusty and hot market town where her husband is an official, becomes unbearable. Then there is a moment of shining brilliance—she and Douglas, and several other English couples,

have been invited to the Nawab's palace. For the first time since arriving in India, Olivia is excited and begins to dance around the bungalow, imagining what a raja's palace might be like. She is so ecstatic that she forgets to order dinner and gets lost in planning her outfit. She packs her evening dress and her satin shoes in an overnight bag, lest they get dusty on the 15-mile long ride to the palace in an open carriage. Once she enters the vast halls of the palace, she is overcome with joy. Built in the 1820s, the palace was very grand. 'Olivia's eyes lit up as she was shown into the dining room and saw beneath the chandeliers the long, long table laid with Sevres dinner service, silver, crystal, flowers, candelabras, pomegranates, pineapples and little golden bowls of crystallised fruits. She felt she had, at last in India, come to the right place.' More important, she realises that her entrance has been noticed by the Nawab, and that he listens to her when she speaks. 'Here at last was the one person in India to be interested in her the way she was used to.' From this moment onward, when the vivacity latent in Olivia is released, her life and the novel take a different path.

Anxious The excitable Olivia is subject to many kinds of emotions, stimulated perhaps by the wholly new situation she finds herself in India, married but cut off from everything she had previously known. Not far beneath her generally composed exterior, we see signs that she is affected by a sort of floating anxiety, an undefined fear that latches on to something for a while and then floats free again. A good illustration of this anxiety occurs when she visits the Christian graveyard in Satipur. In fact, this was one way of trying to calm her anxiety because it was a habit of hers 'to visit graveyards in England, where she used to sit on a grave stone and let her imagination roam.' The graveyard at Satipur was large, and most of the dead were babies and young children who did not survive the climate. The newest grave held the dead baby of one of Olivia's friends, another Englishwoman. Looking at the grave, Olivia began to feel a dread steal over her, a premonition that if she had a child, it, too, would die in this country and be buried right where she was standing. She wanted to have a baby—she thought it would give her 'something to do' in this otherwise desolate place—but she was afraid of giving birth. And now, standing in front of the little grey head stone, she feels cold and afraid that even that dream would bring tragedy. 'The baby will die, and I'll die,' she cried, although there was no one to hear.

Strong-willed Olivia is beset by emotions beyond her control, swaying her in directions she does not understand. And, yet, in the end, when the chips are down, she does display a strong-will to control her own life. This decisive moment arrives toward the end of the narrative, when she is pregnant—by Douglas or the Nawab, she is not sure. Both claim the child, which dramatises the conflict she has landed herself in, caught between two men, her husband and her lover. She faces a dilemma of choosing between them, which, of course, is symbolic of the deeper choice she has to make between England and India. She decides that the only way out of the solution is to have an abortion and goes to the palace, where the Nawab's mother has arranged for the abortion. The 'procedure' turns out to be a stick with cotton soaked in poison. After that horror, Olivia decides not to return to Douglas and elopes with the Nawab. Her decision outrages the little English community in Satipur, but being good English people they don't talk about it. Olivia, who at first appeared to be unable to control her emotions, turns out to have been the strongest character of all. She never regrets her life-changing decision, and she lives out her life in India, although not always with happiness.

The Nawab (Humbled)

Character The Nawab is a comparatively young and handsome man, who has ruled his tiny fiefdom of Khatm for fifteen years, following the death of his father. He was a spoiled child and remains a spoiled raja, but he is really an embittered and unhappy man. He married a woman whose family considered him as 'minor royalty' and not as rich as they would have liked. He met his wife-to-be in London and then went with her to Paris, but she suffers from mental illness, and the Nawab has no children. More important, he has no real authority outside the confines of the palace, only a name and a history. His family, beginning with his father, has been, in effect, pensioned off by the British government, which give him a small amount of money each year. Finances get so bad that he makes an arrangement with the gang of thieves, allowing them to operate in his territory as long as they give him a certain percentage of their takings. All this creates an angry and sarcastic person, who is scathing toward the officials of the colonial government. Underneath, however, he is basically a kind man, who shows affection to both Olivia and Harry (another English person) and who is generous to them when they are in need.

Activities The Nawab is not a very 'hands-on' raja, nor does he have much to put his hands on. Instead, he lives a life of true leisure, hosting large dinner parties in his magnificent, if slightly crumbling, palace. He is particularly fond of alcohol and of a specific cocktail, which only his servants are allowed to mix for him. Unlike many other rajas, the Nawab does not enjoy hunting or fishing. Instead, he prefers to sit idly and enjoy gardens and ponds and night skies. This appreciation of the natural world helps him form a bond with Olivia.

Illustrative moments

Princely The Nawab, as we would expect, acts like a prince. He may be a prince in name only, his kingdom may not extend beyond the walls of his rapidly decaying palace, and he may not have any real assets beside the annual pension granted to him by the British government. But he looks like a prince and acts like one. This somewhat performed role is on display in one delicious moment when the Nawab visits Olivia in her modest bungalow. Her husband is out, 'inspecting villages, or something', says Olivia to her regal guest, who swoops down upon her unannounced. He comes with a large retinue of servants and subalterns, who quickly set up shop in Olivia's sitting room and set about mixing the Nawab's favourite drink, a mixture of gin, vodka and cherry brandy. They have brought all the necessary ingredients with them, of course. Then the Nawab makes himself at home: 'He took possession of one of the sofas and sat right in the middle of it with one arm extending along the back and his long legs stretched out in front of him as far as they would go. He looked very much at ease, the master of the scene. Which of course he was.' Having ensconced himself in this way, he invites Olivia to sit down and take a drink of his mixture. She finds it too strong, but she is fascinated by the imperious behaviour of her guest.

Sarcastic One of the dominant aspects of the Nawab's character is his sarcasm, which he employs in several scenes. The target of his bitter humour is usually one of the English characters, invariably one of the male officials, such as Douglas or the Major (his superior). A particularly biting illustration of his sarcasm comes during a dinner party at the palace, where all the English guests are happily drinking wine and eating fine food. The Major is holding the table's attention with one of his old tales about a greedy money-lender. The Nawab pretends to enjoy his story, which makes fun of Indians of all types, but he is actually mocking the speaker with his fake applause and laughter. The Major, however, is too self-absorbed, or too inebriated, to appreciate the Nawab's humour. Olivia, ever attentive to the Nawab, catches his eye as if to say she understands, and then he says to her, 'How different these terrible orientals are from the English. Olivia, do you also hate and despise orientals? Of course you do. And you are right, I think. Because we are very stupid people with feelings that we let others trample on and hurt to their hearts content. English people are so lucky that they have no feelings at all.' This is a clever, devastating and all-too-accurate comment, which makes Olivia think that this strange Indian raja is more than meets the eye.

Hurt Behind the Nawab's sarcasm lies a deep hurt, an historical humiliation that began in the 18th century and continues to affect the Nawab of Khatm in Olivia's time. This aspect of the Nawab's character is revealed in a conversation that he has with Olivias, who has become his confidante. She asks him about his father, the previous Nawab, and he explains, 'Oh, they [the English] were always very cunning people and knew which way to get the advantage over him. They offered him the lands and revenue of Khatm and the title of Nawab. He became a puppet. Nothing more.' The Nawab himself is the son of a puppet, stripped of any real power but able to preen around as if the Mughals still ruled the country. This was, indeed, a clever diplomatic arrangement by the British, allowing the former rulers to satisfy their need for public status, to keep their palaces and their staff, their crowns and their ceremonies, but to deprive them of most of their land and assets. This humiliation is hurtful precisely because the Nawab is a puppet, putting on a public performance, forced to bounce up and down on strings that he does not control. And that is why he so relishes the chance to become an independent person by confiding in Olivia and then in becoming her lover.