

RUTH PRAWER JHABVALA: A CRITICAL
INTRODUCTION AND ANNOTATED BIBLIOGRAPHY

by

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ABSTRACT

The introductory essay begins with a short biography, which stresses the importance of Ruth Praver Jhabvala's background in relation to her writing. The novels from *To Whom She Will* to *Heat and Dust* are discussed thematically, in chronological order. The author's early interest in peculiarly Indian subjects such as the joint-family and the problems of arranged marriage is examined, as well as her increasing interest in European characters in India in the later novels. The range of the short stories is shown, and the interest in European characters, particularly the young spiritual seekers prominent in *A New Dominion* and *Heat and Dust*, is discussed in relation to three stories. The conclusion gives a brief analysis of the critical reception of her works, and considers whether Mrs. Jhabvala is an Indian or an English novelist. Finally, her present status as a writer is assessed.

To date Ruth Praver Jhabvala has published nine novels and four volumes of short stories, besides numerous uncollected short stories in American, English and Indian magazines; she has also written a considerable number of screenplays. The bibliography, which aims to be comprehensive only to the end of 1981, begins with a discussion of procedure. The primary section attempts to list all Mrs. Jhabvala's published work under the following subdivisions: books, contributions to books, contributions to periodicals, screenplays and television plays, and miscel-

aneous. The secondary section, which is annotated, includes interviews and profiles, critical studies, and book reviews.

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Ruth Praver Jhabvala was born in Cologne, Germany, on 7 May 1927. Her father, Marcus Praver, was a Polish Jewish lawyer, and her mother, Eleanora (née Cohn), though born in Cologne, was of Russian background. Mrs. Jhabvala has one brother, Siegbert Salomon Praver, a Professor of German at Oxford University.¹

She began to write in German at an early age. Of her first composition she recalls:

The subject: a hare—in German, *der Hase*. I wrote the title, 'Der Hase'. At once I was flooded with my destiny; only I didn't know that's what it was. I only remember my entire absorption, delight, in writing about—giving my impression of—*der Hase*. To think that such happiness could be!²

In 1939 she and her family escaped from Nazi Germany and settled in England. Although her parents had hoped to emigrate to America, problems in obtaining a visa in time and the outbreak of war whilst they were in Britain caused the family to make England their permanent home.³ Almost at once Ruth Praver switched to writing in English, and about English subjects.

Ruth Praver Jhabvala was educated at Hendon County School, Hendon being a London suburb with a large Jewish population. Between 1945 and 1951 she attended Queen Mary College, a college of London University, where she read English Literature. In retrospect she sees this period, during which time she studied many of the great European classics, as the period in which she acquired the tools of her trade as an author.⁴ In 1948 Ruth Praver became a naturalized British citizen. Three years later she graduated with a Master's degree, having submitted a thesis

entitled "The Short Story in England, 1700-1750." Whilst studying in London she met Cyrus S. H. Jhabvala, an Indian student of architecture. Soon after graduating she married him and, at the age of twenty-four, went to live in India. She and her husband have three daughters, Renana, Ava, and Firoza.

For ten years Mrs. Jhabvala was in love with India and everything she found there;

The smells and sights and sounds of India—the mango and jasmine on hot nights—the rich spiced food—the vast sky—the sight of dawn and dusk—the birds flying about—the ruins—the music.⁵

Her early impressions, then, were full of the sensuous beauty she saw all around her in the country she described as a "paradise on earth."⁶ Just as on her arrival in Britain she had begun to write exclusively about England and the English, so now she commenced to write about India and Indians. Indeed this is seen in her early novels, particularly in the first two, *To Whom She Will* (1955) and *The Nature of Passion* (1956). In both these books all the major characters are Indian, and the subject, very briefly, is the Hindu joint family and the arranged marriage. Indeed the Hindu joint family plays an important part in her first six novels, yet despite this, Ruth Praver Jhabvala is not writing from first-hand experience. Her husband is a Parsee, and Mrs. Jhabvala has never lived in a joint family. However Mr. Jhabvala, an architect, does have a partner who lives in a traditional extended family.⁷

In 1960 Ruth Praver Jhabvala returned to Europe for the first time, and the trip was to have a profound effect on her attitude to India; the

change is clearly reflected in her writing. In later books there are increasing numbers of European characters, and increasing dissatisfaction with India. She says of her return visit to England, "I saw people eating in London, everyone had clothes, and everything in me began to curdle about India."⁸ Indeed it appears that since her first trip back to Europe, Mrs. Jhabvala has been "strapped to a wheel" that takes her through the stages she believes all Europeans who visit India go through. She explains these stages in "Myself in India":

There is a cycle that Europeans—by Europeans I mean all Westerners, including Americans—tend to pass through. It goes like this: first stage, tremendous enthusiasm—everything Indian is marvellous; second stage, everything Indian not so marvellous; third stage, everything Indian abominable. For some people it ends there, for others the cycle renews itself and goes on. I have been through it so many times that now I think of myself as strapped to a wheel that goes round and round and sometimes I'm up and sometimes I'm down.

Soon after the publication of her second novel, Mrs. Jhabvala began to publish short stories in the *New Yorker*. Since then she has contributed regularly to this magazine and also to a number of other periodicals, both American and British.

Between 1955 and 1976, all her novels and short stories were set in India except for one tale, "A Birthday in London" (C10), which is concerned with a small group of refugees in Britain. In 1975 *Heat and Dust*, her last novel to be set in India, won Britain's prestigious Booker prize, worth £5,000.¹⁰ Soon after its publication, Ruth Praver Jhabvala left India, where she had lived for twenty-four years, to make her home in New York City. Indeed, in an interview with Yolanta May soon after she

had won the Booker prize, Mrs. Jhabvala was quoted as saying that *Heat and Dust* could mark the end of her present career.¹¹ A year later she published *How I Became a Holy Mother, and other stories*, which, apart from the occasional piece in a periodical, was to mark the end of her literary association with India. However, as many of these stories pre-date *Heat and Dust*, it would perhaps be more fitting to see that novel as her final work on India. Since she left that country, Mrs. Jhabvala's short stories have been increasingly set in America, and her latest novel, *In Search of Love and Beauty*, published earlier this year (1983), portrays the lives of a group of European refugees in New York. It is interesting to note that one of the reasons Ruth Praver Jhabvala gave for wanting to settle in New York was that by so doing she would, in a way, be returning to her Jewish background.¹²

Running parallel to her career as a novelist and short story writer has been an involvement in film, which began in 1962 when James Ivory asked her to write a film script based on her fourth novel, *The Householder*. Since that date, she has worked on a total of twelve screen and television plays, all with James Ivory and Ishmail Merchant (to whom the book *Like Birds, Like Fishes, and other stories* [1963] is dedicated). Her last two novels about India, *A New Dominion* (1973) and *Heat and Dust*, appear to have been influenced by this involvement with script writing,¹³ and after *Heat and Dust* Mrs. Jhabvala was to concentrate much of her attention on writing for films. Indeed, there is a gap of almost eight years between *Heat and Dust* and her most recent novel *In Search of Love and Beauty*.

In 1976, soon after moving to New York, Mrs. Jhabvala was awarded a John Simon Guggenheim Memorial Fellowship, which gave her time to adjust to writing in her new setting.¹⁴ Three years later, in 1979, she won a Neil Gunn International Fellowship.¹⁵ In her commemorative lecture on the Scottish novelist she spoke about her background and her feelings for India in a very honest and open manner. (The text of this lecture was published in *Blackwood's Magazine*, July 1979, pp. 4-14 [C-55].)

Mrs. Jhabvala's *To Whom She Will* (1955) and *The Nature of Passion* (1956) have many similarities. Both are concerned almost exclusively with Indian characters (Professor Hoch, who makes a fleeting appearance in *To Whom She Will*, is the only exception), and both are primarily concerned with the Hindu joint family and with marriage, or, more particularly, with arranged marriage. *To Whom She Will* is essentially a novel of contrasts, between two families and ultimately between two classes.¹⁶ Mrs. Jhabvala is also interested in the question of class in *The Nature of Passion*, where she approaches the subject through the exploration of a single family. K. Nirupa Rani observes that, "Like Jane Austen her range is restricted to [the] theme of love, marriage and family life."¹⁷ Whilst this is true, class is also important in these two novels. Before moving to India Mrs. Jhabvala completed a thesis on the short story in eighteenth-century England, and as a young author, though writing about Indian subjects, she was clearly influenced by the concerns of the English literary tradition. However, despite the many

similarities between *To Whom She Will* and *The Nature of Passion*, Ruth Praver Jhabvala has not simply re-written her first novel.

The two major contrasts in *To Whom She Will* are between the two families, and, on a more humorous level, between Hari and Amrita. Below the surface, however, these contrasts are all between Eastern and Western standards, between traditional and modern attitudes, and between two classes; they are inextricably linked in an Indian setting. All the contrasts in this novel can be seen through the novelist's often comic portrayal of the eating habits and meal times of the various characters. (A list of recipes is even included at the end of the novel.) Food has a great cultural significance in India; women frequently eat separately from the men, as in Hari's family, and traditionally certain castes insist on their food being prepared only by members of that same caste (Professor Godbole in *A Passage to India* always has his food prepared by a Brahmin cook). Thus, through her focus on food, Mrs. Jhabvala is able to approach a common theme from a peculiarly Indian angle.

Early in the novel Amrita's family is seen gathered at her grandfather's table:

The dining-room was also furnished in oppressive Victorian style. The dark curtains were drawn to shut out the sun. The silver shone dully. The broad heavy dining-table, with the legs carved into lions' heads, was spread with a gleaming white cloth and laid with initialled cutlery. The servants moved noiselessly over the marble floor, filling up the water glasses and holding the trays with food for the diners to serve themselves.¹⁸

The meal passes almost in silence, except for Pandit Ram Bahadur's occasional pronouncements on the weather. The setting is clearly

westernized, or modern in its formality. In marked contrast, this scene is followed by a meal at Hari's house:

Hari sat in the courtyard on a charpoy, eating his dinner. He ate gram and vegetables and curds out of little brass-bowls on a tray, and his mother kept bringing him freshly made chapatis with which he shovelled up his food.¹⁹

This meal is distinctly Indian; the brassbowls on a tray take the place of the well laid table, the chapatis replace the initialled cutlery, and the polite silence is replaced by the loud noises of everyday life. The contrast between the two meals shows the difference in class; Hari's family is firmly lower-middle class, whilst Amrita's family is most definitely from a wealthier class.

It does not take the reader long to realize that Hari and Amrita are not in love with each other, but rather with the idea of being in love. When they are first seen together, in the radio station canteen, the distance between them is comically shown through Hari's preoccupation, not with Amrita, but with eating:

'O Hari,' she said, as soon as they were alone, and she dared to look at him.

'It was all right?' he asked anxiously.

'What, my Hari?'

'What I ordered. I was not sure. I thought would she like seekh kebab or shami, but then I decided seekh because last time we were here we had shami.'²⁰

Amrita is delighted by Hari's simple, traditional ways, epitomized for her by his awkward handling of a knife and fork. Shortly after meeting Hari, Amrita had unsuccessfully started eating with her fingers at home.

Once, also, she had asked Hari, why he did not always eat with his hands when he was with her . . . to him it had seemed as if she were suggesting he did not know how a gentleman should behave.²¹

Ironically, this is the side of his character that Hari is at pains to hide from her. Thus Mrs. Jhabvala portrays Amrita loving the things Hari tries to hide from her, and Hari loving in Amrita the things she is ashamed of. As a result Hari and Amrita are very clearly shown to be unsuited for the simple reason that each is ashamed of his or her class before the other. The true strength of Hari's love can be seen when Krishna calls with a message from Amrita, and Hari is more concerned about not having eaten than with hurrying to see her. Similarly, whilst Amrita talks seriously about her plan for them to go to England together, Hari's mind wanders inevitably to food, with delightful comic effect:

'All we really have to do,' Amrita was saying, 'is book our tickets, what else is there?'

'What else,' he echoed, trying to identify the smell: could it be over-baked fish, his favourite dish?²²

Beyond these straightforward contrasts, food plays an important part in every facet of the book. It is at Tarla's house, where her husband, the dilettante Vazir Dayal, "expressed himself in cream of almond soup, ragout fin, pimento slices, chicken mayonnaise, mushrooms in cream and a mocha soufflé,"²³ that Dr. Mukherji, "who was so strict a vegetarian that she did not even eat eggs,"²⁴ makes her sole appearance. The difference between this lady and the other committee ladies (and indeed all of Amrita's relatives) is clearly illustrated, even in the food she eats. A combination of the best of Eastern and Western ways is embodied in Dr.

Mukherji's religious principles and her knowledge of the modern discipline of Economics. She is the only one who sees beyond the paperwork of the ladies' committees to the real problems of Indian village life:

'And also,' Dr. Mukherji dropped in, speaking in a very low voice, not caring whether anyone heard her or not, 'village women in labour, with the female scavenger standing by with a piece of glass to cut the naval [*sic*] cord.'²⁵

But here, as when Dr. Mukherji makes her only other contribution to the conversation, her comments are politely ignored and the talk continues as before. It is a shame that Dr. Mukherji plays so minor a role in this novel. The above mentioned meal also sees the sole appearance of Professor Hoch (though a comparable character is developed in *Esmond of Esmond in India* [1958]), an amusing figure who serves as a contrast to the practical Dr. Mukherji.

Every character and every event in the novel is contrasted with another, and Tarla's luncheon is followed by the name-giving ceremony that brings Hari's relatives together, but this time there are none of the formalities evident at Tarla's gathering. Here the meal is followed by singing and dancing rather than coffee in the drawing-room.

Thus at every stage of the book Mrs. Jhabvala contrasts the two families or the young people, and even when other characters are introduced, there is inevitably a contrasting figure nearby. Aptly the book ends with Hari's marriage and the prospect of more feasting, and to maintain the symmetry there is also the hint of a happy marriage for Amrita.

Whereas the central focus of *To Whom She Will* is on food, everyone in *The Nature of Passion* is seen in relation to money. By using money in this way, Mrs. Jhabvala recalls an important aspect of eighteenth-century English fiction (as Jane Austen's *Pride and Prejudice* shows), and whilst there are other passions in this novel, the desire for money is most certainly the strongest. Like food in the previous novel, money is closely related to tradition and class; however, whilst food is of particular significance in India, money is of equal importance in the culture or traditions of many countries.

Lalaji is the central character in *The Nature of Passion*, and the main action of the novel is concerned with his attempt to keep his family together. Behind his avarice there is a very sincere love for his family, yet, ironically, it is often only through money that this love manifests itself.

However, despite his avarice, Lalaji realizes that he was happier when he had no wealth and lived with his whole family in two rooms. Om and Rani, Lalaji's eldest children, grew up in less opulent surroundings and their upbringing was very traditional—neither was well educated, and both were married at an early age. Quite naturally, Om brought his wife to live in his father's household, whilst Rani went to live with her husband's family. Thus by following the traditional ways, and because they were not highly educated, Om and Rani remained in the same class as their father. As a result Om had no qualms about accepting his father's money and a place in the family business. Rani, though married years ago, visits her family almost daily, and is proud of Lalaji and of his

money. Indeed both Om and Rani essentially share their father's attitudes to money. There are, of course, some differences even between Lalaji and the two elder children. Rani "considered herself very modern and fashionable . . . her children went to good schools and spoke English, and she was a member of a Club."²⁶ Om, too, has his diversions in the parties he attends with his business associates. But neither of them has moved away from their father in the way the others have; they have the money, but not the manners or education to enable them to move up in class. Rani is undoubtedly one of the people that Pheroze, Nimmi's Parsi boyfriend, is referring to when he tells her, much to her embarrassment, how some of the clubs have changed for the worse: "These businessmen come into all the best places and spoil them for other people, and sometimes they even bring their uneducated wives."²⁷

Chandra Prakesh was the first of Lalaji's children to enjoy the benefits of his newly acquired wealth:

At the time, fourteen years ago, he had not been a rich man for very long and so had wanted all the things a rich man traditionally has—including an England-returned son.²⁸

But Chandra returned a different person, with modern, independent ideas, and instead of joining his father's business took a job as a gazetted Government officer, and married a girl of his own choosing from outside their community. Chandra Prakesh has moved to a higher class, primarily because of his education, but also because of Lalaji's money (which was an important factor in his being accepted by Kanta's parents). Indeed Mrs. Jhabvala makes much of Chandra's dependence on his father's money.

Kanta's words are typical of their attitude towards Lalaji:

'It is terrible to be related to such a man. I wish we need have nothing to do with him.' But this she knew was impossible. There were so many things they needed and which could not be managed on Chandra's salary. She especially looked forward to her holiday in the hills every summer. 'He is your father, we owe him some respect.'²⁹

Ironically it is Chandra, already all but lost to his father, who may hold the key to Lalaji's continuing prosperity when it is discovered that the all-important and possibly incriminating letter concerning the T— case is in a file on Chandra's desk. Lalaji cannot rely on his son's filial obligations to persuade him to extract the letter from the file, and finally it is only by hinting that he may not be able to give Chandra as much financial assistance in the future that he is able to induce him to hand over the letter.

For Lalaji, one England-returned son is enough, and whilst Viddi and Nimmi are both college-educated, he will not allow Viddi to go to England, although he desperately wishes to do so. At the outset of the novel, Viddi is rebelling against his family background and his father's money, by refusing to join the family business. Ironically, though, as he wanders in and out of the coffee houses, Viddi's greatest complaint is that his father will not give him any money, and he desperately wants all the things money can buy. He expects his impoverished friends to be sympathetic to his problems:

'You do not know how I suffer at home. Not one of them understands me. They cannot understand what it is I want, for they think that the only thing one can want is money.'
Zahir-ud-din sighed wistfully: he wanted money very

badly. It was true that he wanted to be a famous artist, but above all he wanted to be a rich one.³⁰

Viddi fails to understand that the desire for money is, in varying degrees, almost universal. Whilst he may feel badly done by at home, the reader knows just how well he is fed, and how comfortable he really is. Zahir-ud-din, on the other hand, has a wife and three children that he can barely support. It is only because he does not have to worry about his basic comforts that Viddi is able to rage against the very money that provides them. However, Viddi does gradually become sensible to the passion for money, and in so doing he is able to see his friends in their true light:

Much as he valued their friendship, Viddi began to doubt whether they felt as deeply for him as he did for them. It seemed almost as if the beauty of his friendship was of less consequence to them than his father's money.³¹

It is finally money that brings Viddi back to the family fold, as Lalaji quite deliberately anticipated when he furnished his son with an allowance:

Let him have his 500 rupees a month. After three months of it, he would start him on the sweepers' hutments and give him a salary of 800 rupees a month; and by that time he trusted Viddi would have learnt the value of money—how much better 800 rupees is than 500, 1000 rupees than 800, 2000 rupees than 1000—and would adjust his ideas accordingly.³²

And Lalaji, who long ago learnt the value of money, is quite soon proved correct. Viddi, after refusing to pay the caterer's bill and turning his back on his friends, having realized their true worth, seeks refuge in

the safety of the family business.

Nimmi, like her brother Viddi, also professes a disinterest in money. "Pitaji, you think you can buy everything with money,"³³ she remarks casually to her father, desiring to suggest the contrary where she is concerned. Yet whilst she may realize that money alone cannot bring her the things she wants, she fails to understand how much she relies on the money she so easily dismisses as unimportant. Her tastes are expensive as her clothes immediately suggest, and so are her visits to the Club with Rajen. Indeed, her friendship with Rajen and Indira owes a great deal to Lalaji's money. Although Rajen and Indira accept Nimmi for her manners, which are so much better than those of the other girls from her community, those manners, without her father's money, would have meant very little. Indeed on their trips to the Club, "Nimmi always paid her own share . . . and sometimes also some of Rajen's."³⁴

Nimmi, then, may not value money, but everything she enjoys and hopes to enjoy very much depends on it. However, like Viddi, Nimmi does come to realize its value, when she tells Rajen about the marriage that has been arranged for her, and they consider how she can avoid such a fate:

'I have no money to go to a hotel, it is very costly. You know I have only my allowance and I spend it all.'
'Always money,' Rajen said with a sigh, and Nimmi sighed in unison. Hitherto money had been for her merely something of which her father had plenty.³⁵

It is only at this point that she comprehends the full implications of Lalaji's money: "Perhaps until now she had not fully understood herself

how much, how completely, she belonged to her family."³⁶ Like Chandra and Viddi, she has, in the end, to accept Lalaji's money and her family ties, which for Nimmi, a girl, are that much more restrictive.

However, whilst Lalaji does ultimately force Viddi and Nimmi to abandon their carefree and perhaps wayward lifestyles, it is too late for him to prevent them from drifting from the family in other ways. Nimmi's marriage to the fashionable Kuku (whose background parallels her own), though of her parents' choosing, will see her effectively move into another class as she travels abroad and joins an expensive Club in her own right, ultimately adopting all the Western manners of her sister-in-law Kanta, but even more assuredly so because of the amount of money she will have. Viddi, too, though destined to take his place in the family business, will not become quite like Om. The parties Viddi attends will be modern, Westernized ones, and he will spend much of his money on fine clothes, and no doubt a membership of a fashionable club. In a continually moving society, the money they have, their adoption of Western ways, and the education they have enjoyed result in a move upwards on the social scale as assuredly as Chandra Prakesh's. The difference, however, is that their moves are not so sudden, and therefore easier for their family to become accustomed to, nor will the break be as severe, as Viddi will still be working for Lalaji and living at home, and Nimmi, after all, is going to marry the boy her parents have chosen for her.

Usha is the only member of Lalaji's family who cannot be seen in relation to money. She quite simply has no interest in anything other than marriage and the prospect of babies, and it is perhaps because she

so completely accepts this traditional role that she has no thoughts about money. Usha is clearly going to remain in the same class as her father—even more assuredly so than Om and Rani, yet because she is the only one of Lalaji's six children who has not inherited his passion for money, she is also quite different from her father.

If there is a moral in the book, it is enunciated in Lalaji's admission that money does not bring happiness: "He knew that money and power were ultimately worthless and had no meaning."³⁷ To an extent this is illustrated in the character of Usha, though somewhat ironically she is seen as stupid by everyone including herself. To a far greater degree it is exemplified by Lalaji's aged clerk, who, of all the people in the novel, is the foil to his avaricious employer. "Lalaji respected him highly and paid him a salary of seventy-five rupees a month"³⁸—yet despite this salary, which is so much less than the allowances he gives his children, the old clerk is, as far as the reader sees, perfectly contented.

Perhaps the following passage explains the basis of the bitterness between the various members of Lalaji's family:

Nimmi knew what the other girl meant by rich. Their own families were rich too, in terms of money, probably a good deal more so than those of Rajen and Indira—but only in terms of money. What Lakshmi meant was that the parents of Rajen and Indira were very modern and advanced, had been educated in England, gave dinners to exclusive people and went to garden-parties at Rashtrapati Bhavan. But because she was a crude uncultured girl she used the word 'rich'.³⁹

In other words there are two ways that "rich" can be defined—either in

terms of money or in terms of culture. For Lalaji and Om, and to a large extent Rani, it can mean only financial wealth, but to Chandra, Viddi, and Nimmi it is clearly a combination of both, and this is ultimately what divides them from their father, and places them in another class.

Ruth Praver Jhabvala's next four novels, *Esmond in India* (1958), *The Householder* (1960), *Get Ready for Battle* (1962) and *A Backward Place* (1965), are linked by their common dissatisfaction with certain aspects of Indian life. They are at the same time richer and more complex than the first two, and for this reason they do not lend themselves so conveniently to discussion in relation to a single theme or idea. Several ideas, however, are to some extent common to all four books. Apart from their dissatisfaction with India, these books, particularly *Esmond in India*, are concerned with ideals, and with the arranged marriage, which is the central concern of *The Householder*. (The failings or problems of such marriages are evident in each novel, and thus they differ from the idealised pictures presented at the end of each of the first two books.) Also evident in these novels is the increasingly subtle use of contrast, which is skilfully employed as a vehicle of comedy.

Esmond in India is concerned primarily with ideals, or more particularly with patriotic ideals. The two most important characters in this respect are Har Dayal and Ram Nath. Esmond, although he gives his name to the book, is by no means the protagonist.⁴⁰

Har Dayal, as his name suggests,⁴¹ is essentially a romantic, and in many ways he is not very patriotic. At times he feels almost ashamed of his Indian upbringing:

Before I went [to England], what a callow youth I was. I had read nothing. I spoke a terrible babu English and wore very tight suits with waists in which anyway I did not feel at all comfortable. At home I had always worn kurta-pyjamas or a dhoti and I hated sitting on a chair instead of on the floor or eating with anything but my fingers.⁴²

Whilst, of course, there is an element of conscious humour in this self-portrait, Har Dayal is extremely proud of his time in England. In his romantic way he always pictures Ram Nath in his Cambridge days; "indeed the two thoughts, Ram Nath and Cambridge, were for him always intertwined,"⁴³ despite the fact that such memories bear no resemblance to Ram Nath as he now is. Har Dayal's ideals are as vague as his memories, and change to suit his own self-interest:

Nowadays he liked to think of himself as devoted to the Public Cause; just as, before 1947, he had liked to think of himself as upholding private values in the face of too great a devotion to the Public Cause.⁴⁴

And whilst Har Dayal likes to think of himself and his daughter Shakuntala as having strong ideals, he is actually quite worried by the thought that Shakuntala might accept the physician Narayan as a husband because of his altruistic dedication to village practice.

Shakuntala shares the romantic ideas of her father but is a less convincing character. Her romanticism, which appears quite admirable early in the book and a complement to her father's, is exaggerated to an

unrealistic degree in her association with Esmond. The fact that she throws herself at Esmond and then spends the night with him is surprising in itself; it is even more surprising that, despite her Hindu upbringing, she suffers no pangs of conscience afterwards.

Ram Nath does not share any of Har Dayal's romanticism. He is a man of very strong principles, who has, over the years, given up everything for his ideals. Like Har Dayal, Shakuntala, in a romantic way, is aware of this: "Ram Nath Uncle was an idealist; and even if you were nobody, as he now was, it was always a great thing to be an idealist. A great and wonderful thing, she thought."⁴⁵ Har Dayal often feels guilty about his past, particularly when he is thinking of Ram Nath, but his friend has no such regrets: "He knew that it was pleasant and comfortable to have money, privacy and privilege; only he had exchanged these things for others which to him personally meant more."⁴⁶

Ram Nath's son, Narayan, has also been willing to give up these comforts for his own values:

He never consulted anyone about what he intended to do, but only announced his decisions when he had made them: 'I shall become a doctor,' had been the first; 'I am joining a Community Health Project and shall live and work in small villages in backward areas,' had been the second.⁴⁷

In doing so he gave up the opportunity of a practice in Delhi which would undoubtedly have made him a rich man. Thus, as Shakuntala resembles her father, so Narayan resembles Ram Nath in his willingness to make sacrifices for his ideals.

The contrast between Har Dayal and Ram Nath is evident in their respective views of the past:

'I also often think about the past,' Har Dayal told Ram Nath in a voice that was almost appealing. 'About Cambridge and our youth together and how we read Shakespeare and Shelley and Wordsworth.'

'Oh that past,' said Ram Nath with a smile. 'It is so remote. Often I wonder whether it was not in a previous life.'⁴⁸

And in one sense it was. For Ram Nath the past is not a romantic memory of Cambridge, but the reality of the independence struggle and the hard times that he and others like him had to endure.

However, whilst Mrs. Jhabvala contrasts Har Dayal and Ram Nath, she does not portray either of them as an ideal figure, and, indeed, both fail to do what is asked of them. Har Dayal, in refusing to agree to the proposed marriage between Shakuntala and Narayan, realizes "how he had just failed Ram Nath and refused him the only thing he had ever asked from him."⁴⁹ Similarly, Ram Nath realizes "that now when Narayan—for the first time—called on him to do something for him, he could not do it because he had allowed himself to lose touch."⁵⁰ In other words, Ram Nath has allowed his ideals to become a retreat over the years, and in so doing he has lost touch with the reality of everyday life.

Uma, Ram Nath's sister, shares her brother's ideals, and like Ram Nath spent considerable time in prison during the independence struggle. Whereas Ram Nath could be described as a modern rationalist, however, Uma is most definitely a traditionalist, as their differing attitudes to the need for Gulab to leave her husband illustrate:

For him it was simply: 'Gulab must go away from her husband, today, at once, because he is making her unhappy.' . . . But the old traditions were in her, and often it took her a long and hard time to overcome them.⁵¹

It is possibly because she has maintained these traditional values that Uma has kept in touch with everyday living, and understands, perhaps more clearly than her brother, how their lives have changed.

Although he has no ideals himself, Amrit's comments about his father (Har Dayal) and Ram Nath are not entirely unjust, despite Shakuntala's objections. Referring to his father's committees he comments that they "are very nice to keep old gentlemen busy but, why do we pretend they serve any useful purpose";⁵² on the subject of ideals he says, "there is Ram Nath Uncle who, so they tell me, is full of ideals. And please just tell me where have they brought him?"⁵³ Whilst he has no time for ideals, he is nevertheless quite tolerant of those who do. His criticism is offered good humouredly and is so taken by Ram Nath.

Neither Lakshmi nor Har Dayal's wife, Madhuri, when the situation arises, has any time for their husband's ideals. Ram Nath realizes that Lakshmi has been very unhappy over the years because of the life he has chosen to lead, and he does feel sorry for her. This is another example of an arranged marriage that has not worked, and it is clear that Ram Nath and Lakshmi have never had anything in common; Lakshmi has steadfastly refused to associate herself with the freedom struggle that has been Ram Nath's life. There is only one instance where Lakshmi does see herself as a part of that struggle, and then only because she is so indignant at Har Dayal's refusal to agree to the marriage; she associates

herself with Ram Nath and Uma only to dissociate herself from Har Dayal and his family. Up to this point, however, Lakshmi has always been jealous of Madhuri, who has been able to exert an influence over Har Dayal that Lakshmi has never been able to exert over Ram Nath:

Madhuri had at one time feared that he might follow the general madness and throw himself into the Independence movement . . . it had only been by exerting all her influence and bringing it to bear on the side of his other predilection for comfortable living, that she had managed to counteract it.⁵⁴

Neither woman, then, has any time for ideas, and they are in many ways very similar characters; Madhuri succeeds where Lakshmi fails because of her husband's weaker nature. Whereas Har Dayal has, over the years, submitted to Madhuri's wishes, and indeed his own desire for comfort, he has always been patriotic enough to respect Ram Nath's ideals, which Lakshmi, Madhuri and Amrit fail to do. Despite their many shortcomings, Har Dayal and Shakuntala do at least respect Ram Nath.

Esmond has a romantic nature which is not supported by any ideals at all, not even the ideal of service to those closest to him, which at least Har Dayal has always had. Esmond's marriage is a clear example of his romantic nature: "he had wanted an Indian son, a real piece of India, as he had wanted an Indian wife."⁵⁵ But it is a failure because neither he nor Gulab put any effort into making it work. Esmond may understand Indian culture from a distance, as his lectures suggest, but he has no real tolerance or feeling for the Indian way of life as suggested in his insistence that only English food be served in his home, and his refusal to allow Ravi to have his head shaved, a symbolic ceremony which Esmond

now chooses to label a barbaric custom.

His idea of Indian culture is to sit drinking tea and making polite conversation in Madhuri's drawing room, but this is not the real India, and realizing this Esmond longs to return to England. It is only Betty who fully understands his disillusion, and who is capable of seeing his selfish nature.

All the Indian characters in the novel, though they may not have strong ideas in the sense that Ram Nath, Uma, or Narayan may understand them, do at least believe in the ideal of serving those closest to them. Esmond alone exhibits no ideals, and because of this he is seen as callous and inconsiderate in comparison to the other characters. Ruth Praver Jhabvala may not put Ram Nath forward as a model, but she does suggest the importance of having some ideals by presenting Esmond as being at the opposite extreme.

The Householder is primarily a realistic study of an arranged marriage, which has a number of similarities with the first two novels, *To Whom She Will* and *The Nature of Passion*. Yet at the same time it stands apart from the bulk of Mrs. Jhabvala's work because in it she writes from a third-person, limited viewpoint which contributes to the sympathetic portrayal of Prem's problems. The theme of dissatisfaction is apparent in Prem's attitude to his marriage, his rent and his salary, all of which he must come to terms with if he is to accept his responsibilities as a householder, the second of the four traditional stages in Hindu life. Similarly the problems of the arranged marriage link this short, comic novel to much of Mrs. Jhabvala's work.

Prem's dissatisfaction with his marriage, and with his wife, Indu, stems largely from his, often comically exposed, naivety about marriage and women in general, which combine to make him genuinely unhappy. He longs to talk to someone, yet, ironically, he does not talk to his wife, who is equally lonely and unhappy, though the thought does cross his mind:

He very much needed someone to laugh with and to talk to and confide in. How wonderful if it could have been Indu, with whom he lived and who lay beside him at night.⁵⁶

But still he does nothing to break down the barrier between them. It is only after an unusually heated argument that Prem forces himself to buy Indu a present of sweetmeats, which heralds a new stage in the development of their relationship, and of Prem's understanding of Indu. In this moment of happiness they can make love without embarrassment, despite its being daytime, which is a contrast to the guilty feeling Prem had earlier experienced every time he felt any desire for her. Sadly, the inopportune arrival of Prem's mother prevents their relationship from progressing any further at this stage.

One of the major obstacles that stands in the way of Prem and Indu has been his habit of comparing his own situation with an idealized picture of his parents' marriage, where, "as far as he was aware, his mother had not been in the habit of defying his father."⁵⁷ Thus he sees Indu's insistence on returning to her parents as a sign of his own failure as a husband. On the one hand Prem sees in his father a successful man whom he must strive to live up to, not least in terms of discipline

both at home and at school, and on the other hand he sees the security of his student days, free from the worries and responsibilities he now has to face. However, during the period that Indu is away, leaving Prem alone with his mother, he realizes that he no longer wishes to cling to his idealized thoughts of home. His mother's presence makes him realize how much he now wants to be alone with his wife. When Indu does return, Prem is so pleased that he takes immediate steps to ensure his mother's quick departure—and the letter he writes to his sister in Bangalore is probably the most decisive step he takes in the course of the novel; thus he symbolically frees himself of his parents and makes a conscious decision to accept his responsibilities as a husband. Their happiness and, in effect, Prem's acceptance of Indu are clearly shown in their unreserved love-making the night Prem's mother leaves, which is so beautifully described by Mrs. Jhabvala.

Similarly it is initially because of his desire to return to his student days that Prem clings to his old friend Raj, who also now lives in Delhi. But Raj does not think of their early life in Ankhpur in the same way as Prem: "The only two things Raj seemed to be interested in now were his job and his family,"⁵⁸ which are the two things that Prem is having difficulty in coming to terms with, and wishes to forget when he is with Raj. It is only when Prem visits his friend at home that he realizes that Raj is no longer the youth he knew, but a husband and a father with many responsibilities and worries. Again, when he visits Raj at his office Prem realizes that he is not alone in having to contend with problems at work. His reasons for wanting a government job show

this increasing sense of responsibility:

But he found it difficult to explain what this was. The fact that he wanted to belong somewhere; and not only that, but also his whole position as householder, as husband, which he wanted to stabilize, register as it were, make sure and accepted. He was so different from the Prem who had been a student in Ankhpur College and had lived in his father's house.⁵⁹

Although he cannot put these feelings into words, he does effectively show the change when he telephones Raj to formally invite him round for a meal: "Now, when he and Indu had cooked for and entertained their own guests, they would have grown to their full stature of householders and married couple,"⁶⁰ which proves to be the case.

However, Prem is not as successful in his attempts to raise his salary and lower his rent. Neither of his attempts to ask for a rise in salary do anything other than irritate the Principal's wife, Mrs. Khanna, and he becomes quite concerned about his failings at the school. He compares himself to his colleague, Mr. Chaddha (in much the same way as he compares himself to the memory of his father), and is "irritated by [the] contrast between his own and Mr. Chaddha's students."⁶¹ Though he clearly dislikes Mr. Chaddha, he nevertheless looks up to him, as his thoughts following the Principal's college tea-party show: "How he wished then that he had had the courage to get up and make a speech, like Mr. Chaddha!"⁶² Next to this man Prem feels his own failings all the more sharply, just as he felt his failings as a husband next to his father. It is not surprising, then, that Prem should gravitate towards the shy Sohan Lal, whose failings are as obvious as his own, and whom he finds

himself able to talk to, in the way he had hoped to be able to talk to Raj. Although he likes Sohan Lal, Prem is fully aware of his shortcomings as a teacher—but it is only after Mr. Chaddha's rebuke in the classroom, followed by the threat of losing his job, that Prem faces up to the fact that his position is no different from those of Sohan Lal or thousands like them: "He knew that the only way he could survive was by submitting to and propitiating the other side."⁶³

In the end, then, Prem becomes resigned to his position, and his dissatisfaction turns inevitably to acceptance. He has been unsuccessful in his attempts to have his salary raised and his rent lowered, but because he is now secure in his position as a husband and a householder, he will no doubt be able to cope with these other problems.

The European characters in this novel are quite different from those in *Esmond in India*. Prem's association with Hans and Kitty is comically portrayed, as this dialogue between Kitty and Prem illustrates:

'What do you do?'
 'I am a lecturer at —'
 'No dear. Which Yoga do you do? Hatha Yoga or
 Bhakti Yoga or what?'⁶⁴

Hans is frequently a figure of amusement, in his appearance, and in his philosophizing about Indian spirituality, which Prem is never able to understand. (Hans's decision to leave Delhi in search of a guru looks ahead to the European seekers of the later novels and stories.)

The major source of comedy, however, is Prem's frequent embarrassment, which Mrs. Jhabvala exploits with delightful comic effect. The scene of his greatest discomfort, the college tea-party, where Indu "was

continually licking her fingers or flicking crumbs from her lips with her tongue,"⁶⁵ against the background of Mr. Chaddha's pompous speech, and Mrs. Khanna's obvious disapproval, is one of the most amusing passages in the whole of Mr. Jhabvala's writing.

As the title suggests, the central concern of *Get Ready for Battle* is with battle. The many struggles in the book are intricately woven together, and inevitably focus on Sarla Devi. Because every conflict in some way includes her, she becomes the central figure, and the reader's attention is directed to Bundi Busti, the slum colony due to be cleared, which thus becomes the major battleground, and places the others in their true perspective. Sarla Devi's cause alone is altruistic and not fought for selfish reasons.

Kusum's battle to persuade Gulzari Lal to seek a divorce, despite the fact that she has, quite happily, been his mistress for some years, is obviously selfish. To further her aims she draws his son and daughter-in-law, Vishnu and Mala, into her plans:

She wanted to bring Gulzari Lal to a certain point and saw that she could not do so without some degree of coercion. She made an attempt to explain herself to Mala and Vishnu, both of whom she needed on her side.⁶⁶

It is a scheming sort of battle; she deliberately quarrels with Gulzari Lal to force him to go and see his wife, and she blatantly sets about flattering Sarla Devi's brother, Brij Mohan, in an attempt to overcome his objections to the divorce. As Mrs. Jhabvala makes clear, Kusum, unlike Sarla Devi, knows how to get round people. She even takes up Sarla Devi's battle for Bundi Busti, though it is contrary to her own

ideas, because she considers that it is a necessary part of her battle for a divorce, which Sarla Devi might otherwise refuse to agree to. Ironically Kusum expects everyone to act out of selfish motivation, as she herself does, and thus fails to understand Sarla Devi. However, her scheming does win over Brij Mohan, whom she flatters and bribes out of his objections.

Brij Mohan's refusal to agree to his sister's divorce, supposedly to uphold his family honour, is of course in direct opposition to Kusum's battle. However, like Kusum, Brij Mohan acts out of self-interest, and his opposition is overcome by the promise of future comfort for himself.

Vishnu's battle is for independence, and it is fought against Gulzari Lal (which in some respects is also true of Kusum's and Brij Mohan's battles). Mala's battle is essentially the same: to stay with Vishnu and to get him away from Gulzari Lal, and in so doing, force him to accept his responsibilities as a married man. (Similar problems face Prem and Indu in *The Householder*; in both cases, the marriages are arranged.) Vishnu's main problem is motivation, and it is only after he has read the excerpt from the Gita, "then get ready for battle,"⁶⁷ over and over again, and heard his mother's imploring words, "Do anything you like, son. Only do it,"⁶⁸ that he has the courage to pursue his interest in Joginder's factory, and to ask his father for the necessary capital. Ironically Mala sees Chandnipat, rather selfishly, as a means of bringing them closer together, and thinks "only of how completely she would possess him there,"⁶⁹ whilst Vishnu thinks she and their daughter, Pritti, could remain in Delhi where he would visit them "whenever he found the time.

Though of course—he thought with satisfaction of those powerful days ahead—there would not be much time."⁷⁰ But the battle is not over until Vishnu finally agrees to take Mala and Pritti with him. However, Vishnu has not lost his battle in agreeing to take them because "as soon as he had said it he found himself, to his surprise, not altogether displeased."⁷¹ Rather he and Mala have won their joint battle for independence, which was their main objective, and perhaps they now realize that they both wanted the same thing, a discovery that could only come about when their selfish secondary motives had been superseded.

Gulzari Lal (who resembles Lalaji in *The Nature of Passion*) had always been ready for battle as an independent youth. Now his battle is quite simply to increase his properties, and to develop his land regardless of opposition, which, like Lalaji, he knows how to deal with. It is his interest in the land adjacent to Bundi Busti that brings Gulzari Lal into direct conflict, once again, with Sarla Devi, and despite his decision to buy the land he is troubled by his wife's interest. Vishnu also feels rather guilty about his father's decision, and it is this concern that proves to be one of the factors that finally bring about his decision to go into business with Joginder. Gulzari Lal is able to overcome any opposition to his development for a price, and Sarla Devi, the only person he cannot buy, is defeated when the inhabitants of Bundi Busti, successfully bribed by Rattan Singh, are no longer prepared to fight.

Sarla Devi's battle is clearly the most important, because every other one is in some way affected by Sarla Devi or Bundi Busti. The

essential difference between the battle for Bundi Busti and the other battles is that Sarla Devi is not acting out of selfishness, but rather she is fighting for a genuine cause. However, Mrs. Jhabvala does not simply put her forward as an ideal, though to Vishnu's friend, Guatam, she is "the ideal of all women."⁷² Mala, on the other hand, suggests early in the book that "She has never cared for anyone, only herself,"⁷⁹ and it is left to the reader to judge Sarla Devi from her actions during the course of the novel.

The inhabitants of Bundi Busti are both Sarla Devi's cause and her allies. Their readiness for battle is shown in their leader Ramchander's speeches, and even in the old woman who sits contentedly squashing lice in the young child's hair. Sarla Devi believes she is fighting for what the slum dwellers themselves want, which distinguishes her fight from that of Mrs. Bhatnager and her committee, who, though ostensibly fighting for the people of Bundi Busti, are in fact working in direct opposition to their wishes and needs.

Mrs. Bhatnager is one in a long line of committee ladies (which goes back to Lady Ram Prashad Khanna in *To Whom She Will*) satirized by Mrs. Jhabvala:

she was much respected for the wide variety of social work in which she was engaged. She was President of the All-India Society for Bringing Hygiene to the Depressed Classes, Vice-President of the All-India Care for Widows Association, Secretary of the All-India Rehabilitation Centre for Immoral Women and Treasurer of the All-India Home-Crafts for Industrial Workers Society.⁷⁴

Unfortunately, as Mrs. Jhabvala comically demonstrates on a number of

occasions, Mrs. Bhatnager's understanding of her causes does not go beyond these committees. Her attitude to the people she is supposedly concerned for is disgustingly condescending: "It often happens that children don't know when something is done for their good. We must regard them like children."⁷⁵ In her desire to move the people of Bundi Busti, she fails to consider the impracticalities, except as they concern her fellow social-workers, who, she explains, will be transported to the new site by jeep. Sarla Devi's question, "And are you also providing jeeps to take the inhabitants of Bundi Busti to their work in the city?"⁷⁶ does not interest her.

All Sarla Devi's efforts come to an abrupt end when Ramchander, who has been successfully bribed, is no longer willing to support her. She knows that if she is not fighting for the wishes of the people concerned then there is no cause, and also that when she is faced with the power of money she cannot hope to win. It is ironic that this, the worthiest struggle in the book, should end in failure. Sarla Devi, who is the most admirable character, is also ineffective. It is sad that there is no place for people like Sarla Devi and Ram Nath in Mrs. Jhabvala's modern India.

A Backward Place is concerned with European love and hatred of India. The three major characters, Clarissa, Judy and Etta, in some respects represent each of the stages (enthusiasm, lack of enthusiasm and hatred) that Mrs. Jhabvala suggests all Europeans living in India go through,⁷⁷ but more particularly they can be seen in relation to a remark of Clarissa's early in the novel: "One either merges with Hindu

civilization or is drowned by it!"⁷⁸ Etta is quick to insist that she is "most definitely definitely one of the drowned ones,"⁷⁹ and I would suggest that Clarissa too, despite her enthusiasm, is in this category, whilst Judy has, quite unconsciously, merged with Hindu society.

Judy's typically Indian home is a marked contrast to Etta's beautifully decorated, European style flat, and after visiting Etta Judy frequently tries to do something to improve her own spartan sitting room. However, she invariably loses interest, and does in fact find her home quite comfortable. Judy's acceptance of her home reflects her acceptance of India and an Indian way of life, whilst Etta's reference to Judy's attempting "to be an Indian wife in an Indian slum"⁸⁰ clearly shows Etta's attitude towards the country, and at the same time affirms the reader's view of Judy's attitude. Judy quite correctly points out that "it's not a slum,"⁸¹ but a respectable middle-class area. In accepting her home as such, she has adopted Indian values, whereas Etta, firmly holding on to her European values, sees it unfavourably—she "hadn't liked the smell, the noise, the rooms, the children, Bhuaji, and had not hesitated to make this very clear."⁸² There is not much left for her to like in India! Clarissa, on the other hand, shows her usual enthusiasm for all things Indian when she visits Judy's home:

'I like it,' she declared. 'It's got character. I do think character in a place is so much more important than anything else, don't you? Now take a place like Etta's—that's got no character at all. No character, no atmosphere.'⁸³

However, her attitude towards the bathroom shows just how deep her

enthusiasm really is. Any thoughts she might have had about moving in with Judy are soon dispelled by a brief look at the "rather primitive sort of bathroom."⁸⁴ As Etta points out, "She likes her comforts, does our Clarissa,"⁸⁵ and when the time does come for her to move, she shifts into Etta's comfortable flat.

Judy's acceptance of India is again illustrated by the fact that she wears a sari and ties her hair in a bun, in the fashion of Indian women, and that she arouses no interest in the local bazaars, where she has been fully accepted over the years. Etta and Clarissa cut entirely different figures as their dress and shopping expeditions show. Etta always dresses immaculately in what she believes to be the latest European styles, shopping only in the smartest shops, and even then keeping herself very aloof. Clarissa, in "her usual Rajasthani peasant skirt,"⁸⁶ attracts even more attention than Etta. Indeed, when she meets Mrs. Hochstadt in the bazaar, it is not Mrs. Hochstadt, dressed like a mem-sahib, who arouses interest, but the bohemian Clarissa, who, despite her years in India, still does not understand the first thing about shopping in the bazaars. And whilst she professes to love India and everything Indian, her angry and violent reaction to the two small boys suggests the contrary. It is quite apparent that Clarissa will no more be able to merge with Indian civilization than her friend Etta.

The sky is a recurrent image, not only in this book, but in all Mrs. Jhabvala's fiction, and the various responses of Clarissa, Etta, and Judy towards it reflect their feelings for India. Although the sky is normally the most prominent part of the view from Etta's balcony, it is

quite dull when Clarissa ventures out there:

It was not as nice on the terrace as Clarissa had expected. It was quite dark by now, and there was no moon, and no stars either.⁸⁷

Similarly, when she moves into Etta's flat, Clarissa looks at her belongings piled up on the balcony, "and then looked up at the sky and hoped it wouldn't rain."⁸⁸ Whilst Clarissa finds the sky either indifferent or mildly threatening, Etta's reaction is much stronger, and ultimately reflects her hatred of India. Early in the novel she asks Judy, rhetorically, "don't you know that the Indian sun has been put specially into the sky to ruin our complexions?"⁸⁹ and at the end she complains to Clarissa that "Through a chink she could see a bit of too blue sky and the black wings of some birds of prey flashing against it."⁹⁰ The blue sky might well have been beautiful, but the ominous black wings dominate Etta's view of it, and she can only relax when the curtains have been firmly closed, throwing her room once more into a dimness that excludes India.

Judy's reaction to the sky, however, is quite different. To her it is friendly, a source of comfort, which reflects her love for her adopted country. Indeed, it is frequently seen as an image of her happiness: "looking up at the sky which was full of moon and thickly sprinkled with stars, she was filled with a sense of trust and happiness that was far beyond any particular cause she could have named."⁹¹ Judy is torn between her desire to stay in Delhi, secure in the family home, and Bal's wish to go to Bombay. As a result she turns to her English past,

but to cling to England would be to drown in India, and Judy realizes this as she gazes at the sky:

yet always, above everything, the sky was large and beautiful, and one had only to look up and it was peaceful. She looked up now and found the sky, in its first dawn of night, a smooth soft surface of pale silver. The old trees were black silhouettes and you could see each leaf quite still and very delicate against the silver.

She couldn't ever remember having looked up at the sky in England. She must have done, but she couldn't remember. There had been nothing memorable: nothing had spoken. So one locked oneself up at home, all warm and cosy, and looked at the television and grew lonelier and lonelier till it was unbearable and then one found a hook in the lavatory. Judy could not imagine ever being that lonely here. In the end, there was always the sky.⁹²

This passage is central to an understanding of Judy, and thus warrants quoting at length. It is here that Judy realizes this is her real home, and she makes her unconscious decision to merge finally and completely with India, expressed outwardly in her decision to go to Bombay. This home which she had clung to "seemed a trivial cause to tie one down in a world which was so wide, encompassed by a sky out of which perhaps someone spoke."⁹³

Thus their impressions of the sky show the differing feelings of love and hatred that each of the three main characters has for India.⁹⁴

Similar feelings are evident to varying degrees in other characters in the novel. The Hochstadts, on an exchange visit from England, find everything about India charming, but their apparent love is superficial and exists only because they are secure in the knowledge that they will be returning to their cosy flat in St. John's Wood at the end of their two years. Their attitude to India is in effect Forsterian: "The echo

of the Marabar caves,' said Mrs. Hochstadt. They were cultured people and had of course prepared themselves thoroughly before coming out to India."⁹⁵ The irony is very apparent. Indeed, a lot of irony is associated with this couple, as the closing words of the book illustrate: "But what a store-house of memories they would be taking with them! How greatly they felt themselves enriched by their contact with this fabled land!"⁹⁶ In truth they have really had very little contact with India; they have lived in India, but always apart from it, mixing only with the likes of Mrs. Kaul and Etta, and already "they were beginning to miss the cosy flat in St. John's Wood."⁹⁷ If they were to remain in India they would undoubtedly be drowned by that country, and their superficial love would inevitably sour.

It is not only European characters, however, who at times appear to be drowned by the Indian civilization. The same type of love/hate relationship can also be seen in such Indian characters as Sudhir, Bhuaji, and Mrs. Kaul.

Sudhir, like Krishna Sen Gupta in *To Whom She Will*, is thoroughly dissatisfied with his mother country as a result of his education. Despite his success at university, Sudhir had spent two years looking for a job because his family lacked the right sort of connections. In effect Sudhir merges with traditional Indian society by having to adopt the Indian method of seeking work, constantly waiting outside the offices of so-called great men in the hope of finding preferment. (Judy, too, had been forced to adopt such methods in her search for employment.) His dissatisfaction, then, stems from his modern, emancipated thinking,

which is inevitably at odds with the tradition-bound society in which he has to live. To continue to fight this tradition would also be, metaphorically, to drown, and thus his only recourse is to submit, and adopt, however ungraciously, the traditions of his society.

Bhuaji, the most traditional figure in the novel, is in this respect a clear contrast to Sudhir. Because she is so thoroughly a part of the Indian civilization, she faces none of the problems or frustrations that Sudhir must contend with, and is in many ways the most self-contained and the happiest figure in the book.

Mrs. Kaul, the latest in Mrs. Jhabvala's long line of committee ladies, bears considerable resemblance to her immediate predecessor, Mrs. Bhatnager of *Get Ready for Battle*. However, whilst both women are sharply satirized, Mrs. Kaul is also seen, on occasions, in quite a sympathetic light. Her role at the Cultural Dais is obviously satirized, and her disinterest in Sudhir's Bengali friends puts her attitudes into perspective; it is only the "important" guests that she is interested in. Yet she is basically unhappy because she does not feel part of the world; thus the Cultural Dais is an attempt to fill this gap in her own life. But, because of the nature of its patrons, it only further removes her from the real world that is India, and her unhappiness reflects her failure to merge with her country.

Thus love and hatred of India are reflected in the willingness to merge with Hindu civilization. Of the three major characters, Judy alone merges completely with her adopted country and appears contented; her relationship is finally one of love for India. Etta's hatred, in

contrast, is shown through her deliberate attempts to separate herself, as far as possible, from the society in which she is forced to live, and is inevitably, as she admits, drowned by that civilization. Between these two poles is Clarissa, who, though she shows an enthusiasm that Judy never expresses, loves India only superficially. Whilst her love of the country as an ideal may continue in its own limited way for some time, she will never merge in the way Judy has, and, as the signs suggest, she will, in the end, hate India as surely as Etta does.

Six years later, in "Myself in India," Mrs. Jhabvala wrote:

To live in India and be at peace one must to a very considerable extent become Indian and adopt Indian attitudes, habits, beliefs, assume if possible an Indian personality. But how is this possible? And even if it were possible—without cheating oneself—would it be desirable?⁹⁸

Judy shows how it is possible, and also, I believe, that it can be desirable, though admittedly she has to make considerable sacrifices.

A New Dominion (1972) and *Heat and Dust* (1975) are more complex than any of Mrs. Jhabvala's earlier novels. The symbol of food, discussed in relation to *To Whom She Will*, is important once more in *A New Dominion*, as an indication of the way characters are judged, and the symbols of the sky and clothing are used again in both novels to suggest the nature of the characters. But, more importantly, both novels are concerned with those whom the author describes in *A Stronger Climate* (1968) as "seekers." Their major theme is the traditional quest: Lee,

Margaret and Evie in *A New Dominion* are described in the list of characters as "girls on a spiritual quest," whilst the narrator of *Heat and Dust* is referred to by Yasmine Gooneratne as "an archetypal quest-figure."⁹⁹

In *A Backward Place*, Mrs. Jhabvala suggested, through Judy, that it is possible for some Europeans to merge with India and to survive. Similar questions are raised in these later novels, and again it is shown that Europeans can merge with India, though the question of whether this is desirable remains largely unanswered. It is rather uncertain whether Lee, the principal questing-figure in *A New Dominion*, merges when she decides to remain in India, where she will inevitably be drawn back to the ashram, though it is certain that, like Margaret and Evie, she will inevitably be destroyed. However, both Olivia and the narrator in *Heat and Dust* do merge, and do survive.

These final two Indian novels also differ from Mrs. Jhabvala's earlier work in that they move out of Delhi for the first time (except for Esmond's brief excursion to Agra), and employ wholly different narrative techniques, both of which Mrs. Jhabvala attributes to the influence of her film work.¹⁰⁰ Of particular importance here is the multiple narration, skilfully used by the author, to provide more than one perspective.

Despite the fact that all the major characters in *A New Dominion* are on a quest of some sort, none of them are sure what they are looking for: they are lost souls even before the novel begins.

The principal character of the story is Lee, the young American girl who had come to India, "to lose herself in order—as she liked to put it—to find herself."¹⁰¹ In this she is no different from the other main characters. Raymond was on a visit "for different reasons,"¹⁰² which are never clearly defined; the reader knows he is on leave from his uncle's publishing business, but what he is really looking for, though it is only hinted at, is a comfortable homosexual relationship, which he refuses to admit, even to himself. Similarly Asha, the Indian Princess, is always searching, but never satisfied, as she moves from lover to guru and back again. Her quest, accompanied by the ridiculous scenes she creates, is as pathetic as Raymond's, and in effect they are looking for the same thing. Gopi, the young Indian, in search of little more than his own pleasure, is hardly developed as a questing-figure, but rather he becomes the object of both Raymond's and Asha's quests.

The differing narrative voices serve to emphasize these distinctions between the characters. Parts of Lee's story are told in the first person, which is the most intimate of the voices. Raymond also speaks in the first person in his letters home to his mother, but his is a limited viewpoint, as there are certain things that he cannot explain or admit to in these letters, namely his real reasons for being in India. Asha's story is told in the third person, with little sympathy, whilst Gopi's is left to be gathered from his appearances in the narratives already mentioned.

Because of Lee's first-person narrative, the reader learns much about her feelings and thoughts:

Margaret hates modern materialism. Of course so do I; that's why we're both here. But I know that Margaret is more serious than I am in her search. Sometimes I don't know that I *am* searching for anything—sometimes I think maybe I'm just floating around, just not doing anything, just running away from things.¹⁰³

Lee does, however, reach a conscious decision to merge with India, and she sees her allowing Gopi to make love to her as part of it:

She suffered rather than enjoyed while he lay on top of her. But she was glad to be doing this for him and, at the final moment, thought to herself that perhaps this was part of the merging she had so ardently desired while looking out of the window.¹⁰⁴

Nevertheless, it is the Swami's raping her that causes Lee to leave the ashram. The Swami had rationalized his crime in advance: "'She must be mine completely in heart and soul and—yes, Raymond,' he said, easily able to read his companion's thoughts, 'in body also, if I think it necessary.'"¹⁰⁵ But Lee does not accept this, and thus does not merge completely in the way that Margaret and Evie have done. Indeed this resistance is shown in her refusal to wear a sari like the other disciples.

Each of the three parts of the novel deals with a particular stage of Lee's quest. The Delhi period relates to her uncertain quest for direction, which is influenced partly by her friend Margaret, and partly by her conscious decision not to become like Raymond, who is suffering because he will not admit what he is searching for. The time Lee spends in Benares is concerned with her attempt to merge with India (her spiritual quest), and more particularly with the ashram—a period that is

initially beautiful, as her view of the sky shows:

Over the hutments, over the snake holes, over the flat barren landscape stretched the evening sky—an opalescent texture tinted in the most delicate and unexpected shades of pink, orange, even pale green. It seemed to Lee that it shone with the same glory with which the singing of hymns had filled her heart.¹⁰⁶

But the beauty of the sky is at odds with the rest of the landscape, and it is not surprising that her stay at the ashram ends in disillusion. The third stage of the book is concerned with Lee's disillusion and her attempt to resist India. But she is not happy in Maupur: "How wrong, how bad this place is for me! To think that I've travelled and travelled and come all this way and now I've ended up here."¹⁰⁷ However, as her view of the sky shows, Maupur is better for her than the ashram:

I see the sky and the stars in it. Then I feel better and I can forget the house and everything in it and I can think the same thoughts as in the ashram.¹⁰⁸

Yet when Margaret and Evie arrive at The Retreat, thus bringing the ashram close once more, Lee's view of the sky changes—"The sky, the air, and the earth were all dust-coloured"¹⁰⁹—suggesting that the ashram is not the right place for Lee, as events prove it was not for Margaret (who died as a result of medical neglect). But Lee cannot turn her back on her quest in the end; she realizes that she can no longer wander vaguely around India, nor can she feel a part of the western world she sees epitomized in Raymond. For Lee, inevitably all roads lead back to the ashram. She is already partly destroyed by her inability to forget the Swami, and the reader, at the close of the book, realizes that by

going back to the ashram she will in time become like Evie, or like Margaret, and ultimately destroy herself.

The Swami is a particularly vicious example of a false guru, as Lee's account of her rape illustrates:

He was terrible, terrifying. He drove right on into me and through me and calling me beastly names, shouting them out loud and at the same time hurting me as much as he could.¹¹⁰

This horrifying experience makes Lee fondly remember Gopi making love to her in a Delhi hotel room. Nor is it only Lee's body that the Swami feels the right to claim; he already has complete control of Evie, and his callousness regarding Margaret's illness is a direct cause of her death. His attitude to his disciples is condescending in the extreme, and at the same time quite blatantly cruel:

His eyes were bright as with fever, he ran a broad, pale tongue swiftly round his lips. 'But I want her [Lee] to become ready for me again. She must come to me as she did at first: with her hands joined, begging for me to take her. And I will take her, and we shall start again from the beginning. But this time we shall go further. I will take her far, very far, right to the end if need be—and this time, Raymond, this time there will be no running away.'¹¹¹

To go further than he did last time, he is presumably prepared to utterly destroy Lee, as he destroyed Margaret.

Raymond and Asha, though not such vicious characters, are nevertheless harshly presented. Their individual relationships with Gopi show them both to be pathetic people, in search of a happiness that they will never find—partly, in Raymond's case, because he will never be honest

with himself, and admit what it is he is looking for.

Lee, Margaret, and Evie all attempt to merge with India as a necessary part of their spiritual quests, and all are or will be destroyed by the attempt. Raymond, however, makes no such attempt to merge, and remains very much a tourist, an observer of Indian culture and history. These interests separate him from the spiritual seekers, though in the end neither he nor they will fit in in the ways they had hoped. Yet Miss Charlotte, the elderly missionary, who remains as stoically English as Raymond despite her thirty years in India, is the only western character who does fit it. Through her, Mrs. Jhabvala again illustrates that it is, at times, possible to survive in India. Ironically, the only person who does survive is also the only non-questing-figure in the book, and the only figure who knew, all along, exactly why she was in India.

Unlike that of *A New Dominion*, the central action of *Heat and Dust* is clearly defined from the outset. The narrator's quest is to find out about Olivia's past, and to experience, as far as possible, what Olivia, her grandfather's first wife, had experienced. In this novel the two parallel stories are skilfully interwoven, but it is the narrator's story which is important; the 1923 story essentially serves to bring the narrator's quest into focus.

From the beginning the unnamed narrator makes a deliberate attempt to merge with India, as her austere room illustrates:

The only piece of furniture I have so far acquired is a very tiny desk the height of a foot-stool on which I have laid my papers. . . . It is the sort of desk at which the shopkeepers do their accounts. Inder Lal looks at my bare walls. Probably he was hoping for pictures and photo-

graphs—but I feel no need for anything like that when all I have to do is look out of the window at the bazaar below. I certainly wouldn't want to be distracted from that scene. Hence no curtains either.¹¹²

The room is quite Indian, and a far cry from the carefully decorated, European-style flats that Esmond and Etta live in. Whereas Etta keeps her curtains firmly closed in an attempt to shut out India, the narrator of *Heat and Dust* chooses to have no curtains, and deliberately attempts to become a part of the world Etta shuts out. This is also seen through the symbols of the sky and clothing, in a passage reminiscent of *A Backward Place*. Sleeping in the open courtyard along with the other families that live in the building, the narrator explains, "I no longer change into a nightie but sleep, like an Indian woman, in a sari."¹¹³ Because the sari is so distinctly India, and a frequent symbol in Mrs. Jhabvala's writing, this suggests a definite merging, far more so than her earlier choice of baggy trousers and a knee length shirt, "such as the Punjabi peasant women wear."¹¹⁴ And, like Judy, she reflects on the sky:

Lying like this under the open sky there is a feeling of being immersed in space—though not in empty space, for there are all these people sleeping all around me, the whole town and I am part of it. How different from my often very lonely room in London with only my own walls to look at and my books to read.¹¹⁵

Judy also felt that she could never be alone in India, and remembered the terrible solitude that England could inflict.

The difference between the narrator and the three girls of *A New Dominion* is seen when she meets the three English travellers, all originally attracted to India for spiritual reasons. The young couple are

typical of the vague spiritual seekers of *A New Dominion* they came "to find peace"—instead they found only the disillusion that so many inevitably find. "But all I found was dysentery" the girl continues, and her young man adds cynically, "that's all anyone ever finds here."¹¹⁶

Chid, however, has made a greater attempt to accept India, and is more like Lee and her friends. He too adopts Indian clothing, the Hindu religion, and even an Indian name (equivalent to the new name with which a convert is christened on baptism)—though comically he never loses his "flat Midlands accent."¹¹⁷ In the end, though, Chid rejects all this and does what Lee finds she cannot do—he goes home, thus showing how difficult it can be to merge with India, and also—frequently—how undesirable.

Like Olivia, the narrator turns from her English lover to an Indian one, and like Olivia she becomes pregnant with a half-Indian child. Once pregnant, the narrator wishes to experience everything that Olivia felt, and even contemplates an abortion. Her decision to keep the child further illustrates her merging with India, and it is also an indication of the fifty years that separates the two stories. Even the old widow, Maji, does not want her to have the abortion, which is probably a reflection of the changing morality of the times. There is no longer the same stigma attached to having an illegitimate child, and it is therefore better that the narrator keep it. In the earlier story Olivia's decision to have an abortion effectively severs her links with the English community and with her past, and the narrator's decision to keep her child, fifty years later, perhaps does the same.

Chid's resolve to leave India prompts the narrator's resolve to stay, which she knows she must do if she is to fulfil her quest: "More and more I want to find out; but I suppose the only way I can is to do the same she did—that is, stay on."¹¹⁸ Her decision to leave Satipur and go up into the mountains symbolically shows this, and, of course, parallels Olivia's own move. Unlike Chid, who leaves Satipur because, as Maji puts it, "He had to run away,"¹¹⁹ the narrator is going further and probing deeper. Her condition will make it increasingly difficult to come down again, literally because of her pregnancy, and later because she will have an illegitimate half-Indian baby (making her something of an outcast). Also to come down would be to turn her back on her quest, and perhaps, like Chid, on India.

The narrator's story is told throughout in the first person, which brings the reader close to her feelings. Olivia's story, though told in the third person, is taken directly from her journals, which again gives a feeling of intimacy. However, when Olivia has the abortion, which effectively marks her decision to leave Douglas in favour of the Nawab, the mode of narration changes. Her journals cease and her later letters become less vivid and less detailed; consequently the narrator has to rely on what others tell her about the last stage of Olivia's life. The 1923 story becomes part of the narrator's, separated from hers by the use of the third person; but, nevertheless, showing her own merging with Olivia, and thereby the fulfilment of her quest.

The 1923 story is not important for itself, but rather for the perspective into which it brings the narrator's story, and as a way of

relating her quest not only to Olivia's history, but also to the British Raj. Mrs. Jhabvala has never written about the British Raj, nor has she shown any interest in it, yet much of the contemporary European interest in India is a legacy of that earlier period, as the use of the 1923 story acknowledges, placing the narrator's story, and the fascination with India, in a broader context.

Olivia quite clearly did manage to survive in India, and perhaps even desirably; certainly her sister, and later the narrator, thought so. Similarly, it is likely that the narrator will survive, showing once again that it is possible to merge with India.

Mrs. Jhabvala's better stories, which have been collected in four volumes, *Like Birds, Like Fishes* (1963), *A Stronger Climate* (1968), *An Experience of India* (1971) and *How I Became a Holy Mother, and Other Stories* (1976), range from beautifully written character studies¹²⁰ to closely observed portraits of Indian life.¹²¹ They are concerned with Indians,¹²² and with Europeans living in India.¹²³ Marriage, particularly the problem of mixed marriage, is a common theme.¹²⁴ Some tales are as complete as a novel,¹²⁵ whilst others present short scenes,¹²⁶ apparently plucked at random from everyday life, with no significant beginning or ending. The tone of the stories varies from satire and comedy in a piece like "The Award" to the moving, melancholy mood of "Desecration." Whilst the majority are, like the first six novels, set in Delhi, others reach further afield, to Bombay¹²⁷ and England.¹²⁸ The

stories also make use of different narrative voices, ranging from the first person (both male¹²⁹ and female¹³⁰) to various third-person perspectives, including the frequent omniscient narrator. Others, such as "Lekha" and "The Man with the Dog," combine first-person narrative with a limited third-person portrait of the central character. Thus in "Lekha" two distinct portraits are produced, that of the central character, Lekha, and that of the narrator.

Whilst the short stories stand by themselves, they also share some common ground with the novels. Marriage is important in a number of stories, and food is used in much the same way as it is in *To Whom She Will*. But of greater importance is Mrs. Jhabvala's interest in European characters in India, which becomes increasingly apparent in both her stories and her novels.

Stories concerned with European characters appear in each of the four volumes, and in the second collection, *A Stronger Climate*, all nine stories involve Europeans in India. Divided thematically into two parts, the book looks at these Europeans as "seekers" and "sufferers." The seekers are all young people who have come to India in search of something, whether it be for inner enlightenment, as in "A Spiritual Call," or for information, as in "The Biographer," or for love (in one of its many forms) as in the other tales in this section. The sufferers, on the other hand, are all elderly Europeans who have stayed on after independence, and are forced to live out their remaining days in India. The interest in the seekers continues in *An Experience of India* and *How I Became a Holy Mother*, although these books are not exclusively concerned

with Europeans. Each of the last three collections contains a story that focusses on a girl on a spiritual quest, which is also the major theme of *A New Dominion* and *Heat and Dust*.

"A Spiritual Call" satirically portrays life in an ashram, as Daphne, a young English girl, follows her guru to India, after their initial meeting in London. It is clearly a critical portrait of the Swami, who, not content with his simple community, wants to build "a tip-top, up-to-date ashram, . . . with air-conditioned meditation cells and a central dining-hall."¹³¹ But it is not a vicious portrait like that of the Swami in *A New Dominion*.

"An Experience of India" is unique so far amongst Mrs. Jhabvala's stories in that it is the only obvious example of a tale later being adapted as the basis of a novel, namely *A New Dominion*.¹³² Like that novel, "An Experience of India" is written in the first person, and the various stages of the narrator's travels parallel those of Lee. The narrator, like Lee, admits that she "had come to India to *be* in India. [She] wanted to be changed."¹³³ Like Lee's, her travels are unplanned, and they both frequently accept the offers of hospitality they receive from fellow passengers on trains and buses. Similarly, after wandering for some time, both embark on spiritual quests which lead them to an ashram and a guru. But it is not only Lee that owes much to the earlier story; the gurus are remarkably similar in both works. The one in the tale is particularly interested in the fact that Henry, the narrator's husband, is a journalist, whilst the one in the novel is interested in Raymond because he is in the publishing business. In both cases the

guru sees a way of spreading his word abroad. Jean, a European girl in "An Experience of India," can likewise be seen as a forerunner of Evie in *A New Dominion*. Jean "was quite white, waxen, and her hair too was completely faded and colourless,"¹³⁴ whilst Evie "was so pale and weak and blonde that she was almost invisible."¹³⁵ Both girls wear white cotton saris, and both are utterly humble and submissive before their guru. Neither the narrator of the story, nor Lee, can easily adopt such attitudes. The climaxes of both story and novel are reached when the narrator and Lee are raped by their gurus; but whilst the rapes themselves are quite similar, the ways they are presented are quite different. The guru in "An Experience of India," though initially frightening, is effectively reduced to ridicule when he asks, "How many men have you slept with?"¹³⁶ This is the question that the many Indians she has slept with on her travels have asked her, and it suggests that the guru is no different from them. When he cries "Bitch!"¹³⁷ as he lies on top of her, she is able to laugh with relief. The Swami in *A New Dominion*, however, remains a frightening and cruel figure throughout, and there is no such relief for Lee. Both girls leave their ashrams, but fail to find any lasting happiness afterwards, and when the opportunity to go home is offered, neither is able to accept it. The narrator, somewhat naively, decides to stay and resume her travels, whilst Lee knows that her travels will inevitably lead back to the ashram. The novel owes a great deal to the earlier story, but it presents a bleaker picture, both in the ending, and throughout.

"How I Became a Holy Mother," again a first-person narrative, gives an altogether more tolerant portrait of an ashram, critical perhaps, but in an often comic way. In this story the narrator is not destroyed, and does not have any bad experiences. The guru is different from the earlier ones, even in his name: "this one was just called plain Master, in English."¹³⁸ Unlike the guru figures in the earlier stories and novel, Master does not have any longings to go abroad, or to build a new ashram, but is happy to let his existing one grow as the need arises, and he is quite content with his present surroundings. As he explains to Katie, the narrator:

I stand in the middle of Times Square or Piccadilly, London, and I look up and there are all the beautiful beautiful buildings stretching so high up into heaven: yes I look at them but it is not them I see at all, Katie! Not them at all!¹³⁹

What he sees is the mountains and the rivers that already surround him, which is perfect happiness, as Katie and Vishwa (the Swami's disciple who becomes the new spiritual leader) find when they begin to travel abroad. The narrator's sexual experiences in the community are not the violent encounters of the previous works, and as a result the story presents a positive picture of an ashram.

Whilst all three narratives treat the same theme, their different approaches show Mrs. Jhabvala's ability to treat a single subject in a variety of ways. The same is true of her treatment of marriage, of European characters in general, and of all the various topics she writes about in these stories.

The critical attention paid to Mrs. Jhabvala's work has generally been very favourable, and covers the major aspects of her writing. However, there has perhaps been too much vague comparison with other authors, particularly Jane Austen, instead of detailed analysis of her work in its own right. It is quite noticeable that a large proportion of the criticism has come from a relatively small number of writers. Notable among them is Yasmine Gooneratne, whose essays represent the best in-depth studies of the author's work.

Ruth Praver Jhabvala's greatest acclaim as a writer has undoubtedly come from Britain, though the response to her work in America, where she is not as well known, has also been very positive. The same cannot be said about the reaction in India, where her writing has often been harshly criticized.¹⁴⁰ The difference between the British and American responses can probably be explained by the traditional British interest in literature about India, resulting from the long association between the two countries. Now that Mrs. Jhabvala is living in New York, writing novels largely set in America and about Americans, those responses may no longer show such a marked difference. The poor reception her work has received in India may be due to a resentment of "outsiders" that dates back to the British Raj and the feeling that only Indians can understand and consequently write effectively about India.

The Householder, Mrs. Jhabvala's fourth novel and probably the best known of her early works, was highly acclaimed in both England and America, where the critics saw it primarily as a comedy, and only secondly as a novel set in India, and many commented on the high standard of

writing. Yet in India, the book was either ignored or rejected.

Her last Indian novel, *Heat and Dust*, was again highly praised in Britain and America, but harshly criticized in India; indeed a number of Indian writers took exception to the novel being awarded the Booker prize. Nissim Ezekiel, an Indian poet and critic, suggests that Mrs. Jhabvala's hatred of India is reflected in this novel, making "her fiction a monstrous distorting mirror."¹⁴¹ He further disagrees with a British review that described her as "a writer of genius . . . a writer of world class," suggesting instead that she is "a successful literary manipulator, of no real distinction."¹⁴² He also criticizes her prose style as "monotonous," yet an American reviewer praises her "command of language" and "her use of images."¹⁴³

The reaction to these novels is representative of the way her work as a whole has been received in Britain and America on the one hand, and India on the other. A number of Indian critics have suggested that Mrs. Jhabvala does not understand the Indian characters she writes about, and that, because she is not Indian, she is incapable of writing about India. Western critics disagree, as do a number of Indians including Ramlal Agarwal and N. S. Pradhan; the latter seeing no fault in her presentation of Indian characters, dismisses such criticism as "literary chauvinism."¹⁴⁴ Agarwal suggests she "describe[s] the domestic and social life of Indians as no other writer writing in English has ever done,"¹⁴⁵ whilst Pradhan insists that it is a mistake to assume only Indians are capable of writing about their country.

This, of course, relates to the question of whether or not Mrs. Jhabvala should be considered an Indian novelist, as she certainly has been by most western readers. When *Heat and Dust* was published in 1975, she had lived in India for twenty-four years, and as she wrote almost exclusively about India there were good grounds for considering her an Indian novelist, writing, like R. K. Narayan and others, in the English language tradition. On the other hand, she was becoming increasingly detached from India, both personally (as shown in "Myself in India") and in her writing. Ruth Praver Jhabvala does not consider herself an Indian writer:

No, how could I be? I'm not, am I? There's no getting away from that fact. I write differently from Indian writers because my birth, background, ancestry and traditions are different. If I must be considered anything, then let it be as one of those European writers who have written about India.¹⁴⁶

Her latest novel, *In Search of Love and Beauty* (1983), which is outside the scope of this thesis, is set in America, but continues to display a concern with many of the themes discussed above. Surely, however, Mrs. Jhabvala understands and consequently writes about India better than most, if not all, of "those European writers." But this does not make her an Indian novelist any more than Lawrence Durrell's long periods of residence in Egypt, Greece and now France, make him a novelist of any of those countries. Like Durrell, and other expatriate writers such as Robert Graves, Ruth Praver Jhabvala must be seen as a British author. Of course, because of her background, the question is not as simple as the question of Durrell or Graves (although she has lived in England

longer than Durrell), and perhaps she is best compared to Joseph Conrad, whose position is equally difficult to define.

Durrell's reputation as a novelist has been established almost solely by his masterpiece *The Alexandria Quartet*, which his later prose fiction has never been able to equal. No single work of Mrs. Jhabvala's stands out in the way Durrell's *Quartet* does; nevertheless her writing so far is undoubtedly an impressive achievement, and like many other novelists (including Jane Austen) she will probably be remembered for her writing as a whole, rather than for a single work. She may not be a "major" novelist—they are few and far between—but she is one of the best "minor" novelists writing in English today.

NOTES

¹Ruth Praver Jhabvala, "Disinheritance," *Blackwood's Magazine*, July 1979, p. 4; Renee Winegarten, "Ruth Praver Jhabvala: A Jewish Passage to India," *Midstream*, March 1974, p. 73; *Who's Who 1983* (London: Adam and Charles Black, 1983), p. 1185.

²"Disinheritance," p. 7.

³Paul Grimes, "A Passage to U.S. for Writer of India," *New York Times*, 15 May 1976, p. 14.

⁴"Disinheritance," pp. 7-8.

⁵"Disinheritance," p. 8.

⁶Caroline Moorhead, "A solitary writer's window on the heat and dust of India," *The Times*, 20 November 1975, p. 16.

⁷Yolanta May, "Ruth Praver Jhabvala in conversation with Yolanta May," *New Review*, 2, No. 21 (1975), 53-57.

⁸"A Novelist of India Reflects 2 Worlds," *New York Times*, 17 July 1973, p. 31.

⁹Ruth Praver Jhabvala, "Myself in India," in *An Experience of India* (New York: Norton, 1972), p. 7.

¹⁰For a British and American reaction to this award see *The Times*, 20 November 1975, p. 18, and the *New York Times*, 20 November 1975, p. 53.

¹¹Yolanta May, p. 57.

¹²Yolanta May, p. 57.

¹³See Yasmine Gooneratne, "Film Into Fiction: The influence upon Ruth Praver Jhabvala's fiction of her work for the cinema, 1960-1976," *World Literature Written in English*, 18, No. 2 (1979), 368-86.

¹⁴For details of this award see the *New York Times*, 4 April 1976, p. 72.

¹⁵For details of this award see *The Times*, 3 October 1978, p. 16.

¹⁶I refer to class in the English sense, and this should not be confused with the Indian caste system.

- 17 K. Nirupa Rani, "India in the Fiction of Ruth Praver Jhabvala," *Commonwealth Quarterly*, 3, No. 9 (1978), 115.
- 18 *To Whom She Will* (London: Allen and Unwin, 1955), p. 13.
- 19 *To Whom She Will*, p. 15.
- 20 *To Whom She Will*, p. 28.
- 21 *To Whom She Will*, p. 30.
- 22 *To Whom She Will*, p. 176.
- 23 *To Whom She Will*, p. 39.
- 24 *To Whom She Will*, p. 39.
- 25 *To Whom She Will*, p. 38-39.
- 26 *The Nature of Passion* (London: Allen and Unwin, 1956), p. 30.
- 27 *The Nature of Passion*, p. 132.
- 28 *The Nature of Passion*, pp. 105-6.
- 29 *The Nature of Passion*, p. 155.
- 30 *The Nature of Passion*, p. 39.
- 31 *The Nature of Passion*, p. 124.
- 32 *The Nature of Passion*, p. 129.
- 33 *The Nature of Passion*, p. 15.
- 34 *The Nature of Passion*, p. 92.
- 35 *The Nature of Passion*, p. 246.
- 36 *The Nature of Passion*, p. 248.
- 37 *The Nature of Passion*, p. 240.
- 38 *The Nature of Passion*, p. 122.
- 39 *The Nature of Passion*, p. 60.
- 40 See Lois Hartley, "R. Praver Jhabvala, Novelist of Urban India," *Literature East and West*, 9 (1965), 271. She observes that "Esmond is not protagonist but foil."

⁴¹ James Ivory includes the following definition of "Har" in *Autobiography of a Princess* (London: John Murray, 1975), p. 174: "Har. Literally, a necklace. Also a garland, usually of fresh flowers, especially marigolds, but sometimes of sandalwood shavings, of tinsel and ribbon, or of one-rupee notes, as at Punjabi weddings.

⁴² *Esmond in India* (London: Allen and Unwin, 1958), p. 29.

⁴³ *Esmond in India*, p. 29.

⁴⁴ *Esmond in India*, p. 58.

⁴⁵ *Esmond in India*, p. 51.

⁴⁶ *Esmond in India*, p. 161.

⁴⁷ *Esmond in India*, p. 63.

⁴⁸ *Esmond in India*, p. 224.

⁴⁹ *Esmond in India*, p. 225.

⁵⁰ *Esmond in India*, p. 241.

⁵¹ *Esmond in India*, pp. 35-36.

⁵² *Esmond in India*, p. 55.

⁵³ *Esmond in India*, pp. 56-57.

⁵⁴ *Esmond in India*, p. 210.

⁵⁵ *Esmond in India*, p. 43.

⁵⁶ *The Householder* (London: John Murray, 1960), p. 46.

⁵⁷ *The Householder*, p. 37.

⁵⁸ *The Householder*, p. 20.

⁵⁹ *The Householder*, pp. 139-40.

⁶⁰ *The Householder*, p. 179.

⁶¹ *The Householder*, p. 12.

⁶² *The Householder*, p. 104.

⁶³ *The Householder*, p. 173.

- ⁶⁴*The Householder*, p. 58.
- ⁶⁵*The Householder*, p. 101.
- ⁶⁶*Get Ready for Battle* (New York: Norton, 1963), p. 11.
- ⁶⁷*Get Ready for Battle*, p. 146.
- ⁶⁸*Get Ready for Battle*, p. 147.
- ⁶⁹*Get Ready for Battle*, p. 188.
- ⁷⁰*Get Ready for Battle*, p. 199.
- ⁷¹*Get Ready for Battle*, p. 220.
- ⁷²*Get Ready for Battle*, p. 20.
- ⁷³*Get Ready for Battle*, p. 14.
- ⁷⁴*Get Ready for Battle*, p. 132.
- ⁷⁵*Get Ready for Battle*, p. 161.
- ⁷⁶*Get Ready for Battle*, p. 162.
- ⁷⁷See above, p. 3, and also "Myself in India," in *An Experience of India* (New York: Norton, 1972), p. 7.
- ⁷⁸*A Backward Place* (London: John Murray, 1965), p. 27. In an interview with Yolanta May (*New Review*, 2, No. 21 [1975], 53-57) Mrs. Jhabvala suggests that this remark, because it was made by Clarissa, was meant ironically. However, she does admit that there is some truth in it.
- ⁷⁹*A Backward Place*, p. 27.
- ⁸⁰*A Backward Place*, p. 35.
- ⁸¹*A Backward Place*, p. 35.
- ⁸²*A Backward Place*, p. 36.
- ⁸³*A Backward Place*, p. 173.
- ⁸⁴*A Backward Place*, p. 174.
- ⁸⁵*A Backward Place*, p. 36.
- ⁸⁶*A Backward Place*, p. 22.

- 87 *A Backward Place*, p. 51.
- 88 *A Backward Place*, p. 249.
- 89 *A Backward Place*, p. 7.
- 90 *A Backward Place*, p. 250.
- 91 *A Backward Place*, p. 86.
- 92 *A Backward Place*, p. 240.
- 93 *A Backward Place*, p. 241.
- 94 The importance of the sky to Mrs. Jhabvala can be seen in the following extract from "Myself in India," which bears a considerable resemblance to Judy's feelings:
And over all this there is a sky of enormous proportions—so much larger than the earth on which you live, and often so incredibly beautiful, an unflawed unearthly blue by day, all shining with stars at night, that it is difficult to believe that something grand and wonderful beyond the bounds of human comprehension does not emanate from there.
An Experience of India, p. 18.
- 95 *A Backward Place*, p. 35.
- 96 *A Backward Place*, p. 255.
- 97 *A Backward Place*, p. 255.
- 98 "Myself in India," p. 19.
- 99 Yasmine Gooneratne, "Irony in Ruth Praver Jhabvala's *Heat and Dust*," *New Literature Review*, 4 (1978), 45.
- 100 Anna Rutherford and Kirsten Holst Peterson, "Heat and Dust: Ruth Praver Jhabvala's Experience of India," *World Literature Written in English*, 15 (1976), 377.
- 101 *A New Dominion* (London: John Murray, 1972), p. 2.
- 102 *A New Dominion*, p. 2.
- 103 *A New Dominion*, p. 26.
- 104 *A New Dominion*, p. 42.
- 105 *A New Dominion*, p. 123.

- 106 *A New Dominion*, p. 81.
- 107 *A New Dominion*, p. 184.
- 108 *A New Dominion*, p. 184.
- 109 *A New Dominion*, p. 191.
- 110 *A New Dominion*, p. 169.
- 111 *A New Dominion*, p. 179.
- 112 *Heat and Dust* (London: John Murray, 1975), pp. 6-7.
- 113 *Heat and Dust*, p. 52.
- 114 *Heat and Dust*, p. 9. It is worth noting that Clarissa in *A Backward Place* wears a Rajasthani peasant skirt.
- 115 *Heat and Dust*, p. 52.
- 116 *Heat and Dust*, p. 21.
- 117 *Heat and Dust*, p. 20.
- 118 *Heat and Dust*, p. 160.
- 119 *Heat and Dust*, p. 173.
- 120 E.g. "The Man with the Dog" [C24]. The number in brackets refers to the citation in the bibliography which follows this essay.
- 121 E.g. "Sixth Child" [C5].
- 122 E.g. "Like Birds, Like Fishes" in *Like Birds, Like Fishes* (London: John Murray, 1963), pp. 140-65.
- 123 E.g. any of the stories in *A Stronger Climate*.
- 124 E.g. "The Old Lady" [C7].
- 125 E.g. "An Experience of India" [C33].
- 126 E.g. "Prostitutes" [C45].
- 127 E.g. "A Star and Two Girls" [C37].
- 128 "A Course of English Studies" [C30/C31], which is set in the Midlands, or "A Birthday in London" [C10], which is concerned neither with India, nor with Indian characters.

- 129 "The Interview" [C2].
- 130 E.g. "My First Marriage" [C19].
- 131 *A Stronger Climate*. (London: John Murray, 1968), p. 103.
- 132 Daphne's role as secretary to the Swami in "A Spiritual Call" is also repeated in Evie's in *A New Dominion*, and both Swamis are writing books. This, however, is a single incident, whilst Lee's story in the novel parallels "An Experience of India" throughout.
- 133 *An Experience of India*, p. 189.
- 134 *An Experience of India*, pp. 206-7.
- 135 *A New Dominion*, p. 82.
- 136 *An Experience of India*, p. 212.
- 137 *An Experience of India*, p. 212.
- 138 *How I Became a Holy Mother, and other stories* (London: John Murray, 1976), p. 3.
- 139 *How I Became a Holy Mother*, p. 11.
- 140 She has, however, earned the respect of at least one Indo-Anglian novelist. Anita Desai's dedication in *Fire on the Mountain* (1977) reads "For Ruth and Jhab."
- 141 Nissim Ezekiel, "A Distorting Mirror?" *Times of India*, 4 January 1976, p. 10.
- 142 "A Distorting Mirror?" p. 10.
- 143 Charles R. Larson, "Sampling the delights of the Indo-Anglian Novel," *National Observer*, 14 August 1976, p. 17.
- 144 N. S. Pradhan, "The Problem of Focus in Jhabvala's *Heat and Dust*," *Indian Literary Review*, 1, No. 1 (1978), 16.
- 145 Ramlal Agarwal, "Outsider with Unusual Insight," *Times of India*, 25 March 1976, p. 11.
- 146 Ramlal Agarwal, "An Interview with Ruth Praver Jhabvala," *Quest*, No. 91 (1974), p. 36.

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BIBLIOGRAPHICAL PROCEDURE

All entries in this bibliography, wherever practicable, have been set out using MLA guidelines as outlined in the *MLA Handbook*.¹ In particular I have made use of the sections dealing with bibliography (sections 40 through 44) and documentation (sections 27 through 39). These sections provide examples of the arrangement of citations from all types of printed sources, as well as information on the layout (in terms of spacing and indentation) of individual citations and of the bibliography as a whole. For purposes of clarity it has at times been necessary to deviate from the MLA guidelines. Thus when recording Ruth Praver Jhabvala's Master's thesis [E2] I have substituted "M.A. thesis" for "Diss.," the abbreviation found in the *MLA Handbook* [42n], which makes no distinction between a Doctoral dissertation and a Master's thesis. Similarly the title of the book has been omitted from the individual book review citations, as each citation has been listed under the name of the book to which it refers.

The information gathered in this bibliography is the result of a systematic search of the major literary indexes, periodicals and newspapers published in Britain, North America and India. A list of reference works consulted follows this discussion of procedure. I have attempted to be comprehensive only to 31 December 1981, although I have found a number of later items and these are included. No book reviews are listed for the author's most recent novel, *In Search of Love and Beauty*.

The primary bibliography is arranged chronologically under each of the following subdivisions: books; contributions to books; contributions to periodicals; screenplays and television plays; and miscellaneous. The first three subdivisions are standard features in the majority of twentieth-century literary bibliographies, and the fourth category meets the needs of this particular bibliography, since the subject has worked extensively in an unusual genre. The final subdivision includes all citations which cannot be included in one of the earlier categories, such as a letter to the *Sunday Times* and the M.A. thesis previously referred to. The various editions of each book are listed in order of publication. No distinction has been made between hardcover and paperback editions of books, unless it has been necessary to distinguish between two such editions by the same publisher. Wherever possible the distinction has been made by indicating the series in which the paperback edition appears, rather than by stating that it is a paperback. Hence A45 is a hardcover edition and A46 is a paperback edition, both published by Harper and Row. The distinction between editions is made by indicating that the latter is a Perennial Library Edition, rather than by stating that it is a paperback. All contributions to periodicals (section C) are short stories unless otherwise indicated. Ruth Praver Jhabvala's screenplays have not been published in book form except where indicated in section A. The entries for screenplays in section D show the title of the film, the releasing company or country of release, and the year of original release, which is in keeping with the format of section A. I have also included any additional information of interest. Accordingly

D9 shows that *The Europeans* is based on the novel by Henry James, and that it was an official British entry in the 1979 Cannes Film Festival.

The secondary bibliography is arranged alphabetically under each of the three subdivisions: interviews and profiles; critical studies; and book reviews. Interviews and profiles are arranged alphabetically under the name of the author. Any anonymous articles are listed as "unsigned" and arranged alphabetically according to the title of the periodical in which they appear. Critical studies of Ruth Praver Jhabvala, including books and periodical articles, are recorded alphabetically under the author's name. This has been done in the belief that the researcher will, in the first instance, be interested in the author of the article, rather than in the title. Book reviews, listed under the title of the book to which they refer, are recorded alphabetically under the name of the author. Wherever appropriate, the title of the review is given. Unsigned reviews are treated in the same manner as unsigned interviews and profiles. When a review discusses two or more books, the review has been listed under the heading of each book and cross-referenced (see entries H209 and H247). Review articles have been included in this section, and described as such in the annotations. All entries in sections F and G have been annotated. Individual book reviews (section H) have not normally been annotated; however, I have given a general picture of the way in which each book was received. A number of quotations of particular interest or insight have been included for each book. This practice makes it possible to avoid annotating reviews which are essentially plot summaries or announcements of publication, and have no

critical value. The pagination of the *Christian Science Monitor* may differ from region to region, and the pagination cited is that of the Eastern Microfilm Edition, published in Boston. Between October 1929 and 2 April 1960, the *New Yorker* was published in both a New York edition and an out-of-town edition. The pagination often differs,² so all page references are taken from the New York edition. In citations from *Time*, the pagination refers to the Canadian edition, which may differ from the U.S. edition. There may be other journals which, unknown to me, are, or have been, paginated inconsistently from region to region.

The secondary bibliography does not profess to be complete, although the critical studies section does constitute the bulk of printed criticism that Ruth Praver Jhabvala's writing has received. Likewise the book review section includes the bulk of the reviews. However, I have not had access to three major British newspapers—the *Daily Telegraph*, the *Guardian* and the *Observer*—and I have therefore had to rely on indexes for citations from those publications. There are also three national Indian English-language newspapers that I have been unable to consult: the *Free Press Journal*, the *Hindustan Times*, and the *Indian Express*. I have been able to look through the other British newspapers cited, and also the *Times of India*.

Any entries which I have not verified personally are marked with an asterisk.

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NOTES

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56. "Commensurate Happiness." *Encounter*, 54, No. 1 (1980), 3-11. 1st British appearance.
57. "Parasites." *London Magazine*, NS 20, Nos. 5-6 (1980), 3-20. 1st British appearance.
58. "Neither Love Nor Loathing for India. Ruth Praver Jhabvala's Testament" [non-fiction]. *Overseas Hindustan Times*, 7 Aug. 1980, pp. 8-9. Excerpts from her commemorative lecture on the Scottish novelist Neil Gunn.
59. "Grandmother." *New Yorker*, 17 Nov. 1980, pp. 54-62. 1st U.S. appearance.
60. "Expiation." *New Yorker*, 11 Oct. 1982, pp. 44-51. 1st U.S. appearance.

D. SCREENPLAYS AND TELEVISION PLAYS

1. *The Householder* [screenplay]. India, 1963. An adaptation of the novel by Ruth Praver Jhabvala. A Merchant Ivory production.
2. *Shakespeare Wallah* [screenplay], with James Ivory. Britain, 1965. A Merchant Ivory production.
3. *The Guru* [screenplay]. 20th Century Fox, 1969. A Merchant Ivory production.
4. *Bombay Talkie* [screenplay]. India, 1970. A Merchant Ivory production.
5. *Autobiography of a Princess* [screenplay]. Britain, 1975. A special presentation by WNET/13, New York. Shown on B.B.C. television, 26 April 1980. A Merchant Ivory production.
6. *The Place of Peace* [television play]. Britain, 1975. Shown on Granada Television (Britain), 4 May 1975.

7. *Roseland* [screenplay]. Cinema Shares, 1977. A Merchant Ivory production.
8. *Hullabaloo Over Georgie and Bonnie's Pictures* [screenplay]. India, 1978. First shown on London Weekend television's "South Bank Show," 15 July 1978. A Merchant Ivory production.
9. *The Europeans* [screenplay]. Britain, 1979. An adaptation of the novel by Henry James. Official British entry at the Cannes Film Festival 1979. A Merchant Ivory production.
10. *An Experience of India* [television play]. Shown on B.B.C. television, 27 April 1980.
11. *Jane Austen in Manhattan* [television play]. First shown on London Weekend television's "South Bank Show," 6 July 1980. A Merchant Ivory production.
12. *Quartet* [screenplay]. Britain, 1981. An adaptation of the novel by Jean Rhys. Official British entry at the Cannes Film Festival 1981. A Merchant Ivory production.
13. *Heat and Dust* [screenplay]. Rank Film Distributors, 1983. An adaptation of the novel by Ruth Praver Jhabvala. A Merchant Ivory production.

E. MISCELLANEOUS

- *1. *Meet Yourself at the Doctor* [social research]. London: Naldrett Press, 1949. Commissioned by Mass-Observation, published anonymously (illustrated).
2. "The Short-Story in England, 1700-1750." M.A. thesis. University of London, Queen Mary College, 1951.
3. "India Overpowered Me" [letter]. *Sunday Times*, 3 Aug. 1980, p. 11. This letter corrects wrong impressions given in F7.

SECONDARY SOURCES

F. INTERVIEWS AND PROFILES

1. Agarwal, Ramlal. "An Interview with Ruth Praver Jhabvala." *Quest*, No. 91 (1974), pp. 33-36.

Mrs. Jhabvala answers questions about her attitudes towards India, her writing, and the literary influences on her as well as personal matters.
2. Chaudhuri, Nirad. *The Continent of Circe*. London: Chatto and Windus, 1965, p. 17.

The author presents a one-paragraph portrait of Cyrus and Ruth Jhabvala.
- *3. Edmunds, Lynne. "Prize-winning author, bridging two cultures." *Daily Telegraph*, 14 April 1978, p. 17.
4. Grimes, Paul. "A Passage to U.S. for Writer of India." *New York Times*, 15 May 1976, p. 14.

After having been awarded the Guggenheim Memorial Fellowship, Mrs. Jhabvala discusses her changing attitudes to India and her recent decision to live in the United States. Referring to her work, she says: "Obviously, I've lost my subject."
5. Hamilton, Alex. "The book of Ruth." *Guardian*, 20 Nov. 1975, p. 12.

This interview, contemporary with the release of *Heat and Dust*, looks at Mrs. Jhabvala's background, general themes in her writing, and her association with film. *Esmond in India* is seen as a turning point in her career.
6. Heddon, Worth Tuttle. "An American Friend's Portrait of R. Praver Jhabvala." *New York Herald Tribune Book Review*, 18 Sept. 1980, p. 3.

This personal portrait of Mrs. Jhabvala at home contains two paragraphs from a letter she wrote to the author in 1959 expressing her views of India and Europe at that time.
7. Jack, Ian. "The Foreign Travails of Mrs. Jhabvala." *Sunday Times Magazine*, 13 July 1980, pp. 32-36.

This portrait traces Mrs. Jhabvala's life of exile, from her childhood in Nazi Germany to her present home in New York.

8. May, Yolanta. "Ruth Praver Jhabvala in conversation with Yolanta May." *New Review*, 2, No. 21 (1975), 53-57.
- Yolanta May fruitfully questions Mrs. Jhabvala about her novels, background, and attitudes to India.
9. Moorehead, Caroline. "A solitary writer's window on the heat and dust of India." *The Times*, 20 Nov. 1975, p. 16.
- This profile, interspersed with Mrs. Jhabvala's comments, shows the writer to be a very solitary person. Her changing attitudes to India, her film-writing career, her latest novel, *Heat and Dust*, and her plans to move to New York are briefly discussed.
10. Nossiter, Bernard D. "Enjoying the Fruits of Detachment." *Washington Post*, 9 Dec. 1975, p. C2.
- Mrs. Jhabvala talks about her Jewish background, the characteristics she feels Jews share with Hindus, her recent Booker Prize, and her plans to live in New York.
11. Owen, Lyn. "A Passage from India to America." *Observer*, 9 April 1978, p. 30.
- Owen talks to Mrs. Jhabvala about her film *Roseland*, and her decision to move from Delhi to New York, which has provided her with a new setting for her work, as this film shows.
12. Porter, Melinda Camber. "Scriptwriter for Ivory." *The Times*, 13 July 1978, p. 12.
- Admitting, "the only thing I can do is writing," Ruth Praver Jhabvala talks about the film *Hullabaloo over Georgie and Bonnie's Pictures* and her feeling of isolation in New York.
13. Pym, John. "Where could I meet other screenwriters?" *Sight and Sound*, 48, No. 1 (1978-79), 15-18.
- Conducted during the filming of *The Europeans*, John Pym's formal interview concentrates, almost exclusively, on Mrs. Jhabvala's script-writing, and on *The Europeans* in particular.
14. Roberts, Glenys. "A taste for adventurers, and love for the best." *The Times*, 13 July 1981, p. 9.
- Mrs. Jhabvala talks about her script-writing, and about the film *Quartet*.

15. Rutherford, Anna and Kirsten Holst Peterson. "Heat and Dust: Ruth Praver Jhabvala's Experience of India." *World Literature Written in English*, 15 (1976), 373-77.

This formal interview is prefaced by a brief discussion of Mrs. Jhabvala's work. Suggesting that "the main question asked in all her books is to what degree it is possible, and desirable, to become involved in a foreign culture," the authors go on to ask general questions about Mrs. Jhabvala's writing and the influence of film on her literary fiction.

16. Watts, Janet. "Three's Company." *Observer Magazine*, 17 June 1979, p. 61.

Janet Watts interviews Ruth Praver Jhabvala, Ishmail Merchant and James Ivory. They discuss their career together, dating back to 1961, and the role each plays in their partnership.

17. Weintraub, Bernard. "The Artistry of Ruth Praver Jhabvala." *New York Times Magazine*, 11 Sept. 1983, p. 64, contd. pp. 106-14.

In this revealing interview Mrs. Jhabvala speaks frankly about her past and her career as a writer. For the first time she refers to her early years in Nazi Germany, and the effect of those years on her family. The interview includes comments from such friends as James Ivory and Ved Mehta.

18. Unsigned. "A Novelist of India Reflects 2 Worlds." *New York Times*, 17 July 1973, p. 31.

Mrs. Jhabvala speaks about her early reactions to India, and how those reactions have changed over the years. The interview closes with a lengthy quotation from her essay "Myself in India."

G. CRITICAL STUDIES

1. Agarwal, Ramlal. "Outsider with Unusual Insight." *Times of India*, 25 March 1973, p. 11.

This article looks at some of the reasons why Ruth Praver Jhabvala has been neglected by Indian critics, and attempts to outline such qualities as her accurate and often comic portrait of middle-class family life.

2. ----- . "Forster, Jhabvala and Readers." *Journal of Indian Writing in English*, 3, No. 2 (1976), 25-27.

Mr. Agarwal sees Ruth Praver Jhabvala's novels as presenting a more accurate picture of India than does *A Passage to India*, and thinks it sad that so much attention should be paid to that novel and so little to Mrs. Jhabvala's work.

3. Agarwal, Ramlal. "Two Approaches to Jhabvala." *Journal of Indian Writing in English*, 5, No. 1 (1978), 24-27.

Continuing his critical crusade on behalf of Mrs. Jhabvala; Agarwal tries to explain "why Jhabvala is liked so much in the West and why she is totally neglected in India."

4. Asnani, Shyam K. "Jhabvala's Novels—A Thematic Study." *Journal of Indian Writing in English*, 2, No. 1 (1975), 38-47.

Mr. Asnani considers the first six novels thematically. He discusses the exploration of family relations in *To Whom She Will*, *The Nature of Passion* and *The Householder*, the treatment of the East-West encounter in *Esmond in India* and *A Backward Place*; and the critique of pseudo-modernism in *Get Ready for Battle*.

5. Belliappa, Meena. "A Study of Jhabvala's Fiction." *Miscellany*, No. 43 (1971), pp. 24-40.

The first part of Ms. Belliappa's essay deals with the author's use of contrast as a source of social comedy and with her literary virtues; the second considers her work as social documentation and discusses its shortcomings.

- *6. ----- "A Study of Ruth Praver Jhabvala's Fiction." *Banas-thali Patrika*, No. 12 (1969), pp. 70-82.

Cited in *Journal of Commonwealth Literature*, No. 10 (1970), p. 92.

7. Blackwell, Fritz. "Perception of the Guru in the Fiction of Ruth Praver Jhabvala." *Journal of Indian Writing in English*, 5, No. 2 (1978), 6-13.

The author contrasts the Swami in *The Householder* with the guru figures in later novels and stories.

8. Chadha, Ramesh. "Heat and Dust and *The Coffey Dams*: A Comparative Study." *Journal of Indian Writing in English*, 10, Nos. 1 and 2 (1982), 24-30.

Ramesh Chadha compares the relationship between Olivia and Douglas with that between Helen and Clinton in Kamala Markandaya's novel.

9. Derrett, M. E. *The Modern Indian Novel in English; a comparative approach*. Brussels: Université libre, 1966, pp. 195.
- This book contains a number of references to Mrs. Jhabvala's writing.
10. Ezekiel, Nissim. "Cross-Cultural Encounter in Literature." *The Indian P.E.N.*, 43, Nos. 11 and 12 (1977), 4-8.
- This is a strongly worded and not altogether constructive attack on *Heat and Dust*, which Ezekiel cites as an example of the cross-cultural encounter in literature.
11. Gooneratne, Yasmine. "Traditional Elements in the Fiction of Kamala Markandaya, R. K. Narayan and Ruth Praver Jhabvala." *World Literature Written in English*, 15, No. 1 (1976), 121-34.
- Ms. Gooneratne refers to Mrs. Jhabvala's having been harshly criticized. She analyzes the story "Lekha" feeling that it illustrates the author's understanding of India, and gives examples of her understanding and use of classical Indian tales.
12. ----- . "Irony in Ruth Praver Jhabvala's *Heat and Dust*." *New Literature Review*, 4 (1978), 41-50.
- The critic approaches the novel through the consciousness of the unnamed narrator. This absorbing essay suggests that the narrator's journals are "an exercise in deliberate self-analysis," and includes a discussion of the narrator as an archetypal quest-figure. The use of flashback is considered as a means of "ironic double-vision" (see G16).
13. ----- . "Ruth Jhabvala: Generating Heat and Light." *Kumapipi*, 1, No. 1 (1979), 115-29.
- This is primarily a discussion of *Heat and Dust* and *How I Became a Holy Mother*. Ms. Gooneratne concentrates on the portrayal of the experiences of foreigners in India, and the theme of isolation, applied particularly to Olivia. She also considers why Mrs. Jhabvala's work has not received the critical attention it deserves in India, or elsewhere.
14. ----- . "Film into Fiction: The influence upon Ruth Praver Jhabvala's fiction of her work in the Cinema, 1960-76." *World Literature Written in English*, 18, No. 2 (1979), 368-86.
- Ms. Gooneratne suggests that writing for films has influenced Mrs. Jhabvala's work from as early as 1960, but most clearly in *A New Dominion* and *Heat and Dust*, both of which are divided

into scenes in much the same way as a screenplay. She compares techniques employed in these novels with those used in the screenplays, particularly *Autobiography of a Princess*.

15. Gooneratne, Yasmine. "Satirical Semi-Colon: Ruth Praver Jhabvala's Screenplay for 'Bombay Talkie.'" *Journal of Indian Writing in English*, 8, Nos. 1-2 (1980), 78-81.

Ms. Gooneratne compares the structure of *Bombay Talkie* to that of the novel *A New Dominion*, published two years later, and draws parallels between characters in the film and the novel. She also compares *Bombay Talkie* to Jane Austen's *Northanger Abbey*.

16. ----- . "Irony as Instrument of Social and Self Analysis in Ruth Praver Jhabvala's *Heat and Dust*." In *Diverse Inheritance*. Adelaide: Centre for Research in the New Literature in English, 1980, pp. 65-78.

This revised version of G12 differs little from the earlier essay.

- *17. ----- . *Silence, Cunning and Exile: A Study of the Fiction of Ruth Praver Jhabvala*. New Delhi: Orient Longman, 1983.

This is the most recent full length critical study of Mrs. Jhabvala's fiction. The title is taken from James Joyce's definition of a writer's life.

18. Hartley, Lois. "R. Praver Jhabvala, Novelist of Urban India." *Literature East and West*, 9 (1965), 265-73.

Lois Hartley gives a brief outline of Mrs. Jhabvala's first five novels. The introductory paragraphs refer to an interview with the author in August 1964. Drawing comparisons with Henry James and Katherine Mansfield, she quotes Mrs. Jhabvala as approving of both.

19. Hayball, Connie. "Ruth Praver Jhabvala's India." *Journal of Indian Writing in English*, 9, No. 2 (1981), 42-54.

Whilst Ruth Praver Jhabvala's fiction concentrates on middle-class Delhi, she is aware of the "other India" as her introduction to *An Experience of India* illustrates. Ms. Hayball's succinct discussion of Mrs. Jhabvala's fiction is interspersed with references to this personal introduction.

20. Hayman, Ronald. "In a strange land." In *The Novel Today. 1967-1975*. Harlow: Longman, 1976, pp. 34-40.

In this pamphlet, which is part of a British Council Series, the author gives a short review of Mrs. Jhabvala's novels.

21. Isar, R. F. "Is India just heat and dust?" *Overseas Hindustan Times*, 20 Nov. 1980, p. 12.
- Mr. Isar challenges the views (about European women living in India) expressed by Mrs. Jhabvala in her commemorative lecture on Neil Gunn.
22. Iyengar, K. R. Srinivasa. "The Women Novelists." In *Indian Writing in English*. 2nd ed. New York: Asia Publishing House, 1973, pp. 450-61.
- Professor Iyengar points to a background that recalls Conrad, and a style that shares many similarities with Jane Austen's. He discusses the first eight books as portraits of Delhi's social life, and suggests that Mrs. Jhabvala comically focusses her attention on marriage; on "marriage negotiations" in the first three novels, and on the "trapped married couple" in *The Householder*, *A Backward Place*, and *Get Ready for Battle*.
- *23. Kapoor, S. D. "A Study in Contrasts." *Calcutta Review*, 178, No. 3 (1966), 165-70.
- Cited in *Abstracts of English Studies*, 15, No. 9 (1972), 601.
24. King, B. A. "Three novels and some conclusions: *Guerillas*, *The Adaptable Man*, *Heat and Dust*." In *The New English Literatures*. London: Macmillan, 1980, pp. 215-31.
- In this short discussion the author draws attention to some ambiguities in the novel, particularly the conclusion, and questions the reliability of the narrator.
- *25. Kohli, D. "More Talking of *Heat and Dust*." *Indian Literary Review*, 1, No. 2 (1978), 35-39.
- Cited in *Journal of Commonwealth Literature*, 15, No. 2 (1980), p. 97.
26. McArthur, Herbert. "In Search of the Indian Novel." *Massachusetts Review*, 2 (1961), 600-13.
- The critic describes Mrs. Jhabvala's works as "light and sprightly." He finds *The Householder* "tedious" because we do not know Prem well enough to identify with.
- *27. Melwani, M. D. "Short Stories of Ruth Jhabvala." *Times Weekly*, 1, No. 22 (1971), 4.

Cited in *Journal of Commonwealth Literature*, 7, No. 2 (1972), p. 109.

28. Mukherjee, Meenakshi. "Inside the Outsider." In *Awakened Conscience*. Ed. C. D. Narasimhaiah. New Delhi: Sterling Publishers, 1978, pp. 86-91.

(Paper presented at the 4th triennial conference of ACLALS in New Delhi, Jan. 1977.) Discussing six commonwealth writers who do not easily fit into any given literary tradition, Meenakshi Mukherjee cites Ruth Praver Jhabvala as "an extreme case of the outsider in the Commonwealth context." (See G54).

29. Nicholson, Kai. *A Presentation of Social Problems in the Indo-Anglian and the Anglo-Indian Novel*. Bombay: Jaico Publishing House, 1972.

Kai Nicholson includes some discussion of Mrs. Jhabvala's novels and short stories in a number of chapters. He is primarily interested in her treatment of social themes.

30. Nirupa Rani, K. "A Note on Mrs. Jhabvala's Latest Novel *Heat and Dust*." *Commonwealth Quarterly*, 1, No. 4 (1976), 34-41.

In this poorly written essay, Nirupa Rani attempts to show how Mrs. Jhabvala's fiction presents "the image of India" to the world.

31. ----- "India in the Fiction of Ruth Praver Jhabvala." *Commonwealth Quarterly*, 3, No. 9 (1978), 112-27.

Nirupa Rani, somewhat unconvincingly, discusses the novels thematically. The autobiographical theme is particularly unpersuasive.

- *32. ----- "Loneliness, Realisation and Acceptance: A Note on Ruth Praver Jhabvala's Stories *How I Became a Holy Mother*." *Journal of English Studies*, 9, No. 2 (1978), 609-16.

Cited in *Abstracts of English Studies*, 26, No. 3 (1983), 332.

33. Pradhan, N. S. "The Problem of Focus in Jhabvala's *Heat and Dust*." *Indian Literary Review*, 1, No. 1 (1978), 15-20.

Pradhan dismisses the hostile Indian critical response to Mrs. Jhabvala's novels as being based on two or three misconceptions. In the case of *Heat and Dust*, the reader needs to understand that the focus is on the experience and fate of the narrator and that maternity is the central theme.

34. Pritchett, V. S. "Ruth Praver Jhabvala: Snares and Delusions." In *The Tale Bearers*. London: Chatto and Windus, 1980, pp. 206-12. (See H.170.)
- Discussing *A New Dominion*, V. S. Pritchett draws comparisons with Chekhov and E. M. Forster.
35. Puri, Meenakshi. "Trends in Indian Fiction." *Thought*, 16 June 1973, pp. 19-20.
- In a short critical look at Indian writing in a variety of languages, Ms. Puri enumerates the "slips" she sees in Mrs. Jhabvala's portrayal of Indian life.
- *36. Rutherford, Anna. "Ruth Praver Jhabvala's Window on India." *ACLALS Bulletin*, 4th series, No. 3 (1975), pp. 27-29.
- Cited in *Journal of Commonwealth Literature*, 11, No. 2 (1978), p. 91 and *MLA*, 1976, v. 1, p. 45, no. 2324.
37. Sarma, Gobinda Prasad. *Nationalism in Indo-English Fiction*. New Delhi: Sterling Publishers, 1978, pp. 304-8.
- G. P. Sarma briefly discusses Mrs. Jhabvala's novels thematically, and suggests that similar themes are to be found in the collections of short stories.
- *38. Sarma, M. N. "Of Emigrants and Exiles: Changed Perspectives in Jhabvala's Fiction." *Litteritt*, 3, No. 2 (1977), 36-41.
- Cited in *Journal of Commonwealth Literature*, 13, No. 2 (1978), 125.
39. Sastry, L. S. R. Krishna. "The Alien Consciousness in Jhabvala's Short Stories." In *The Two-Fold Voice* [Essays on Indian Writing in English]. Ed. D. V. K. Raghavacharyulu. Vijayawada-Guntur: Navodaya Publishers, 1971, pp. 164-73.
- Sastry suggests that the East-West encounter is the central theme in the first two volumes of stories, and illustrates this with a discussion of "The Aliens" and each of the nine stories in *A Stronger Climate*, which he relates to *Esmond in India* and *A Backward Place*. He also indicates the variety of themes in the other stories of *Like Birds, Like Fishes*. (See G40.)
40. -----, "East-West Encounter in Indo-Anglian Fiction." In *Essays and Studies. Festschrift in Honour of Professor K. Viswanatham*. Ed. G. V. L. N. Sarma. Machilipatnam: Triveni Publishers, 1977, pp. 102-13.

Sastry includes a condensed version of G39 in this broad discussion of the East-West encounter.

41. Shahane, Vasant A. *Ruth Praver Jhabvala*. New Delhi: Arnold-Heinemann, 1976.

This book is useful on an introductory level. A number of chapters have been reprinted in periodicals and collections of essays.

42. ----- . "Books." *Quest*, No. 99 (1976), p. 87.

The critic discusses Mrs. Jhabvala's essay "Myself in India."

43. ----- . "An Artist's Experience of India" Ruth Praver Jhabvala's Fiction." *Literary Criterion*, 12, Nos. 2 and 3 (1976), 47-62.

This essay is a compilation of extracts from chapters 1 and 6 of G41, and the text of G42. Shahane examines Mrs. Jhabvala's view of India, which, because of her unique position amongst Indian writers in English, is "detached, ironic and satirical."

44. ----- . "Ruth Praver Jhabvala's *Heat and Dust*." *Banasthali Patrika*, 9, No. 21 (1976), 1-9.

Chapter 4 of G41 (pp. 129-41). Whilst attempting to discuss the significance of the title, the narrative mode, and the treatment of sex, this essay frequently lapses into a basic summary of the novel.

45. ----- . "Ruth Praver Jhabvala's *A New Dominion*." *Journal of Commonwealth Literature*, 12, No. 1 (1977), 45-55.

Previously published in chapter 3 of G41 (pp. 113-28). Shahane suggests *A New Dominion* marks a fresh phase in Mrs. Jhabvala's writing. This is a useful introductory essay, although it fails to stress the importance of the quest theme. The description of Swamiji merely as "a spiritual gasbag, a moral humbug, and a religious bounder" ignores his vicious nature and the horrifying rape scene. (See G46.)

46. ----- . "Ruth Praver Jhabvala's *A New Dominion*." In *Essays and Studies. Festschrift in Honour of Professor K. Viswanatham*. Ed. G. V. L. N. Sarma. Machilipatnam: Triveni Publishers, 1977, pp. 19-29.

See G45.

47. Shahane, Vasant A. "Ruth Praver Jhabvala and the Indian Scene." *Journal of Indian Writing in English*, 4, No. 2 (1977), 21-24.

This short essay is essentially an extract from G43.

- *48. -----, "Ruth Praver Jhabvala's Fiction." In *English in India*. Ed. Manuel and Panikar. New Delhi: Macmillan, 1978, pp. 1-15.

Cited in personal correspondence with Professor Shahane.

49. -----, "Jhabvala's *Heat and Dust*: A Cross-Cultural Encounter." In *Aspects of Indian Writing in English*. [Essays in honour of Professor K. R. Srinivasa Iyengar.] Ed. M. K. Naik. Madras: Macmillan, 1979, pp. 222-31.

Chapter 4 of G41. See G44.

50. -----, "Ruth Praver Jhabvala: Talent and Technique." In *Indian Writing in English*. Ed. Krishna Nandan Sinha. New Delhi: Heritage Publishers, 1979, pp. 156-68.

Chapter 6 of G41 (pp. 176-92). See G43. Shahane considers Mrs. Jhabvala's strengths and weaknesses in the light of her position as a European writing for a Western audience. He discusses her close observation of detail, her narrative technique (inadequately), and her ability to capture Indian patterns of speech. He sees her primarily as "a writer of domestic comedy with an accent on irony."

51. Singh, Khushwant. "The Barren Landscape of Contemporary Indian Writing." *Solidarity*, 9, No. 5 (1975), 55-65.

In this brief survey of post-independence Indian writing, Singh sees Jhabvala as a writer of middle-class India.

52. Singh, R. S. "Ironic Vision of a Social Realist: Ruth Praver Jhabvala." In *Indian Novel in English. A Critical Study*. New Delhi: Arnold-Heinemann, 1977, pp. 149-63.

The author sees Mrs. Jhabvala's vision as pervaded by ironies achieved through the juxtaposition of two modes of life, be they Eastern or Western, or the old and the new. Within this framework all the novels up to *Heat and Dust* are discussed. Singh makes several glaring errors in this essay—such as locating Gulab from *Esmond in India* in *A Backward Place* (p. 157)—and his reading of *Heat and Dust* is embarrassingly bad. He is quite wrong when he refers to Olivia's having "died of the crude operation done on her by a quack to disturb her pregnancy" (p. 159). His English is poor. However, the ironies he discusses are central to Mrs. Jhabvala's work.

53. Souza, Eunice de. "Four Expatriate Writers." *Journal of the School of Languages*, 4, No. 2 (1976-77), 54-60.

Comparing Jean Rhys with Ruth Praver Jhabvala, de Souza acknowledges that *The Householder* and *Like Birds, Like Fishes* are sensitive and perceptive, but criticizes her later works for not demonstrating these qualities. She concludes that an expatriate writer should be "both concerned and analytical," which Mrs. Jhabvala is not.

54. ----- . "The Expatriate Experience." In *Awakened Conscience*. Ed. C. D. Narasimhaiah. New Delhi: Sterling Publishers, 1978, pp. 339-45.

(Paper presented at the 4th triennial conference of ACLALS in New Delhi, Jan. 1977.) Previously published as G53. (See G28.)

55. ----- . "The Blinds Drawn and the Air Conditioner On: The Novels of Ruth Praver Jhabvala." *World Literature Written in English*, 17, No. 1 (1978), 219-24.

In this highly critical essay, de Souza states that "there is a monotonous sameness" in Mrs. Jhabvala's writing, that the characters are stereotypes, and that nothing is made of the East-West encounter. Brief, unfavourable comparisons are made with Angus Wilson and Jean Rhys.

- *56. Varma, P. N. "A Note on the Novels of R. Praver Jhabvala." *University of Rajasthan Studies in English*, No. 5 (1971), pp. 87-96.

Cited in *MLA*, 1976, v. 2, p. 220, no. 13449.

57. Venugopal, C. V. *The Indian Short Story in English*. Bareilly: Prakesh Book Depot, 1976, pp. 95-99.

The critic suggests that *Like Birds, Like Fishes* presents India very convincingly, whilst *A Stronger Climate*, which deals mainly with incompatibility, reflects her disillusion.

58. Verghese, C. Paul. "A Note on *Esmond in India*." *Journal of Indian Writing in English*, 4, No. 2 (1977), 33-37.

Verghese suggests that Mrs. Jhabvala's understanding of India is limited, and that *Esmond in India* is contrived and lacks coherence. He writes: "we do not know whether Esmond finally leaves India either with Shakuntala or with Betty" and correctly observes that Shakuntala's decision to sleep with Esmond is unrealistic.

59. Wendt, Allan. "Babu to Sahib: Contemporary Indian Literature." *South Atlantic Quarterly*, 64 (1965), 166-80.

Allan Wendt sees Mrs. Jhabvala's work as an important part of contemporary Indian literature.

60. Williams, Haydn Moore. "The Yogi and the Babbitt: Themes and Characters of the New India in the Novels of R. Praver Jhabvala." *Twentieth Century Literature*, 15, No. 2 (1969), 81-90.

Using Sinclair Lewis' term in a broad sense, Williams looks at Lalaji (*The Nature of Passion*) and Gulzari Lal (*Get Ready for Battle*). He classifies the many committee ladies, and such villains as Esmond with these men. At the other end of the spectrum are the Yogis, including the Swami in *The Householder* and Sarla Devi in *Get Ready for Battle* (though she is hardly a Yogi).

61. ----- . "Strangers in a Backward Place: Modern India in the Fiction of Ruth Praver Jhabvala." *Journal of Commonwealth Literature*, 6, No. 1 (1971), 53-64.

Seeing Mrs. Jhabvala as "the best fiction writer now writing in India and about Indians," Williams suggests that her strengths as a comic writer are irony, satire and detachment. He concentrates on a discussion of the joint family (*The Nature of Passion*) and expatriation (*A Backward Place*).

62. ----- . "R. K. Narayan and R. Praver Jhabvala: Two Interpreters of Modern India." *Literature East and West*, 16 (1972), 1136-54.

Williams compares R. K. Narayan and Ruth Praver Jhabvala. His discussion focusses on the joint-family, marriage, and romantic love in the first six novels.

63. ----- . *The Fiction of Ruth Praver Jhabvala*. Calcutta: Writers Workshop, 1973.

In this short book, Williams discusses the first six novels chronologically. He devotes much space to outlining plots instead of concentrating on the themes he himself points to: the joint-family, marriage, and the expatriate in India. Nevertheless, the book provides a useful, limited introduction to the early novels.

64. ----- . *Indo-Anglian Literature 1800-1970. A Survey*. New Delhi: Orient-Longman, 1976.

This book contains a number of references to Mrs. Jhabvala's writing, including a brief outline of the first six novels.

65. Winegarten, Renee. "Ruth Praver Jhabvala: A Jewish Passage to India." *Midstream*, March 1974, pp. 72-79.

Renee Winegarten begins with a biographical sketch of the author. She observes that "though her work may start as a remarkably buoyant feat of loving empathy, it would deepen with time into a literature of exile," and compares her with V. S. Naipaul. *Esmond in India* and *A Backward Place* are discussed in detail, other novels more briefly. This critic notes that the tone darkens in *A Stronger Climate*, *An Experience of India* and *A New Dominion*, as the interest in the Swami grows.

- *66. Wolseley, Roland E. "Is Jhabvala Anti-Indian?" *Free Press Journal*.

Cited in G3.

H. BOOK REVIEWS

To Whom She Will (1955) / *Amrita* (1956)

Mrs. Jhabvala's first novel was, for the most part, very favourably reviewed by the critics, both in Britain and America. A number of reviews compared this book to the work of Jane Austen in so far as it is a comedy of manners. Most reviewers see the novel primarily as a social comedy, and comment on the sharp irony and satire. *To Whom She Will* is also seen as breaking away from the established style of Indo-Anglian fiction.

1. Burdick, Harriet Forbes. *Library Journal*, 81 (1956), 82.
2. Butcher, Fanny. "Light, Gay Novel of India Today." *Chicago Sunday Tribune Magazine of Books*, 5 Feb. 1956, p. 4.
3. Champness, H. M. *Spectator*, 12 Aug. 1955, p. 232.
4. Foell, Earl W. "India: Comedy and Nostalgia." *Christian Science Monitor*, 26 Jan. 1956, p. 7.
5. Grumbach, Doris. "Timeless World." *Commonweal*, 63 (1956), 465.
6. Muehl, John Frederick. "Twain Rarely Met." *Saturday Review*, 14 Jan. 1956, p. 12.

Amrita is described as, "a simple and brilliant little novel," in which "every character is essential."

7. Prescott, Orville. *New York Times*, 31 Jan. 1956, p. 27.
 Commenting on the comparison with Jane Austen by British reviewers, Orville Prescott writes: "the comparison is justified if taken to refer only to subject matter, not to levels of artistic achievement. 'Amrita' is clever and moderately amusing, but it isn't that good!"
8. Rau, Santha Rama. "A Conflict of Loyalties." *New York Times Book Review*, 15 Jan. 1956, p. 4, contd. p. 28.
9. Redding, Saunders. "The Indian Scene." *American Scholar*, 25 (1955-56), 354.
10. Ross, Nancy Wilson. "A Fresh and Lively Comedy of Love in Modern India." *New York Herald Tribune Book Review*, 15 Jan. 1956, p. 2.
- *11. Shrapnel, Norman. *Guardian*, 19 July 1955, p. 4.
12. S. N. G. *Eastern World*, 9, No. 11 (1955), 3.
13. Unsigned. *Booklist*, 52 (1956), 252.
14. Unsigned. *Kirkus Reviews*, 23 (1955), 817.
15. Unsigned. *New Yorker*, 18 Feb. 1956, p. 130.
16. Unsigned. "Hindu Marjorie." *Time*, 16 Jan. 1956, pp. 83-84.
17. Unsigned. "Left, Right and Centre." *Times Literary Supplement*, 19 Aug. 1955, p. 473.

"Mrs. Jhabvala's balance is perfectly attained as a novelist's should be at the very moment of writing. The balance is achieved in the novel as the tightrope walker's is in the performance of his act." The reviewer's high praise continues as he suggests that she "writes with a loving wit and command of English most native English writers might envy."

The Nature of Passion (1956)

The reviews of *The Nature of Passion* echo those of the earlier novel in their praise. Indeed the reviewer for the *Times Literary Supplement* sees this novel as a "second helping" of *To Whom She Will*. The comparisons with Jane Austen continue, and one critic also finds resemblances to authors ranging from Fielding and Dickens to Gogol and Goncharov. Santha Rama Rau, herself an Indian, suggests in the *New York Times Book Review*, that Mrs.

Jhabvala succeeds in showing "the richly human texture of life as it is really lived in an Indian city." It is somewhat surprising, however, that the reviewer for *The Times* should question the author's command of written English, which contrasts with the praise for her style in the *Times Literary Supplement* review of *To Whom She will*.

18. Balliett, Whitney. "A Comedy and a Half." *New Yorker*, 22 June 1957, p. 101.
19. Corke, Hilary. *New Statesman*, 17 Nov. 1956, p. 644.
20. Crane, Milton. "Comedy of Manners Set in India." *Chicago Sunday Tribune Magazine of Books*, 2 June 1957, p. 3.
21. Donegan, Patrick. "Excellent Craftsman, Knowing Satirist." *Commonweal*, 66 (1957), 134.
22. Foell, Earl W. "Comedy, Drama, History from Mrs. Jhabvala and Others." *Christian Science Monitor*, 9 May 1957, p. 15.
23. Gannett, Lewis. "Among India's Newly-Rich." *New York Herald Tribune Book Review*, 5 May 1957, p. 7.
- *24. Hodgart, Patrick. *Guardian*, 13 Nov. 1956, p. 4.
25. Jensen, Pat. "The Funny Side of India's Changing Life." *San Francisco Chronicle*, 13 Jan. 1957, p. 20.
26. Muehl, John Frederick. "Father Spider." *Saturday Review*, 11 May 1957, p. 20.
27. Prescott, Orville. *New York Times*, 10 May 1957, p. 25.

"'The Nature of Passion' is adroitly well-written and thoroughly enjoyable."
28. Quigley, Isabel. *Spectator*, 16 Nov. 1956, p. 690.
29. Rau, Santha Rama. "Nimmi's Family Knew Best." *New York Times Book Review*, 23 June 1957, p. 6.
30. Unsigned. *Booklist*, 53 (1957), 358.
- *31. Unsigned. *Bookmark*, 16 (1957), 214.
32. Unsigned. *Kirkus Reviews*, 24 (1956), 818.

33. Unsigned. *The Times*, 15 Nov. 1956, p. 13.

"It has an endearing simplicity, a simplicity underlined by the fact that, well as she writes, English does not always seem to come naturally to Mrs. Jhabvala."

34. Unsigned. "Indian Patterns." *Times Literary Supplement*, 14 Dec. 1956, p. 745.
35. Unsigned. *Wisconsin Library Bulletin*, 53 (1957), 367.

Esmond in India (1958)

There is a much greater range of opinion in the reviews of *Esmond in India* than in those of the previous two novels. The comparisons with Jane Austen continue. Maurice Richardson, for example, suggests that Ruth Praver Jhabvala "writes with the same wit, irony and perception as Jane Austen." Such comparisons, however, may not be particularly useful, and perhaps show the limitations of the criticism. Reviews written at the time the book was re-issued are able to comment on this novel in the light of later work.

36. Balliett, Whitney. "Post-Colonial." *New Yorker*, 29 Nov. 1958, pp. 221-22.

Whitney Balliett has no hesitation in naming this as Mrs. Jhabvala's best novel. He suggests that she has "tightened up her prose and her thinking," and points to her excellent use of metaphors and similes—for example, "he had . . . seen eggshell dawns breaking over a landscape of dust and dry thorns."

37. Brendon, Piers. *Books and Bookmen*, Dec. 1978, p. 62.

"What is most distinctly evoked here, as in *Heat and Dust*, is the body of India, the feel, the sights, the sounds and—particularly—the smells."

38. Gannett, Lewis. "A Witty Novel of Modern Indian Life." *New York Herald Tribune Book Review*, 31 Aug. 1958, p. 3.
39. Hartley Gratlam, C. "Exotic Creatures Impaled." *New York Times Book Review*, 7 Sept. 1958, p. 38.

Seeing the characters rather than the plot as the important aspect of the book, Mr. Hartley Gratlam, very astutely in view of later criticism, observes "it is not clear that she likes [the characters], or that she likes India."

40. Jamal, Zahir. "Silk and Scythe." *New Statesman*, 22 Sept. 1978, p. 380.
41. Neumark, Victor. "Eye Can Sea." *Times Educational Supplement*, 25 July 1980, p. 20. (See H61.)
 "Mrs. Jhabvala's clarity and wit and her firm grasp at the roots of Indian life are not shown to their best advantage here."
42. Oka, Takashi. "Novelists in India." *Christian Science Monitor*, 11 Sept. 1958, p. 7.
43. Prescott, Orville. *New York Times*, 1 Sept. 1958, p. 11.
44. Rees, Goronwy. *Listener*, 8 Jan. 1959, p. 74.
45. Richardson, Maurice. *New Statesman*, 3 Jan. 1959, p. 22.
46. Unsigned. *Booklist*, 55 (1958), 74.
- *47. Unsigned. *Bookmark*, 18 (1958), 67.
48. Unsigned. *Kirkus Reviews*, 26 (1958), 513.
49. Unsigned. *Observer*, 13 July 1980, p. 29.
50. Unsigned. *Sunday Times*, 3 Aug. 1980, p. 41. (See H70.)
51. Unsigned. "Weak but Charming." *Times Literary Supplement*, 26 Dec. 1958, p. 749.

The Householder (1960)

The majority of critics were generous in their praise of this novel, though the *Times of India*, whilst recognizing Ruth Praver Jhabvala's talent, was hostile. Most of the reviews concentrate on the humour in the novel, and comparisons are drawn with Chekhov and E. M. Forster.

52. A. E. I. *Kliatt Paperback Book Guide*, 12, No. 3 (1978), 7.
53. Archer, Rosanne. "'When a Man Marries': The Human Comedy Set to an Indian Tune." *New York Herald Tribune Book Review*, 17 Sept. 1960, p. 3.
54. Balliett, Whitney. "The Weaning of Prem." *New Yorker*, 7 Jan. 1961, pp. 83-84.

55. Blakeston, Oswald. "Mystery and Imagination." *Time and Tide*, 2 July 1960, p. 774.
56. Bryden, Ronald. "Le Petit Prem." *Spectator*, 1 July 1960, p. 32.
 "I enjoyed *The Householder* so much as to spend an hour or two speculating whether India may not be the next home of the novel."
57. De Mott, Benjamin. *Hudson Review*, 53, No. 4 (1960-61), 606-7.
58. Fitzgibbon, William C. *New York Times*, 6 Sept. 1960, p. 33.
 "It is so well written that it appears not to have been written at all. And it is not limited by its Indian setting. It is set in life."
59. Hitrec, Joseph. "A Pause Before the Middle of the Journey." *New York Times Book Review*, 28 Aug. 1960, p. 5.
60. Marsh, Pamela. "In a Novelist's India a Teacher Learns." *Christian Science Monitor*, 1 Sept. 1960, p. 7.
61. Neumark, Victor. "Eye Can Sea." *Times Educational Supplement*, 25 July 1980, p. 20. (See H41.)
62. Parton, Margaret. "A Time for Poetry and a Time for Man." *Saturday Review*, 3 Sept. 1960, pp. 19-20.
63. Pickrel, Paul. "The Less Affluent." *Harper's Magazine*, Oct. 1960, p. 106.
64. Price, R. G. G. *Punch*, 27 July 1960, p. 140.
65. Richardson, Maurice. *New Statesman*, 2 July 1960, p. 28.
66. Williams, David. "Indian Mutinies." *Punch*, 20 Aug. 1980, p. 306.
67. Wyndham, Francis. *London Magazine*, 7, No. 10 (1960), 69-70.
68. Unsigned. *Booklist*, 57 (1960), 22.
69. Unsigned. "Prem Hemmed In." *Newsweek*, 5 Sept. 1960, p. 74.
70. Unsigned. *Sunday Times*, 3 Aug. 1980, p. 41. (See H50.)
71. Unsigned. *The Times*, 30 June 1960, p. 15.
 "Mrs. Jhabvala uses her ingenuity, insight and quiet mordant wit to the best possible effect."
72. Unsigned. *Times of India*, 28 Aug. 1960, p. 6.

73. Unsigned. "Growing bigger all the time." *Times Literary Supplement*, 8 July 1960, p. 429.
74. Unsigned. "Not So Quiet Lives." *Times Weekly Review*, 7 July 1960, p. 10.

Get Ready for Battle (1962)

The reviews of this novel do not exhibit quite the same enthusiasm as those of the earlier works. The plot is seen variously as contrived and tenuous, and the reviewers disagree over the central theme, one pointing to the problems women face in moving out of the joint family, another to Sarla Devi's attempt to save the squatters. Nevertheless, despite some reservations, the reviews continue to praise the high standards of Mrs. Jhabvala's writing.

75. Bagai, Leona Bell. *Books Abroad*, 37 (1963), 477.
"This is a perfectly balanced work."
76. Crane, Milton. "A Record for First-Rate Comic Novels Sustained." *Chicago Sunday Tribune Magazine of Books*, 10 Feb. 1963, p. 4.
77. Davis, Robert Gorham. *Hudson Review*, 16, No. 2 (1963), 287-88.
78. Grumbach, Doris. *Critic*, April 1963, p. 83.
79. Keown, Eric. *Punch*, 7 Nov. 1962, pp. 691-92.
80. Levin, Martin. *New York Times Book Review*, 7 April 1963, p. 37.
81. Lynch, W. J. *Best Sellers*, 22 (1963), 470.
82. Mann, Charles W., Jr. *Library Journal*, 88 (1963), 1903.
83. Miller, Marianne T. *America*, 9 March 1963, p. 343.
84. Nott, Kathleen. *Encounter*, 20, No. 2 (1963), 90-91.
"[A] psychological document from an outsider who remains objective."
85. Parton, Margaret. "A Certain Nervousness in the Homes of Delhi." *New York Herald Tribune*, 7 April 1963, p. 14.
86. Price, Martin. *Yale Review*. 52 (1963), 607-8.

87. Rau, Santha Rama. "Like Pleasure, Like Pain." *Saturday Review*, 16 March 1963, p. 88.
88. Unsigned. *Booklist*, 60 (1963), 30-31.
 "A tenuous plot and understated style make it more suited to the tastes of the discriminating rather than the general reader."
89. Unsigned. *Newsweek*, 25 Feb. 1963, p. 97.
90. Unsigned. *The Times*, 1 Nov. 1962, p. 16.
91. Unsigned. "Go and be Modern!" *Times Literary Supplement*, 9 Nov. 1962, p. 853.
 Mala "has a touching Chekhovian belief in the better life they might enjoy in Bombay (the Moscow of the New Republic)."
92. Unsigned. *Times Weekly Review*, 8 Nov. 1962, p. 13.

Like Birds, Like Fishes (1963)

Ruth Praver Jhabvala's first collection of stories was enthusiastically received. Many reviews comment on the author's irony, and, again, draw comparisons with Jane Austen. Santha Rama Rau perhaps places such comparisons in their true perspective when she describes the novelist as "uniquely herself."

93. Clifford, W. "Life Sketches of Delhi." *Saturday Review*, 7 March 1964, p. 37.
94. Duncan, Margaret. *Overseas Hindustan Times*, 20 Sept. 1969, p. 12.
95. Mann, Charles W., Jr. *Library Journal*, 89 (1964), 655.
96. Marsh, Pamela. "Alien Facts at Lonely Windows." *Christian Science Monitor*, 12 March 1964, p. 15.
97. Prescott, Orville. "Gentle Comedy and Amiable Satire." *New York Times*, 6 March 1964, p. 29.
 "Mrs. Jhabvala is one of the three or four finest novelists now writing about India."
98. Price, R. G. G. *Punch*, 27 Nov. 1963, pp. 791-92.

99. Rau, Santha Rama. "On the Surface of Sorrow." *New York Times Book Review*, 1 March 1964, p. 4.
 "She is sometimes compared to Jane Austen, Aubrey Menen and Evelyn Waugh. To me she is uniquely herself, a master of her exotic yet universal setting."
100. Salvesson, Christopher. "à trios." *New Statesman*, 22 Nov. 1963, p. 752.
101. Walsh Chad. "Subtle Breezes." *Book Week*, 8 March 1964, p. 16. Distributed with the *New York Herald Tribune* and the *Washington Post*.
102. Zuckerman, Ruth Van Horn. *Books Abroad*, 39 (1965), 364.
 "In none of these stories does Mrs. Jhabvala show any sympathy or real understanding of Indian religion."
103. Unsigned. *Booklist*, 60 (1964), 624.
104. Unsigned. *Choice*, 1 (1964), 241.
105. Unsigned. *Kirkus Reviews*, 32 (1964), 21.
 "No eye is keener, no ear more closely attuned to this universe, recreated in all its colour, crowdedness, passions, with a love compounded by irony."
106. Unsigned. *San Francisco Chronicle*, 7 June 1964, p. 35.
107. Unsigned. *The Times*, 28 Nov. 1963, p. 15.
108. Unsigned. "Carved on a Tusk." *Times Literary Supplement*, 14 Nov. 1963, p. 921.
 "It might be better to think of them as miniature, beautifully proportioned novels."
109. Unsigned. *Times Weekly Review*, 5 Dec. 1963, p. 13.

A Backward Place (1965)

A Backward Place received a very mixed critical reception. Whilst a number of reviewers saw characterization as the weak point, they differed greatly in their responses to Judy; some considered her the least convincing, others the only convincing character in the work. Comparisons with Jane Austen and Chekhov recur. Chetan Karnani summarizes the critical response as a whole when he writes, "this is a competent, but not a great, novel."

110. Coleman, J. "High Comedy in Delhi." *Observer*, 23 May 1965, p. 27.
111. Karnani, Chetan. "Satirical Indian Novel." *Journal of Commonwealth Literature*, No. 3 (1967), pp. 132-33.
112. Nissen, Foy. "Backward Cities." *Quest*, No. 48 (1966), pp. 108-10.
113. Parton, Margaret. "Dancers to an Eastern Rhythm." *Saturday Review*, 27 Nov. 1965, p. 52.
114. Pippett, Aileen. "The People of the Place." *New York Times Book Review*, 2 Jan. 1966, p. 22.
115. Price, R. G. G. *Punch*, 23 June 1965, p. 942.
116. Slavitt, D. R. "Bombay Blues." *Book Week*, 28 Nov. 1965, p. 24.

"[A] trivial and ineffectual comedy of manners because it never explains why these people are the way they are, what the relationship is with the Europeans, and what the background is of utter economic hopelessness. Were these things made clear, they might give an urgent poignance to the foolishness she so carefully chronicles."

117. Zuckerman, Ruth Van Horn. *Books Abroad*, 40 (1966), 359.
118. Unsigned. *Booklist*, 62 (1965), 396.
119. Unsigned. *Kurkus Reviews*, 33 (1965), 1099.

"Mrs. Jhabvala cannot help but write well and *A Backward Place* is a knowing diversion about a handful of people who manage to characterize a cross-section of Delhi life."

120. Unsigned. *The Times*, 20 May 1965, p. 17.

"[T]he book has as calm and deep a love of India as Judy has. Differences of racial character of course provide comedy, but it is the universal truths about human types that are more important in this Chekhovian study of human self-deception, ingenuity and sheer hope mingling with genuine courage."

121. Unsigned. "Indian Austen." *Times Literary Supplement*, 20 May 1965, p. 385.
122. Unsigned. *United Asia*, 17 (1965), 367.

A Stronger Climate (1968)

This collection of short stories attracted a very positive critical response. The clash between East and West is seen as the central concern in the confrontation between individual characters and in the problems Westerners experience living in India. A number of reviews suggest that the general theme of the stories is to be found in the quotation which follows the title page: "They came no longer to conquer but to be conquered."

123. Capitanchick, Maurice. "East is West." *Spectator*, 6 Sept. 1968, p. 332.
- "Mrs. Jhabvala's creatures . . . are as fixed in the narrow circle of her vision as India was in the White-Queen's, and they belong not to us but to her."
124. Crane, John Kenny. *Studies in Short Fiction*, 9 (1972), 100.
125. Fuson, Ben W. *Library Journal*, 94 (1969), 780.
126. Hemmings, J. "Sin is the Spur." *Listener*, 28 Aug. 1968, p. 280.
127. Kitchen, Paddy. "Bewildered in Freedom." *The Times*, 24 Aug. 1968, p. 21.
- "Her strength is to have created positive characters, and to have concerned herself with such varied aspects of a difficult but important subject."
128. L. F. "Disillusion." *Quest*, No. 60 (1969), pp. 107-8.
129. Morse, J. Mitchell. *Hudson Review*, 22 (1969), 327.
130. P. M. "Incompatibilities." *Christian Science Monitor*, 23 Jan. 1969, p. 11.
- "West, if the evidence depends on Mrs. Jhabvala's brilliant short stories about India, would be wise not to meet East."
131. Parton, Margaret. "Sufferers and Seekers." *Saturday Review*, 1 March 1969, p. 33, contd. p. 50.
132. Prescott, Orville. "Innocents in a Strange Land." *New York Times Book Review*, 2 Feb. 1969, p. 34.
133. Rao, K. S. Narayana. *Indian Literature*, 14, No. 3 (1971), 90-91.

134. Tomalin, Claire. "Indian Attitudes." *Observer*, 25 Aug. 1968, p. 23.
- "In *A Stronger Climate* she proceeds with her fine mapping of the area of Indo-European relations in modern urban India, keeping strictly within chosen limits of setting and action."
135. Weeks, Edward. "The Peripatetic Reviewer." *Atlantic Monthly*, April 1969, pp. 136-38.
136. Zinkin, Taya. "Subjective India." *South Asian Review*, 2 (1969), 244.
137. Zuckerman, Ruth Van Horn. *Books Abroad*, 43 (1969), 465.
138. Unsigned. *Booklist*, 65 (1969), 733.
139. Unsigned. *Pacific Affairs*, 42 (1969), 425.
140. Unsigned. "Mighty Opposites." *Times Literary Supplement*, 12 Sept. 1968, p. 975.

An Experience of India (1971)

Whilst some reviews are critical of certain stories, the book as a whole received considerable acclaim. Mrs. Jhabvala's honest and personal introduction, "Myself in India," is praised by a number of critics, who see the sentiments expressed therein reflected in the seven stories. "Rose Petals," essentially a character study, is considered the best tale in the collection.

141. Bannon, Barbara A. *Publishers Weekly*, 13 March 1972, p. 66.
142. Feinstein, Elaine. "Inside India." *London Magazine*, NS 12, No. 1 (1972), pp. 142-43.
- "Mrs. Jhabvala's stories are so humanely various that it seems insulting to add the superfluous compliment that we learn a great deal of modern India from the people who move through her pages."
143. Felton, Keith. "Cultural Shock." *Los Angeles Times*, 4 June 1976, p. CAL 48.
144. Jones, D. A. N. *Listener*, 20 Jan. 1972, p. 90.
145. Pfeffer, Susan Beth. *Library Journal*, 97 (1972), 1460.

146. Reed, John. "Of Sense and Sensuousness." *Christian Science Monitor*, 16 March 1972, p. 15.

"No Western writer I have read, not even E. M. Forster, is better equipped to deal with the mysteries of the Indian psyche than this sensitive observer."

147. Rubin, David. *Journal of Asian Studies*, 32 (1972), 190-91.

148. Wordsworth, Christopher. "Alienations." *Observer*, 6 Feb, 1972, p. 32.

Referring particularly to "A Course of English Studies," Christopher Wordsworth writes that some of the stories "explore the mutual bafflement and subsequent sour grapes of East and West."

149. Unsigned. *Booklist*, 68 (1972), 751.

150. Unsigned. *New Yorker*, 3 June 1972, p. 110.

A New Dominion / Travelers (1973)

There are a number of particularly interesting and thorough reviews of this novel, notably those of V. S. Pritchett and Auberon Waugh.

Several critics discuss the structure of the book. Waugh sees it as three novels ("two excellent, the third interesting enough"), while others describe it as a series of linked stories, or as three stories divided into a number of parts. But, as the reviewer for *Choice* explains, this episodic arrangement suits Ruth Praver Jhabvala's theme; India is not one country, but many. The tripartite structure is inevitably compared to that of *A Passage to India*. V. S. Pritchett and Francis Levy both draw parallels between Raymond and Fielding, and between Gopi and Aziz. Pritchett further comments that the Indian characters (whom he sees as Chekhovian) are far better presented than the English ones (whom he sees as Forsterian). The character who receives most attention is Swamiji, "one of the most repellent creations in twentieth century literature," according to Dorothy Rabinowitz in *World*.

151. Adams, Phoebe. *Atlantic Monthly*, July 1973, p. 104.

152. Agarwal, Ramlal. "A Portrait of Modern India." *Quest*, No. 85 (1973), pp. 93-95.

153. Allen, Bruce. "Four Travelers." *Sewanee Review*, 82, No. 1 (1974), xii-xiii.

154. Bannon, Barbara A. *Publishers Weekly*, 7 May 1973, p. 59.
155. Burland, Virginia. *Library Journal*, 98 (1973), 2680.
156. Bryden, Ronald. "Musical Love." *Listener*, 15 Feb. 1973, p. 219.
157. Canady, John. "Fascinating Novel of India." *New York Times*, 30 Aug. 1973, p. 31.
- "But the beauty of the book is that the fascination of the characters as people overrides their function as symbols, and for that reason they perform their allegorical function even more effectively."
158. Cosgrove, Mary Silva. *Horn Book Magazine*, 49 (1973), 614.
159. Crosland, Margaret. "Some Women Writers." *British Book News*, May 1982, p. 275. (See H193.)
160. Fallis, Laurence S. *Books Abroad*, 48 (1974), 419.
161. Feinstein, Elaine. "Sweetmeats." *London Magazine*, NS 13, No. 3 (1973), 149-50.
- "Without reservation, *A New Dominion* is a magnificent novel."
162. Field, Katherine. *Christian Science Monitor*, 18 July 1973, p. 13.
163. Harrison, Barbara Grizzuti. "We're Off to See the Guru." *Ms.*, Dec. 1973, pp. 30-31.
164. Jones, Martha E. *Kliatt Paperback Book Guide*, 12, No. 6 (1978), 10-11.
165. Kaplan, Johanna. "Between Two Worlds." *Commentary*, 56, No. 5 (1973), 80-84.
166. Levy, Francis. "A Passage to Nowhere." *New Leader*, 57 (1974), 19.
167. Malloy, Michael T. "One Woman's India Has Its Charms but It's No Place for Easy Salvation." *National Observer*, 14 July 1973, p. 23.
168. Mortimor, Raymond. "Strangers in India." *Sunday Times*, 18 Feb. 1973, p. 39.
169. Norman, Philip. *The Times*, 22 Feb. 1973, p. 10.
170. Pritchett, V. S. "Snares and Delusions." *New Yorker*, 16 June 1973, pp. 106-9. (See G34.)

171. Rabinowitz, Dorothy. "Making their way through small troubles." *New York Times Book Review*, 8 July 1973, pp. 6-7. (See H182.)
172. ----- . *World*, 2, No. 12 (1973), 66.
 "This vivid, extraordinary work will lay her claim to the attention of American readers."
173. Smith, Catherine Mack. "Indian File." *New Statesman*, 16 Feb. 1973, p. 240.
174. Sood, Marian B. *Library Journal*, 98 (1973), 2334.
175. Thwaite, Anthony. "Journeys of Discovery." *Observer*, 18 Feb. 1973, p. 37.
 Describes the novel as a "chronicle of the clash between aspirations and practicalities . . . a deep, humane, very intelligent and very open awareness of people thrown together and in the process discovering themselves."
176. Wade, Rosalind. *Contemporary Review*, 222 (1973), 216.
177. Waugh, Auberon. "Three into one don't go." *Spectator*, 17 Feb. 1973, p. 203.
178. Wordsworth, Christopher. "Paths to Enlightenment." *Guardian Weekly*, 24 Feb. 1973, p. 25.
 "Less a novel than a cunningly linked display of the author's short story techniques, it is funny, merciless and charitable. . . . Her tussle with India is one of the richest treats of contemporary literature."
179. Unsigned. *Booklist*, 70 (1973), 31.
180. Unsigned. *Choice*, 10 (1973), 1204.
181. Unsigned. *Kirkus Reviews*, 41 (1973), 408.
182. Unsigned. "1973—A Selection of Noteworthy Titles." *New York Times Book Review*, 2 Dec. 1973, p. 78. Quotes comments from earlier issues of *NYT Book Review*. (See H171.)
183. Unsigned. "Keeping Cool." *Times Literary Supplement*, 16 Feb. 1973, p. 169.

Heat and Dust (1975)

Heat and Dust was ardently praised by most reviewers. One critic describes it as "technically brilliant," and Charles Larson comments in the *National Observer*, "what distinguishes *Heat and Dust* is Ms. Jhabvala's command of language, her use of images—as the title suggests." In an intelligent review, Ramlal Agarwal draws comparisons with the story "An Experience of India," and Mrs. Jhabvala's previous novel, *A New Dominion*. Other reviewers choose to see the novel as part of the Forster tradition, or the tradition of British Raj novels. Perhaps it is because of the latter connection that Nissim Ezekiel feels an Indian reader cannot enjoy the book.

Some reviewers find the two analogous stories very effective, whilst others suggest that the parallelisms are forced. Of the two stories it is the older one that is considered the more compelling, which may suggest that some reviewers feel easier with the more traditional Anglo-Indian novel (indeed Olivia's story is contemporary with *A Passage to India*).

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How I Became a Holy Mother (1976)

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"Jhabvala is a genius if the word means anything, India a marvellous whetstone for her sharp humanity and retractable claws."

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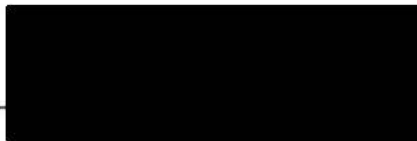
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