

Of Friendship and Motherhood: Feminist Positives in R.P. Jhabvala's *Heat and Dust*

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ABSTRAK

*Kebanyakan fiksi oleh penulis wanita menumpu kepada pengalaman wanita. Fiksi ini menggambarkan perjuangan wanita dalam mencari identitas, kepuasan dan kebebasan yang di dalamnya kerap terdapat nilai-nilai positif feminisme. Ruth Praver Jhabvala adalah seorang novelis yang terkenal dan penulisannya boleh dikaji dalam beberapa konteks: penulisan orang India dalam Bahasa Inggris (berdasarkan pengalamannya yang lama di India), penulisan Barat mengenai India dan fiksi wanita semasa. Kertas ini membentangkan satu analisis terperinci mengenai aspek kedinamisan dan kuasa dalam perhubungan antara wanita untuk memperkukuhkan dan menyuburkan perjuangan wanita seperti yang terdapat di dalam novel *Heat and Dust*. Karya ini boleh dianggap karya Jhabvala yang unggul dalam menggambarkan nilai-nilai feminisme. Ide-ide dua orang ahli psikologi, Nancy Chodorow dan Dorothy Dinnerstein mengenai perhubungan ibu - anak perempuan akan digunakan sebagai rangka teori dalam analisis ini.*

ABSTRACT

*Much of contemporary fiction by women centralizes women's experience. Feminist positives often underlie the portrayal of the female quest for identity, fulfilment and independence. Ruth Praver Jhabvala is a novelist whose distinguished fiction may be studied within various contexts: Indian writing in English (on the basis of her long residence in India), Western writing about India and contemporary female fiction. This paper offers a close analysis of the dynamics and power of female relationships in sustaining and nurturing the female quest as depicted in *Heat and Dust*, the most positively feminist of R.P. Jhabvala's fiction so far. The ideas of psychologist Nancy Chowdorow and Dorothy Dinnerstein on the mother - daughter relationship provide the theoretical framework for this literary analysis.*

This essay examines the feminist perspective of *Heat and Dust* by looking at the dynamics of female friendship in the text and its positives in shaping the (successful) quest of the female protagonist. The spiritual growth of the English traveller to India in *Heat and Dust* (she is unnamed)¹ and her absorption with the country, is also the story of women's experience, of the construction and re-construction of female identity within a man's world. The subject of female bonding, the feminist positives of this being female nurturing, affection and power from a pooling of resources (Auerbach 1978), is implicit in the narrative, for central to the quest for spiritual knowledge and identity is the importance of female friendship that which is the basis for bonding. This study is inspired by Elizabeth Abel's article on female friendship in contemporary fiction by women (Abel 1981) in which she looks at female relationships in four novels and also the dynamics of collaboration amongst literary women.²

The analysis of female friendship and bonding in *Heat and Dust* will be seen against the theories of Nancy Chodorow (1978) and of Dorothy Dinnerstein (1976) which relate to the child's psychological development and the effects of maternal responsibility for early child care. It will draw on Chodorow and Dinnerstein's emphasis on the importance of the pre-oedipal closeness between female child and mother, and how this shapes the female child's sense of her identity and the development of her psyche. Chodorow and Dinnerstein underplay the power of women's relationships, citing economic reasons and social taboos for it.³ This essay however uses their views on pre-oedipal mother - child relationships to highlight not just the affinity women have for each other but that which Chodorow and Dinnerstein underplay - the possibility and power of deep female relationships within a hetero - reality.⁴

First the essay will briefly place *Heat and Dust* in Jhabvala's oeuvre and the feminist context. The ideas of Chodorow and Dinnerstein will then be mentioned. The subsequent analysis of the text will relate the themes of maternity, maternal nurturing and love in *Heat and Dust* to the ideas of Chodorow and Dinnerstein but will also emphasize the importance of women to each other's psychic wholeness and the power of female relationships within patriarchal constraints.

In much of her fiction, Ruth Praver Jhabvala portrays women as superficial, materialistic or deluded, caught in, and suffering from inexplicable ties of passion and loyalty to undeserving, indifferent often unscrupulous men. In the early works (eight of her ten novels are set in India) her ironic narrative directs sometimes humorous, usually sharp criticism at the Indian female protagonists. In later novels (*A New Dominion* 1972; *In Search of love and Beauty* 1983 and *Three Continents* 1985), Western women in India or America are her protagonists and her

irony is directed at questers who seldom go beyond the profane in their search for sublime Love and Truth from Indian spirituality and Indian *gurus*.

Heat and Dust (1975) however offers a different perspective from the bleak and often savage portrayals of helpless Indian women and self-deluded Western seekers. It is Jhabvala's eighth novel and the last to be wholly set in India, undertaken just before she left for New York after more than twenty years of writing and raising a family in India.⁵ It is the most, many would say the only work that is clearly feminist in tone.⁶ It presents a positive view of the female quest for connectedness despite the thematic preoccupation with the breakdown of human values, of alienation and the impossibility of the Westerner's survival in India. Feminist positives of validity and sincerity of the female search for identity, the enriching benefits of female relationships, the power of female bonding and the possibility of women living alone with dignity - in short women defining themselves within and in spite of patriarchy - are important in *Heat and Dust*. It is with these that the essay is concerned.

The protagonist of *Heat and Dust* is a 'sincere seeker', her story not of self-delusion and victimization but one that celebrates women's strength and resilience. As such she is so different from Jhabvala's other female protagonists (both before and after *Heat and Dust*) whose quests achieve neither the Platonic ideal for Truth and Beauty nor the Hindu striving for *moksha* or release from the bondage of selfish action and suffering.⁷

The difference in perspective and tone of *Heat and Dust* compared to Jhabvala's ironic overhauling of the female quest for fulfilment in her other writing may be seen partly as the work of a writer looking out towards a new phase of life in America, perhaps wanting to end her Indian stay (one marked by increasing disenchantment with Indian life) and Indian writing, on a positive note. Also, the feminist movement of the seventies must, to a certain extent, have influenced the writer towards a woman - centered text that offers positives which are quite feminist. The text illustrates feminism's premise, society's derogation of women and confirms feminism's imperative, that women resist the social and psychological derogation they are subjected to (Sucher 1989:9). Jhabvala's fiction may be productively studied in the larger context of Indian writing in English, particularly that from the outsider or Westerner's point of view. Alternatively it may be looked at within the context of new writings in English, for Jhabvala is a non-native speaker of English and writes about India. A detailed study of the feminist underpinnings of *Heat and Dust* affords a useful and enriching perspective on both these contexts particularly in comparative studies of works which centralize women's experience - the fiction of Bharati Mukherjee, Anita Desai and black writer Alice Walker to name but a few.

In *Heat and Dust*, a young Englishwoman, granddaughter of Douglas Rivers, once a Raj administrator, and his second wife Bess, journeys to India to reconstruct, understand and 're-live' her grandfather's first wife Olivia's story when she fell in love with an Indian prince in 1923. This the modern protagonist Ms. Rivers does through letters she has acquired, letters written by Olivia, then married to Douglas Rivers, to her sister Marie in Paris relating her affair. In retracing the past, Ms. Rivers shapes the course of her own life, later deciding to stay on in India and discover for herself the nature of Olivia's last years in India as the Nawab's second wife/mistress, when she lived alone in a hill-side home and ceased writing to her sister. The text consists of Ms. Rivers' imaginative reconstruction of Olivia's relationship with her husband Douglas, with her lover the Nawab of Khatm, life within the Civil Lines of Satipur, discovery of the abortion and the affair by the other Anglo-Indians and Olivia's leaving of Douglas. Interspersed with these are Mrs. Rivers' own journal entries relating her experiences in modern - day Satipur many of which parallel those experienced by her step-grandmother.

The structure of the story, the careful detailing of the narrative backwards and forwards linking the stories of the two women helps to reinforce the semblance of the mother - daughter' relationship between Ms. Rivers and her step - grandmother. This will be elaborated later on in the essay. The particular structuring also allows us to notice subtle differences between the stories of the two women despite the parallels of characters, incidents, words, phrases, objects, details of setting (the dun earth, the heat and dust, the seasons, the shrine, the cemetery) over a fifty - year gap. It is the differences that will alert us to the more positively feminist quest of the modern, liberated woman of the eighties over against the more feminine, romantic Olivia Rivers of the Raj who defines herself in relation to the men in her life.

The superiority of the modern story lies in the feminist positives it offers of which motherhood, maternal care and love form an integral part. Ms. Rivers' enriching experiences, from the relationships she forms in Satipur with the women characters and her lover and landlord Inder Lal (the modern counterpart of Olivia's Nawab) portray female intelligence and potential. In its portrayal of Ms. Rivers' investigating and re-living another's experience as well as in not allowing situations or friends to thwart or confine her plans the novel centralizes female experience. It becomes a record of how a previously suppressed woman's story (Olivia's) provides the inspiration for a creative process that encompasses the development of female growth potential and identity. We follow Ms. Rivers as she talks and writes into a new sense of community, individuality and strength, supported by female bonding and expressed through nurturing relationships, motherhood and maternal

care and love. Thus although Olivia's story is grander, it speaks of the derogation of women, as seen in the power the men hold and the few options left to Olivia before and after her involvement with the Nawab and the 'necessary' abortion.

The novel ends with the two stories interlinked: we see Ms. Rivers passing the mountain - dwelling of her step - grandmother on her way up to an *ashram* (a retreat) in the mountains. Although there is a re-affirmation of the bonding between the new, younger narrator and the older spiritual 'mother', differences between the two protagonists however exist. Like Olivia, Ms. Rivers leaves the heat and dust of the lowlands for a life of self-imposed isolation in the mountains. Unlike Olivia but propelled by a positive interpretation of Olivia's end, the modern more self - assured seeker heads upwards with the fulfilling prospect of the delivery of her baby and achieving spiritual guidance at the *ashram*.

I'm impatient for it to stop raining because I want to move on, go higher up. I keep looking up all the time, but everything remains hidden. Unable to see, I imagine mountain peaks higher than any I've ever dreamed of, the snow on them is also whiter than all other snow - so white it is luminous and shines against the sky which is of a deeper blue than any yet known to me. That is what I Olivia saw: the view - or vision - that filled her eyes all those years and suffused her soul. (*Heat & Dust:180*)

The study of female friendship as portrayed by contemporary writers is part of the literary critical interest in the larger area of female relationships and bonding, an interest that has arisen out of feminist revisings of psychoanalytic theory (Greene & Kahn 1985). The theories of Nancy Chowdorow (1978) and of an earlier researcher Dorothy Dinnerstein (1976) relating to the child's psychological world and the effects of maternal responsibility for early child care are relevant to a discussion of sustaining female bonds and specifically of the feminist underpinnings of *Heat & Dust*.

In writing of male and female psychological development, Dinnerstein adheres to Freud's theory of the transfer of love from mother/woman to father/man, but highlights this shift differently. 'The girl's original love ... was, like the boys, a woman. Upon this prototypic erotic image, the image of man must be superimposed' (Dinnerstein 1976:44). Dinnerstein's analysis of the oedipal theory suggests the origins of female friendship: that love of woman is primordial for woman.

Like Dinnerstein, Chowdorow emphasizes the relation of the psyche to the social context in which it develops, and the significance of the pre-oedipal phase of development when the relation with the mother is primary. Chowdorow accepts the male - female loves of the Freudian oedipal stage of female development but stresses the pre-oedipal relation

between female child and mother, the internalization of the mother by the child.

For girls, then, there is no absolute change of object, nor exclusive attachment to their fathers. (Chowdorow 1978:193)

Chowdorow maintains that girls never make 'final and absolute commitments to heterosexual love as emotional commitment' (Chowdorow 1978:140). For Chowdorow, gender differences have social (not biological) causes that start early in child development. The woman needs to mother. She seeks the intimacy of empathy and nurturing by recreating with their babies the symbolic bonds they first engaged in with their own mothers during the pre-oedipal stage.

The identification between mother and daughter causes the female child to experience difficulty in establishing ego boundaries. Abel, in talking of Chowdorow's ideas describes it thus: ... the primary sense of self the female child develops and carries through her life is one of self-in-relationship, she continues to experience 'permeable goal boundaries' (Abel 1981:417). In Chowdorow's words 'the feminine sense of self remains connected to others in the world' (Chowdorow 1978:169).

The development of the plot of *Heat & Dust* which is the development of the protagonist Ms. Rivers, reflects the form of female development posited by Chowdorow. The female-female (pre-oedipal) concerns may be seen in Ms. Rivers "relationship" with Olivia Rivers and her association with the women of Satipur. The male-female oedipal concerns are reflected in her relations with Inder Lal a relationship which in turn parallels the Olivia/Nawab liaison.

The relationship between Ms. Rivers and Olivia is not one of direct, physical communication. It is rather the imaginative identification of a younger woman for the older counterpart. It is female bonding of a special kind. It is a symbiotic process in which the experiences of the older woman help stage positive experiences for the modern - day quester even as the 'dark and terrible', unspoken subject of Olivia's affair with the Nawab is remembered, actualized and humanized. In the text that Ms. Rivers chooses to make public (the novel itself), Olivia's affair, her desertion of her husband Douglas and Anglo - Indian life are understood in the light of her craving for friendship, emotional fulfilment and motherhood. If Olivias' story has been dis-membered, then Ms. Rivers begins the process of re-remembering and re-creating not just Olivia's story but more importantly, her own Self⁸. This she does by re-living the events of Olivia's life yet orchestrating them such that differences and adjustments may be made. She draws on the story of her spiritual 'mother', yet the fusion is balanced by separation and differentiation as the modern seeker proceeds to make adjustments. Olivia's story provides

a kind of catalyst for Ms. Rivers, to work out experiences for her own life - the decision to 'follow' a story she is partly connected with as a Rivers and, as a woman, being in India for a 'simpler and more natural way of life' (*Heat and Dust*:95).

Carol Christ, writing of Doris Lessing's character Martha Quest in 'A Proper Marriage' notes:

Martha felt her life opening before her, but she couldn't shape it out of nothing, she needed a story of another woman whose life was rich and full to provide her with an image of what her own life might be. (Christ 1980:2)

Similarly for Ms. Rivers, Olivia's past provides the orientation for her own story. She appreciates Olivia's later tenacity of will in staying alone in her isolated home, her power to incorporate the male - defined reality of Anglo-Indian life. Ms. Rivers chooses to seek inspiration from the 'forbidden topic' of Olivias' affair, abortion and disgrace.

When she first came here, she may really have been what she seemed, a pretty young woman, rather vain, pleasure-seeking, a little petulant. Yet to have done what she did - and then to have stuck to it all her life long - she couldn't have remained the same person she had been. (*Heat and Dust*:160)

The 'friendship' between the two women is therefore empowering for both. To Ms Rivers, Olivia acquires a strength she previously lacked in her extreme femininity. Ms. Rivers, rapturous over her pregnancy and eager for spiritual guidance continues her merging with India in her fuller femaleness. The fulfillment she expects to receive in the *ashram* up in the mountains, symbolized by the luminous beauty of the snow - covered maintains, is generously accorded to Olivia.

Perhaps it is also what Olivia saw: the view - or vision - that filled her eyes all those years and suffused her soul. (*Heat and Dust*:180)

Although both in the end are women alone the power of female connection is clear: Olivia attains 'a self-sustainment that blooms out of apparent death' (Auerbach 1978:11) and Ms. Rivers strives after her own potential wholeness through motherhood and spirituality.

The feminist positives of the novel rest on Ms. Rivers' ability to do two things: to live her life the way she wants it and to learn lessons from a past she is lucky enough to possess. Ms. Rivers' self-creation is dependent on the differences she maintains in relation to Olivia even as she sets up situations that parallel the older story. The parallels and pattern-breaking suggest associations with Chodorow's ideas on the fusion and separation concerns of the female child. Chowdorow sees the female child's libidinal attachment to the father as a product of the child's need to be free of the symbiotic link with the mother. At certain points in her re-living of Olivia's story, for example her relationship with Inder Lal, Ms. Rivers

'breaks away' from the older story, creating situations special to new circumstances.

A few examples of how Ms. Rivers is guided by Olivias' story yet actively shapes it for her particular circumstances will suffice. In the earlier story it is the Nawab who seduces Olivia; in the modern story, the female protagonist is shown arranging conditions and situations that influence the nature of her relationship with her Indian lover. Ms. Rivers reveals her early preoccupation with motherhood on a visit to the shrine of Baba Firdaus, a place where barren women pray for offsprings (*Heat and Dust*:67). Later, at the same place it is she who seduces Inder Lal.

(At) that moment I did have a desire, and a strong one: to get close to him. And since this seemed impossible to do with words, I laid my hand on his. Although the next few moves were up to me, once I had made them he was not slow to respond. (*Heat and Dust*:127)

The sexual liaison continues when Ms. Rivers encourages Inder Lal's visits to her room when his epileptic wife is away to seek treatment at a mountain shrine.

Chowdorow emphasizes that 'women have acquired a real capacity for rationality and distance in heterosexual relationships, qualities built into their earliest relationships with a man' (Chowdorow 1978:197). Ms. Rivers' relation with Inder Lal and with Chid (a young English boy unsuccessfully pursuing Hindu renunciation) shows just such 'rationality' and cool-headedness. Her relationship with Inder Lal occurs side by side with her empathetic, alert and emotional absorption with other people around her, particularly women. In contrast Olivia is submerged and dismembered (the abortion she decides on is a physical manifestation of this) by the conflicting pulls of two patriarchal societies. She is the sexual property of both Douglas and the Nawab. In the eyes of the white society she is the deviant female who will not conform to her social role. She is both white woman and Raj wife who has broken sexual taboos. Her search for *jouissance* (sexual joy) is seen as 'destructive' sexuality. Unlike Olivia, the permeability of Ms. Rivers' ego boundaries is in no danger of appropriation. She is not 'man-made' like Olivia. It is interesting to note that Olivia's feminine qualities, beauty, elegance and gentleness contrast with Ms. Rivers who wears loose, comfortable apparel, carries her own luggage, sets up house herself and accepts the fact that she looks like one of the *hijras* (eunuchs) who once danced before Olivia and the Nawab.

Together with the feminist positives discerned in the portrayal of Ms. Rivers' development, the narrative subverts the male world revealing it as small, petty, disruptive and divisive. Inder Lal, a clerk in the Waterworks Department is the modern day *avatar* of Olivia's Indian prince. The Nawab, an ambitious, extravagant ruler of a poor state (Khatm) had

collaborated with the brigands and encouraged pillaging, actions incurring mutual suspicion and patronising tolerance between prince and white rulers. Inder Lal himself is beset by problems: he complains about his barren, epileptic child-wife and of petty intrigues at the office. The Englishman Harry's homosexual yearnings for the Nawab traps him in a protracted, unhappy stay with a beloved who capitalizes on his weakness. Their friendship is portrayed as stressful and dependant on presence and endless affirmations of loyalty in the form of generous gifts.

It is interesting to see the portrayal of heterosexual relations in *Heat and Dust* in relation to what Chowdorow says of male-female relationships. Because of women's deep and complex relational needs, born of preoedipal mother - related concerns of fusion and separation and male-female oedipal concerns, men are erotically primary but emotionally secondary to women. Men's lack of 'emotional availability' ... help ensure women's mothering (Chowdorow 1978:208). Heterosexual relations in *Heat and Dust* are limited and limiting. The men, too self-absorbed and irrational, are ill-equipped to satisfy the deep and complex relational needs of the women. Olivia becomes victim of this, a process culminating in the abortion, discovery and alienation. Ms. Rivers, growing in psychic wholeness from bonds of hospitality and sympathy from other women (including Olivia), and by the possibility of nurturing her child, is able to keep the secret of her pregnancy to herself, eventually deciding not to tell a preoccupied, insensitive Inder Lal of his fatherhood.

Anyway, I have decided not to tell him about my pregnancy. I don't want to spoil anything. (*Heat and Dust*:141)

Deep, affective relationships between women on a routine basis are possible between the women of *Heat and Dust*, something Chowdorow considers rare. Ms. Rivers' imaginative, psychic response to Olivia enables her growth and enhances her ability to engage in tangible relationships with other women. Chowdorow suggests women are heterosexual because of 'taboos against homosexuality' and economic dependence while women's desire for intense personal relationships tend not to be with other women because of lack of contact with female kin (especially mothers) and other women (Chowdorow 1978:203-204). Friendships in Ms. Rivers' story (as opposed to those of Olivia's story) are open, harmonious relationships. These are 'women without men' who nevertheless make up a 'corporate completeness', not 'future', 'unofficial' or 'underground' but vibrant, self-preserving and self-sustaining (Auerbach 1978:10). In contrast to Olivia's isolation from the older Anglo-Indian wives, Ms. Rivers 'merged' into the landscape and establishes meaningful contact with older, wiser mother-figures whose nurturing extends from domestic aid to spiritual insight for her. For

example, Inder Lal's mother is one of a group of robust widows who give off a sense of mellow fruition, vigour and autonomy and almost flaunt their femaleness:

She is about fifty but strong and healthy and full of feminine vigour. ... she doesn't spend all her time at home but has outings with her friends who are mostly healthy widows like herself. They roam around town quite freely and don't care at all if their saris slip down from their heads or even from their breasts. (*Heat and Dust*:54)

It is with these women that Ms. Rivers first visits the shrine for barren women. The leader of the 'merry widows' is the holy woman and midwife Maji (Mother) and it is through her that Ms. Rivers' process of self-definition and self-education is made complete. Maji is both mother - image as well as epitome of the spiritual, mystical influence India offers. It is Maji who finally makes Ms. Rivers' story different from Olivia's. The expected abortion turns into a mystical experience: Ms. Rivers had the feeling of Maji *transmitting* something to me - not taking away, but giving' (*Heat and Dust*: 165). The pregnancy cements Ms. Rivers' absorption, her 'sense of communion' with India and provides her with a 'completely new feeling - of rapture'. The motherhood theme is highlighted through Maji in an incident when Ms. Rivers and Maji minister to a dying beggar woman. Maji with 'love and tenderness' strokes Leelavathi the old beggarwoman who 'smiled, her toothless mouth opened with the same bliss of recognition as a baby's' (*Heat and Dust*:114). The epiphanic nature of the experience as both women witness Leelavathi's peaceful death with the beautiful Indian sunset as a setting, strengthens Ms. Rivers' capacity for affinity and nurturing. Later, she will nurse the ailing, dysentery-ridden Chid and learn to ignore Hindu pollution taboos and her fears of infection by helping a sick old man abandoned by all. Maji's friendship therefore nurtures Ms. Rivers physically, emotionally and spiritually.

There is ambivalence however in the novel's ending but this should be seen within the context of the female quest for identity within patriarchal norms. The narrative ends with Ms. Rivers just preparing for the journey upwards. The 'new' woman does not have a *guarantee* of happiness or fulfilment and is as lost to the future as Olivia was. Our uncertainty over Ms. Rivers' faith in the *swamis* (*Heat and Dust*:181), men she had earlier described as 'randy' is but part of the novel's portrayal of the dangers and difficulties concomitant with the female quest for self-definition. Yet, implicit in the final images of loneliness, the cold and austere living conditions is the fact of a strong sincere seeker enriched spiritually, aesthetically, biologically and the empathy and affinity of the nurtured and nurturing women of *Heat and Dust*.

In conclusion this analysis has highlighted an aspect of Chowdorow and Dinnerstein's ideas on female inter-relatedness and empathy that they themselves underplay - the possibility and power of deep and affective relationships between woman in a hetero-reality. Whilst Chowdorow and Dinnerstein's ideas have provided a useful frame of reference for a discussion of the feminist positives in *Heat and Dust*, a more positive note to female relationships is needed to accommodate the enriching, defining effect of female bonding in the novel. To date *Heat and Dust* remains Jhabvala's most feminist novel, positing, despite its open-endedness, more chances of dignity and fulfilment for Ms. Rivers than has been given to her 'sisters' in other novels. As such the focus on feminist positives should contribute to knowledge of Jhabvala's oeuvre as well as to that large body of contemporary women's fiction which attempts to redress the dismantling and dis-membering of the tradition of female friendship.

NOTES

1. In the film version of *Heat and Dust* (1982) (Merchant Ivory Productions) for which Ruth Praver Jhabvala wrote the screenplay, she is given a name, Anne.
2. Using Chodorow's psychoanalytic approach to an understanding of the female psyche Abel looks at four novels - Doris Lessing's *The Four - Gated City* and *The Golden Notebook*, Christa Wolfs' *The Quest for Christa T.*, Toni Morrison's *Sula* and R.P. Jhabvala's *Heat and Dust*.
3. Some feminists believe that sociologists like Chodorow and Dinnerstein are firmly entrenched in the patriarchal world and their books are meant to rejuvenate hetero-relations and reorganize parenting so that fathers have a share in child-rearing.
4. According to J. Raymond "Hetero-relation" expresses the wide range of affective, social, political, and economic relations that are ordained between men and women by men. Hetero-reality describes the situation created by hetero-relations (Raymond, J. A, *Passion for Friends*, p. 7).
5. Ruth Praver born in Germany of Polish parents, married Cyrus Jhabvala a Parsi, in England in 1951. In the same year they moved to India where Ruth began her writing career.
6. A number of short stories have feminist overtones. In the Mountains' (from *An Experience of India*, 1977), Pritam lives a fulfilled life away from the suffocating traditions and patriarchal constraints, of her family. In 'How I became a Holy Mother' (from *How I became a Holy Mother and other Stories*, 1976), the exploitation theme of gullible seeker and unscrupulous guru is transformed as the clear-thinking self-aware Katie humorously tells how she becomes Holy Mother to her husband's Guru and the spiritual con-games they play. These are exceptions, Jhabvala's novels and short stories are consistent studies of women imprisoned in a man's world.
7. Lee the American traveller in *A New Dominion* and a victim figure may be seen as an early 'sister' to Ms. Rivers. Lee seeks fulfilment from Hinduism and Truth and Love only to end up with disease and emotional and sexual

dependence on the mersmerizing Swamiji. The use of a philosophical framework of both Hindu and Platonic ideals to highlight irony and failure the in quest for fulfilment is a recurrent Jhabvalar strategy and the subject of my doctoral thesis (see Reference).

8. Mary Daly (see reference) capitalizes self to indicate the authentic Self women are re-creating as opposed to the feminine self, imposed and man-made.

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