Chapter - II

Anima, The Mother Archetype and Removal of Dysfunctionalities

The previous chapter focussed on cultural cross-currents and the resultant dysfunctionalities, essentially or primarily in their dynamics or, rather, in the absence thereof between the families of Har Dayal and that of Ram Nath and between the following couples: Esmond and Gulab, Har Dayal and Madhuri, Amrit and his wife Indira, and Shakuntala’s dysfunctionality in particular has also been spotlighted. As in the previous chapter, the Freudian approach would be applied, naturally to the relevant extent in this chapter as well.

This chapter reviews the novel *A Backward Place*, within the ambit and orbit of cultural cross-currents and resultant creative tensions. However, special focus would be on the protagonist Judy, an English woman married to an Indian, Bal. In addition, other pivotal characters who play major roles—the British woman Clarissa, the Hungarian Etta, and the aged Hochstadt couple would also be dealt with to whatever degree necessary. Bal, Sudhir, Mrs. Kaul and Jayankar would also be put under the critical microscope.

Insofar as certain Indian characters are concerned, the superficially apish mimicry of the West and its values - without substance or soul - would form an important part of this exegesis, naturally spotlighting the values of the middle class spectrum. Especially noteworthy in the book under study - *A Backward
Place - is the non-assimilation of positive Western values: the work ethic (and relatedly the sense of freedom engendered), and genuine existentialism to the very core. The self-denial due to relational immersion in blind ritual, the apparent familial bonds, hierarchy and its debilitating effect on the subjects - all form part of the faulty relational dynamics. This is well reflected in the delusional behaviour especially in Bal.

This chapter, though a continuation of the grand theme of cultural cross-currents and their impacts, nevertheless, has a somewhat different analytical trajectory, which focuses, of course, as already stated, more on the women characters, viz. working woman Judy, and thrice divorced femme seductress Etta who survives by sexual favours and retains a remarkable degree of 'prejudiced', and Bal's Bhuaji, who is of less significance to the plot but still happens to be an embodiment of Indian values.

In the ensuing analysis, the thrust is on the Jungian concepts of anima, the feminine principle, and animus, the masculine principle. Special attention has been given to Edward C. Whitmont's *The Symbolic Quest Basic Concepts of Analytical Psychology* - which can be viewed as the Chinese polarities of yin and yang too. The prime focus is however more on anima.

Jhabvala's novel *A Backward Place* (her fifth, 1965), is a panoramic view of the lively rich class and the bourgeoisie, flippantly unreeling their lifestyles and environment very effectively in all its chiefly imagined concerns as well as real ones in Judy and Sudhir's respective cases. Judy and Sudhir's working-place is
the Cultural Dais – a platform to promote culture, headed by the occident-struck socialite Mrs. Kaul who in actual practice, does not run the forum in a hands-on manner, as the day-to-day functioning is mainly Sudhir’s job.

Now it would be worthwhile to compare in brief Judy and Etta. Both are poles apart in lifestyle and general attitude towards India. Judy admires Etta’s European social poise as well as dress and takes her anti-India bias in good humour—even in the face of zealous conversional chiding. Judy is totally devoted, for the most part, to her middle-class Indian family. Her domestic and office routine with its joys and sorrows, frustration and survival—almost dogged—are presented with powerful empathy and irony by Jhabvala. This is evident at numerous instances, underscoring Judy’s adjustment to India quite to the core. A notable example is her good humour and simultaneous fascination with Etta’s exhortation to leave Bal, which she lightly dismisses with inward cheerfulness and yet still remains messmerised by Etta’s persona. So, ill will and succumbing to the shadow are absent from her personality, she being in the positive anima personality structure in the very depth of her being.

Unlike Judy, who knows the pain and necessity of economic survival, Bal is an unrealistic dreamer with an arrested animus and without realistic action to back up and materialise ambition – his head is continually in the clouds and he is rather self-centred. This is starkly evident in his not attending when required to his son Prithvi and daughter Gita’s needs. He builds castles in the air based on his acquaintance with film star Kishan Kumar, like so many other hangers-
on, who are part of the coterie. Judy is well in touch with her inner adult but is still soft-hearted. Bal is still at an infantile stage of psychological development and is thus quite childish in his imagination and behaviour — looking and hoping for a windfall without laying realistically a foundation to build upon.

Importantly, Jhabvala does not wallow in her portrayal of characters but delineates Bal’s character well. Instead, Judy, generally non-confrontational, is the mouthpiece who shows Bal’s lack of the Freudian reality principle, yet her affection for him is undiminished. Bhuaji is the typically Indian character in the novel, who is deeply pious, part of which rubs on Judy — though this is more in an agnostic sense. Yet Judy does take it in partly but is not converted to pious fatalism. This stems, in part, from her father’s anti-salvation army views and her own experience which she has felt in the hard knocks of existential living. Nevertheless, Judy is somewhat influenced by Bhuaji but can never be a blind believer with all the acceptance of fatalism it entails. The other characters of the novel are, Sudhir, Judy’s boss who is though pessimistic, yet a sensible Bengali youth; Mrs. Kaul a pompous lady who has fascination for Sudhir; Clarissa, the upper-middle class dropout from English establishment; and guppy (Mr. Gupta) — all of whom represent superficial and glittering elite society. Jayankar, the old revolutionary, who spent fifteen years in jail represents the social-worker class, who tried to uplift society after Independence. He wishes and yearns for upliftment to be both qualitative and quantitative. Sudhir and Jayankar represent educated Indians, working for the cause of their nation and culture,
while Dr. and Mrs. Hochsadt, on a two years visit to India, are working for the amalgamation of the intellectual and spiritual ethos of East and West.

The East-West dialectics in *A Backward Place* are far from being disruptive. Instead, the author has managed to achieve a certain noteworthy modicum of poise and synthesis (unlike in *Esmond in India*) counterbalancing and countercritiquing for purposes of accurate presentation — the lower middle class with the upper. The work is, therefore, not restrictive; it rather presents a realistic picture.

In this light eminent critic Vasant A. Shahane in his book *Ruth Prawer Jhabvala* makes the following incisive observations:

> The general assumption that she writes about only the sophisticated upper class is rather an unfair exaggeration because her writings, as in *A Backward Place*, portray the lower middle class with sympathy and understanding. She also delineates the rising commercial bourgeois which is by no means really sophisticated. In fact, this is the new rich class which has risen from the brink of want and bare necessities and which is hungry for culture, refinement and a respectable social status. Thus, in widening the sphere of her social and cultural setting in her fiction, Jhabvala shows her awareness of the variety and complexity of the post-independence Indian society. Her urban India is not urbane; in fact, it may even be described as a backwater or more specifically a ‘backward place’. (14)

Also, it can be argued that Jhabvala is an objective master of portrayal of both the sophisticated upper class and the middle class — she empathizing with both — which engenders sympathetic portrayal. Shahane further states that blind mimicry by the *nouveau riche* of Western culture actually makes them more backward — they not accepting their solid ethical values and work culture. They
float in a Sargassa sea which is neither Indian nor Western in reality, positive values of both, ejected overboard into the slime. Historically, after independence, the Indian society was marked by complex socio-economics; many lived below the poverty line while others (like former employees of the former colonial government) enjoyed riches beyond comparison to the masses. This held true for some with political careers too. So, 'unfounded wealth' is a moot point as it comes with little or hardly any effort. By dealing with some characters denied such undeserved largesse, Ruth Jhabvala has enriched the canvas in *A Backward Place* by examining their material concerns. In the whole class spectrum, materialism is brought into the clear light of day, specially with respect to the privileged. In this social play the newly rich's pursuit of anglo culture and refinement is effectively brought to the fore. Naturally, this is part of the rat-race, superficial and consuming to the point of no return.

Vasant A. Shahane throws light on the problems of post-independence India from the viewpoint of *nouveau-riche* Indians. The Western characters differ in opinions about Indians and Indian culture. Etta disdains India and the Indian way of life, viewing herself as a prisoner since she cannot confront the economic, social and psychological reality of return. So, she compensates by creating a miniature Europe partially in Delhi — Western domestic accoutrements and an over-extroverted lifestyle to boot. In contrast, Judy is greatly Indian in practically all respects to the deepest core, accepting challenges positively. Dr. and Mrs. Hochstadt have studied and synthesized East and West theoretically,
not actually, and reach the conclusion that India, though a backward place, is yet moving triumphantly towards a synthesis of East and West. With respect to the mundane, non-Western India, their belief can be comprehended from the following quote:

But these were petty details, and the Hochstadts had, after mature reflection, no difficulty in rising above them: which left them free to contemplate the larger issues and applaud, with all their hearts, the courage and daring of the enterprise. Here was a true attempt, on the one hand, to revive the theatre and rekindle in the people a love of that great art which they had lost but which had once, in ancient days, been so triumphantly theirs; and, on the other, to weld this ancient heritage to what had since been achieved in countries of the West and so bring about a synthesis not only of old and new but also – and what could be culturally more fertile? – of East and West. (254-255)

The aforesaid extract though contextually about the theatre, probes deeper into the larger issue of dialectics.

Yasmine Goonaratne in *Silence, Exile and Cunning: The Fiction of Ruth Prawer Jhabvala,* has made a character-based study of *A Backward Place* and thereby avers that the Western Characters have a more important place than the Indian ones therein. Relevantly, she views *A Backward Place* in a different light from Jhabvala’s other novels, contending:

Most striking of all is the fact that the novel indicates a fundamental change of direction. Indian characters are now replaced at the centre of Ruth Jhabvala’s fictional stage by Westerners caught up in the disillusionment with India that is part of her own experience. And although the characters of *A Backward Place* are effectively realized as personalities in their own right, and though the subject of their thoughts and discussions is constantly—inescapably—the endlessly fascinating, puzzling and infuriating phenomenon that is ‘India’, the novel as a whole heralds a change of interest. (181)
So, this critic has laid bare the Western experience with India and the connected disappointment arising therefrom. Her observations are highly valid, especially in comparison to *Esmond in India*. While Esmond’s snobbishness and Betty’s superficiality are presented as niggardly Western characteristics, Judy’s uprightness, sincerity and earnest dedication provide enough reason to panegyrise her. Her overall adherence to the Indian code of conduct after marriage points to her sense of ethics — a universal value. Despite all, she has effortlessly adjusted to an alien culture — different from her perspective and yet feels no sense of estrangement as such.

Another prominent critic, Sucher examines the relationship of the three Western female characters with Indians and with each other. She emphasizes their varied level of adjustment in India:

*A Backward Place*, using varying degrees of detachment that range from gentle irony to acid satire, introduces Western characters who represent different kinds or degrees of ‘adjustment’ to India. (17)

Judy’s adjustment to and in an Indian lower middle class family is truly remarkable not only in dress and manners inside and outside home, but also in general understanding and outlook. As such she observes the Indian Code of Conduct. Etta, on the other hand, takes advantage of her glamorousness and connected coquetry, to fascinate, allure and entrap young and middle-aged Indian male-admirers using her body and persona as a potent weapon.
Commenting on how Judy, Etta and Clarissa cope with adversity, Laurie Sucher further states:

Each of these three Western women — wife, lesbian and 'kept' woman - faces the sad discovery that India presents no solution for her. (17-18)

This perspective makes Judy the devoted housewife (and wage earner, to add); Clarissa, a lesbian whose distress-caused mood-swings often make her yearn for Etta's Company; and Etta the 'keep' of Guppy (Mr. Gupta). With respect to Judy and Etta these opinions are largely correct. However, in Clarissa's case the label is highly erroneous, a socio-sexual brand which is nowhere implicitly or explicitly presented in the text. In actual fact Clarissa and Etta, as close reading reveals, share the bond of sisterhood — however rocky it may be at certain instances. Another important point is their differing relationships with men. Etta, of course, often has sexual intent as a means of procuring material and comfort. In this light Etta, however, is more of a tenacious survivor — despite the alienation kept at bay by a refusal to adjust to India and the circumstantial unwillingness to return to Europe. After marrying thrice and divorced each time, Etta has developed certain psychological problems, though not so major. Despite the adamant refusal to acknowledge the real India she finds an anchor, however brittle, in men and liquor and fancy apparel, which she imbues with substance.

Clarissa does not prey on the opposite sex like Etta. Yet, she has made friends, but no continual inference of sexual relations can be either made or
dismissed. Nevertheless, for the most part it can be concluded that sex is not a driving force for her like Etta. Considering her bohemian lifestyle, actually more in the hippie mould, she is like a flower-child. This is reflected in her largely material-less lifestyle and her view of herself as an artist (in her sketch of Indian peasants). One last important point is that Etta often acts like a sadist towards Clarissa when she threatens her (Etta's) narrow world. Clarissa does react at a few instances, but mostly and always after the occasion submits anew to Etta's psychological abuse.

Now it would be pertinent to comment on sexuality with respect to both sexes. The male's is more gratification-based, according to some thinkers, than woman's - which this researcher believes to be erroneous as the sexes are complementary but still share the pleasure principle. Sexuality cannot be confined to simple sex, whether heterosexual or homosexual. Insofar as lesbianism is concerned, this can be either of lasting relationship or experimentation. With regard to he heterosexual component as such, in certain cases this may simply be for purposes of motherhood. A healthy relationship is characterized by equality, both nurturing and rearing the child/children. In complete lesbianism there is complete, outright rejection of the male, he being thrown psychologically into the garbage pail. When equality between a strictly heterosexual relationship is in place, love, caring and responsibility go hand in hand. The most solid and enduring relationship is that with sensuousness, love and the whole plethora of positive feelings involved and emanating as a radiant
force which rebounds on both partners. This category is the most productive and healthy, ever-evolving as per the law of nature.

Clarissa's plight is that of a seeker who lacks moorings and is thus troubled. Etta and her relationship is sado-masochistic. Yet, she still seeks Etta's Company, despite the latter's inattentiveness. Though she does manage to seduce Guppy (Etta's paramour), her victory does not seem to last. But at no point does Clarissa fit the lesbian mould - this being mere reductionism.

Now it would be worthwhile to focus on the anima in depth and detail which is the main focus of this chapter. Judy is the protagonist and indeed, the nucleus of the novel, while Etta serves as her foil. Her sister-in-law Shanti admires her independence. This must be seen accurately in the light of Shanti being totally homebound with no factual or real perception of the outer world and its cruel reality. Bhuaji has no problem whatsoever with Judy's foreign origin as she has adjusted genuinely well as an Indian wife and mother.

Judy is largely enamoured of her husband Bal despite his childishness. Her boss Sudhir gets on well with her and at no point pulls rank. Their relationship is open and honest, not just limited to the work place. Judy always views Etta's behaviour in a good-humoured light—despite the coquette's acidity. Judy is non-judgmental of people as a rule—due to the warmth and candour of her being. She does not think negatively of Etta and her liaison with wealthy Guppy; nor does she bother about Etta's general materialism and use of sex as a weapon.
A Backward Place is truly a feminist novel but is not strident, or militant. This is not just because female characters dominate the foreground (that would be a childishly erroneous premise), but rather because these characters, thoughts and concerns are tellingly portrayed and revealed. Yet, the patriarchal authority is shown as a fact of life at many instances - Bal’s refusal to accept familial responsibility and Judy’s insecurity over her job when Sudhir decides to take up teaching again. In the second instance, Sudhir is the economic protector. The novel, no doubt, is woman centred. Judy dominates as a character as she is the nucleus. But her dominance cannot fly in the face of patriarchal values (as shown at the end when she decides to accompany Bal with children and Bhuaji to Bombay for his acting career in the face of uncertainty) as she has become too Indianised.

As already detailed, anima is the feminine principle and animus the masculine principle, and both are found in each of the sexes. A woman should be in touch with her animus and a man, with his anima. Neither of these is exclusive nor static to either sex. They are essential components of the human psyche and are, indeed, archetypes. According to Edward C. Whitmont, anima and animus may be compared with the Chinese concepts of Yin and Yang:

In my opinion, the mythologem of male-female can be approached more profitably in terms of the ancient Chinese concepts of Yang and Yin. Yang and Yin include “maleness” and “femaleness” as general principles or symbolic images; but this use of the symbols is not to be confused with masculinity or femininity as directly characterizing men or women. Everything in the world of concrete manifestation is held to partake of various proportions of Yang and Yin, including both men and women. These basic principles are
purely symbolic representations of energies which are inclusive of what we commonly call maleness and femaleness. (170)

So, obviously there is an amalgamation of both types of characteristics in the male as well as the female. Whitmont further elaborates the point:

For men and women are not simply male and female; men cannot be understood as mere embodiments of Yang - as little as women are simply Yin creatures. We can understand this fact better if we remember that biology has shown us that the individual male has recessive feminine characteristics, rudimentary female sex organs and also female sex hormones in his bloodstream; and the individual female has recessive male characteristics. The maleness and femaleness are determined not by an absolute but by a relative predominance of one set of characteristics over the other; the recessive set—femaleness in the man—merely operates out of sight, from a relative background position. Thus Jung's postulate of a recessive maleness in woman (the animus) and of recessive femaleness in the man (the anima), which he arrived at through psychological observation quite independent of biology, can be understood and accepted as analogous to the biological findings.(177)

Thus Anima and Animus are actually a cosmic reality as per many religions and philosophical schools — those of Pantheism, Hinduism, Buddhism and even Christianity — across the spectrum. However, this discussion would be chiefly confined to applying these concepts on characters of the text in a psychoanalytical light, providing pride of place to the Jungian school.

Since the concept of anima is vast and pervasive, it would be important and valid to elaborate its multifacetedness at this juncture.

According to Whitmont: As a pattern of behaviour, the archetype of the anima represents those drive elements which are related to life, life as life, as an
unpremeditated, spontaneous, natural phenomenon, to the life of the instincts, the life of the flesh, the life of concreteness, of earth, of emotionality, directed toward people and things. It is the drive toward involvement, the instinctual connectedness to other people and the containing community or group. Whereas separate individuality is personified as a male element, connectedness — the “containing” unconscious, the group and the community — is experienced and personified as a feminine entity. (189)

The aforesaid quote shows that concept of anima is vast, pervasive, and multifaceted.

Mother is the primary constituent of anima, imparting animation with four levels/categories: Mother Anima, Hetaira; Amazon; and Spiritual Mother. Viewed in bare simplicity, Mother Anima is the biological mother, who generally brings up her children. Her relationship with the child is pre-natal and a priori. In certain cases, there are surrogates like sister, aunt, nursemaid, grandmother or friend. But these also share the same biological reality psyche-wise. To be more accurate, they embody the same psychic reality with its foundation in the biological reality. Its collective unconscious and transcendental aspect can be illustrated thus:

The world of anima represents the abysmal Yin element, the psychic aboriginal sourceground, the world of Goethe’s “Mothers”, which has existed in man prior to his experience of himself as an “I”, an ego. Since it represents irrational psychic existence which is prior to consciousness, the anima consists of a priori urges and drives which are not created by consciousness, but which are the preconditions for consciousness, by which consciousness is secretly
fed and from which it lives under the illusion of being able to free itself. (Whitmont 189)

The second type of Anima is Hetaira, that is companion, which can be either positive or negative. As a negative, she can be immersed in the shadow to the detriment of her male companion and even children. This is manifested in traits of being domineering and possessive — she is not free from the shadow. The positive Hetaira is a giver and induces comfort and has a great lust for life. She has a positive and manageable attitude towards the shadow, which does not overwhelm her. She can inspire, guide, protect and nurture both companion and children and others at large. The negative hetaira can also be called femme fatale and can create hurdles in self and other’s development. In Indian mythology the negative Hetaira is called Rati and in Western mythology Helen. She can appear as either seductress or harlot or even as a nymph like Maneka who distracted Rishi Vishwamitra from his aeonic worship.

The Amazon is traditionally the warrior with ‘masculine’ traits. Power and the ability to protect are her essential qualities. She has innate power which manifests itself strongly. In Hindu mythology Goddess Kali as the combatant against the demons to protect the gods fits this archetype. In purely human terms she is the protector of children and her mate and a breadwinner. This role can be enlarged to include community and nation, stemming from innate courage.
The fourth and the highest degree of Anima is Spiritual Mother. Since the anima represents the eternal feminine in its widest and deepest potentialities, she can be the Goddess, the teacher or anyone who feels pity, sympathy and shows concern and empathy. A spiritual mother arouses deeper potentialities, like caritas (charity) and agape (Christian love as distinct from erotic love), and aids in tapping, manifesting and employing potentialities of the recipient as all such are part of her being. The Spiritual Mother’s hallmarks are her humankind oriented concern and involvement; dogma is noticeably absent in her. Instead, knowledge, perspicacity and connectivity are qualities which are embedded deep within, giving her a higher, or, rather, ‘ultra’ consciousness which has necessarily a remarkable attribute of widening consciousness - her own, and of recipients/worshippers (the second need not to be viewed just within the narrow framework of religion but has a deeper and wider existentialism at the roots). She does not fetter the recipient by her affection but rather encourages liberation, being concerned with his/her growth. As she is extremely genuinely sensitive, she awakens sensitivity in others. In mythological terms she is the Divine Mother or Sophia who manifests herself in the concrete everyday world. Sophia, literally, means ‘Wisdom of the Heart’. Indian religion/mythology classifies her as Saraswati.

Now, to analyse the novel under discussion in terms of the aforesaid concepts. To begin with, an examination of Judy as a character, the protagonist and nucleus, can be said to be largely in the Mother Anima mould and matrix in
its variant radiance, positively beaming overall from the very core of her personality, despite hardships. In its essence it can be seen in her genuine love and caring for husband Bal and children Prithvi and Gita as well as affection for her husband’s extended family. An important aspect of the same is, as already stated, her cultural adjustment. This makes her non-reactive to Etta’s following exhortation:

'It's very bourgeois of you to keep going', Etta said. ... 'Marriages, my dear, are made to be broken, that's one of the rules of modern civilization. Just because we happen to have landed ourselves in this primitive society, that's no reason why we should submit to their primitive morality'. (5)

Judy represents those qualities of Anima which relate life to emotionality and is thereby directed towards people and things — steeped in and replete with involvement and connectedness with the community. So deep is this psychic emotional matrix that only her skin colour marks her out as a foreigner. The cultural norms are adopted and strengthened by her, which stems, possibly, from her deeprooted existentialism. Her feelings are intense. Due to her connected adjustment, she genuinely undergoes the bitter experiences known and felt by a middle class Indian family member. Her character enables her to get through quite well. In fact, her character - a dynamic attribute - is probably metamorphosed and strengthened.

Judy's home was very different from Etta's. It was in a side-street leading off from a road of shops. At the corner of this side-street was a cloth-shop, then came a brick wall with old posters stuck over it and a wooden door set into it. The door was often open, so that anyone passing could look into Judy's courtyard. There was
nothing interesting to see, though—it was like every other courtyard in that area, with a few old string cots and some washing strung up, and a battered water-container — and even if one could have seen farther, into the rooms leading off the courtyard, it still wouldn't have been interesting or unusual. (9).

Such living quarters are typical of middle class houses of Indian street Muhallas after independence. India's Westernisation in city and town lay-out took place at a snail's pace. The economic resource crunch and hasty economic policies were primarily responsible for this. Modern houses and apartments, especially those of the posh category, followed much later and began to gather steam, relatively, on a larger scale in the 1980s. But in some old localities like Chandni Chowk (Old Delhi), one can see overall previous designs till today - which some may classify as 'primitive' — which may contain a kernel of truth but not entirely from a socio-cultural perspective. Of course such an environment provides the backward setting of A Backward Place — Delhi — with its lack of privacy and amenities, the latter emphasizing the absence of comfort and naturally, luxury. Adjustment to such an environment is a testament to Judy. However, at times Judy is slightly wistful in her infrequent attempts to change the position of the simple furniture and wondering whether the family would ever be able to afford a decent sofa, coffee table, etc. She thus recalls her mother's bargain shopping as reflected in her parents' home in the choice of knick-knacks:

... her mother had liked to pick up bargains in basement sales and these were displayed all over their small semi-detached—fire-tongs, novelty ashtrays (though no one in the house smoked),
china cats and dogs, plastic doileys, rexine calendars, the statue of the boy taking a thorn out of his foot. (12)

All these objects are not of necessity but rather of decorative value. These chiefly belong to the abode of memory underlined by the lack of basic amenities. However, such longings generally quickly vanish, well-adjusted as she is overall, lack of privacy and comfort notwithstanding. Such behaviour only takes transient shape after returning from Etta's very European and 'luxurious' flat. This concrete example speaks voluminously on the importance of cultural cross-currents. Intercultural contact may engender new attitudes in its wake, which may be either positive or negative as per the experience. Culturally, one culture may dominate over the other - a fact of history within the parameters of the rulers and the ruled. With respect to such cultural dominance, Jaidev remarks:

Contact between cultures is both natural and inevitable, but three factors, either singly or together, can vitiate it. First, the contact can occur along the axis of domination and subordination and thus degenerate into cultural politics. Secondly, the codes of the cultures can lack compatibility. Finally, the alien cultural codes can invade a culture instead of allowing it a choice. (11)

Judy's condition is one of adopting the Indian cultural code - not entirely negative, mostly positive, in her case, its wellspring being her love for Bal, making for adaptability against great odds. For the most part this remains true throughout despite Bal's Bollywood fantasies, based on his hunger and relationships with filmstar Kishan Kumar, even though it does fly in the face of
Judy's realism. Before his fantasy assumes mega-dimension, Judy listens and encourages him financially as well as morally. It is only when Bal refuses to join the Cultural Dais theatre group — initiated at his own request by Judy with Sudhir's aid — that Judy reacts realistically, and again supports his unrealistic thoughts of having wonderful life after joining Bollywood. The theatre group is a certainty at this point while a glamorous and luxurious Bollywood career is just a chimera — grasping at straws in a turbulent ocean. Nevertheless, Judy's behaviour needs to be seen in the light of her love as a nurturer before their move to Bombay. This decision has a positive and wonderful impact on Bal. To quote the text:

He smiled and bloomed under these caresses, and began immediately to unfold his scheme to her. As he spoke, he became more and more enthusiastic and he looked at her with shining eyes and there was a flush in his cheeks. ... She loved these enthusiasms of his. He had had them ever since she had known him ... (71)

She was captivated by his enthusiasm. In fact their marriage was the result of persuasion and the impression given about India, when both of them met at an International Youth Social in London. This continues to prevail later on also and whenever he wants favour from Judy, his insistence and tenacity do the magic.

The name 'Bal' has two meaning: as per Indian mythology it means 'God' (god Krishna); and literally it means 'a child'. So, psychologically Judy gives him love, affection, encouragement and support much like mother, both in the domestic environment and as a breadwinner. Bal however, is a careless and
irresponsible man who never bothers to share responsibility of raising his family. Due to this very reason his elder brother Mukand has written him off, though they live in the same house, yet do not share the financial burden.

The original idea had been for the two households to be quite separate. It had been Mukand’s, the elder brother’s idea: he said he wanted no part in the usual kind of Hindu joint family, which he maintained – and Judy’s husband, Bal, agreed with him, not out of any intense conviction but because he felt it to be liberal and forward-looking ... (10)

Judy’s upbringing, independence and her overall Amazonian manifestation, along with her innate and refined sensitivity, do not allow her to be either materially or familially parasitic. This is precisely why she begins to work soon after reaching India, despite Bal’s protests.

Bal’s self-centredness is nowhere more evident than in his refusal to care for their son, Prithvi, when he is ill. To him, meeting the film star Kishan Kumar is more important. But Judy’s somewhat blind devotion to Bal in spite of all his faults is like that of a typical Indian wife. He is ‘God’ or Pati Parmeshwer, yet, this is not true, as already indicated. Realistically, Bal is nowhere god like in the role of either protector or saviour. As a ‘God’, he can provide neither shelter, protection, nor even, in the concrete sense, love and care to his wife. But Judy’s love is so strong that she can be considered as the Sophia, Hetaira and Amazon. Her perseverance with the ethical code of Indian culture is the cause of her refusal to leave her husband and his family.
Etta, the Hungarian lady, to a certain extent, is psychically, emotionally and in overall psychology a positive companion of Judy and thus can be viewed within the female bonding framework as a Hetaira. Her advice to Judy to leave Bal stems from a sense of camaraderie and because she views Judy as a compatriot. This attitude of hers is also due to her own sense of alienness in and alienation to India - she looks down from her European pedestal on India where there is nothing of interest or value but the men and their wallets. Still she is genuinely sympathetic towards Judy as her friend is 'tethered' to a wastrel. So, on the positive side, her advice is a direct outcome of the sisterhood they share as Europeans. But Etta cannot fathom Judy's attachment to Bal as she herself inhabits the unreal transient house of materialism in which love overall is a spent force. But Judy is fascinated by Etta's glamour and very European worldliness which serves as a counterbalance to her present middle class Indian persona. (Judy as an Eastern lady, has not lost touch with the positive values and ethos of the West; and Etta is a 'real' European with unrealistic expectations of the real Indian that surrounds her.) Judy is firmly in the feeling-action mode, while Etta is a narcissist, and, therefore, fails to comprehend Judy's 'Indian dowdiness'. Etta makes full material use of her beauty (though fading and somewhat jaded) while Judy gives little importance to her own natural beauty. Etta's extensive make-up kit and apparel reminds the reader of Belinda of Pope's The Rape of the Lock, personality wise. Judy does take vicarious pleasure in Etta's toilette as is evident from the following quotation:
Judy hurried in, for she didn't want to miss any part of Etta's toilette she might be allowed to witness. She found her sitting at her dressing-table, in front of all her jars and bottles and lipsticks, her negligee slung about her shoulders with her brittle blonde hair hanging loose. She was patting something into her face, leaning forward into the mirror in order to watch herself doing it. She smelled of soap and talcum powder and some sort of delicious bath oil. (7)

But, this has neither long-lasting nor conversional effect on Judy. For her, the business and concerns of living, loving and survival are primary concerns and foci. But both women do go into battlefield - Judy as the breadwinner and Etta as the wily, tenacious predator on men. However, for Etta, time is comparatively much more of a luxury when armed — she does have idle hours lodged in the appeals of her body. She is an epicurean romantic with its illusory sense of freedom, its roots in pleasure as the sole thing of value.

Etta does have a sense of independence - as she is unfettered by family and relatives. She shows extreme concern with fashion and cleanliness for her own sake. Being a narcissist, she believes in romantic love. She therefore, has deliberate involvement in and enjoyment of spending idle time for her own sake. Her belief in unlimited freedom for individuals makes her suggest Judy to divorce her husband Bal and enjoy free life. She herself had married thrice and taken divorce, apart from this she had many young Indian friends in her youth and her latest paramour is 'Guppy' (Mr. Gupta). Etta, it can be surmised, is the negative Hetaira with respect to her former husbands and friends and positive Hetaira in her relations with Judy.
However, it would only be fair to add that Etta does still have certain positive values underneath the superficial glitter. She has a preference for extroversion as a basis for social interaction. That is why she has many casual acquaintances rather than just a few close friends. Her sense of independence and her connected view of husband/male as material provider is so strong that she rebukes Bal acidly on his inability to bring Judy to a picnic of the Hochstadts.

‘In some circles, I dare say, it’s the accepted thing for the husband to go out and enjoy himself and only come home to eat, sleep and make one or two more children.’ (186)

This negative comment speaks volumes on many Indian males in general and Bal in particular. His touchiness compels him to abandon the almost immobile theatre group. The comment also throws incisive light on female segregation in Indian society as well as the Indian male’s false ego and false pride. It is a well-aimed dart which hits the bull’s eye about Bal’s much touted B.A. degree and the contradiction of keeping his wife Judy like an uneducated Indian wife. Etta is, therefore, quite explicitly a foil character in this instance to Judy. So, Etta speaks her mind plainly and openly, concealment is not part of her at all. She finds no reason to hide her relationships with Indian males, yet she has maintained a public reputation. Enamoured Indian males are many, while Guppy is her long-standing paramour with no emotional commitment required by either side. Etta is not concerned with the public face of this association at all. Guppy, as a respected family man and hotelier, however
keeps his relations with Etta in shadows. Etta's behaviour may be considered her birthright by many Indians who bow down to her. This stems from colonial/post colonial conditioning. A notable instance is a restaurant manager's fawning on her simply due to a deliberate complaint about the coffee served.

To encapsulate Etta's positive role vis-à-vis Judy, she does represent growth, freedom and light. But, at the same time, she is trapped in the materialistically sensational world, largely because she does not see and imbibe the positive values of India. Nevertheless, the positive values stated are the positive Western ones in which the individual need not unthinkingly merge with the herd.

Now to illustrate Judy as an embodiment of Female-Mandala. She is a dutiful lady and the needs of her family force her to work and earn money. The character of Judy shows that the life of Western people too is governed by certain core values. These core values have a kind of priority or procedure in determining the attitude. Judy has inherited this attitude from her parents in legacy. That is why her self-respect forbids her to spread hands before her bother-in-law Mukund. To quote the text:

For a time she had to rely on her brother-in-law Mukand, who lived upstairs, and though he considered it his duty, in a resigned sort of way to stand by her, she did not relish her dependence. She knew that Mukand's salary ... was enough to provide for one family, and that his own, but not for two; and besides, she had not in England grown up with the idea that other people were there to provide one with a living, even if they were — one might even stretch a point and say especially if they were — one's relatives. As
her father often said, 'Never be under an obligation to any of them bastards'... while her mother’s way of putting it was, 'Shut the door and don’t trust no one'. (16)

This illustrates Judy's self-respect and sense of responsibility. She can be said to have the facets of Goddess Lakshmi and Goddess Annapurna, as she earns the bread for the family. Overall, she has many positive qualities like maturity and decisiveness. This excellence of hers lends an impression of 'patina' to her character. Her qualities are largely in the mould of her father, she having imbibed self-reliance and self-sufficiency in particular. Importantly, at the same time she has not adopted the trait of undue mistrust from her mother. She is open with family members and friends and does not have an exaggerated sense of privacy as per Western terms or concepts. On the whole, she is open practically with everyone - including her colleague Sudhir. She largely observes community standards of behaviour. Her morality is ingrained and of the universal aspect and thus cannot be confined to the Indian locale. However, she does take on in the genuine sense the positive qualities of an Indian daughter-in-law. As a wife, it would be mistake to categorise Judy as a doormat since she retains a great sense of independence even though she tolerates, almost always, Bal’s fantasies, which is evident in the encouragement and support provided by her to Bal. In the office environment she is efficient. She and Sudhir share an easy camaraderie. At times Sudhir, who does not see himself doing anything useful in the Cultural Dais (the place where Sudhir and Judy work), desires a change and returns to his former profession (as a teacher).
Sudhri said, 'I've been thinking about teaching again'. Judy knew that whenever he was particularly dissatisfied with the Cultural Dais and its affairs, his thoughts turned to Calcutta and the evening college where he had taught. (61)

Judy listens well as she is a good listener. This is true of her in general – with respect to the home, office and social locales. It springs from her innate genuine sensitivity. She has high esteem for others’ emotions and believes in work culture which has come naturally to her, and this essence makes her favourite of everyone whether it is her boss Sudhir or her husband Bal.

Judy's love for Bal, over the years has evolved (since their meeting in England) to one of understanding and acceptance. Both reason and emotion are well-developed components of her personality. Both influence her decisions, but love wins out in the end, and therefore, she agrees to move home and hearth to Bombay for Bal's sake.

She personally involves herself in the close interdependent ties with the extended family. To spotlight this affection she listens patiently to sister-in-law Shanti and respectfully to the moral and religious teachings of Bhuaji. She never confines herself to the limitations based on racial and social inheritance and instead believes in the importance of responsibility and commitment to others.

All these values, beliefs, norms and symbols that have been developed in her own society and in the contemporary cultural surroundings of Indian society are being amalgamated in her, thus making her more perfect and more like a
Spiritual Mother. An important aspect of this is her cross-cultural empathy. 'Empathy' here refers to the ability to take on another's role and thus become deeply aware of others' feelings as well as their motives, attitudes, values and beliefs. Judy's marital and work situation give her a sharp insight into her environment. It increases her Amazonian nature, the financial realist that she is, performing versatile duties and roles. She knows the importance of saving and acts accordingly.

As soon as she got her salary, she took twenty-five rupees out of it and put it in a fixed deposit account. She had almost five hundred rupees now, she told him [Bal]: she was never going to be caught without any savings, the way she had been when she lost her last job and had desperately had to run round to people. Supposing, she said, one of them - the children, or Bal, or she herself - was to fall sick: then what? And she looked at him shrewdly and he could only shake his head and she said there you are, triumphantly.

So, she becomes frugal - refusing to foolishly spend the money on Bal's fantasy of a film career. But love wins out in the end when she succumbs to bal's unfounded decision to move to Bombay. Bal's insistence finally wins out and she withdraws all her savings.

... She went to the bank and drew out all her savings: 725 rupees. That day Bal was very happy. (243)

Bal's childishness is appeased. His behaviour is like a stubborn child who gets his 'toy' after much insistence. He is a selfish person who is misusing Judy's truthful love and caring nature. Conversely, Sudhir is a much better human being with a genuine understanding of her predicament:
Sudhir had always been very nice to Judy. ... He had a sort of instinctive chivalry in him, which prompted him to feel that women, especially when they were like Judy, were entitled to quite a lot of masculine shelter and protection. He knew Bal and, though he liked him, was sorry that Judy did not have a husband who could support her. It seemed wrong to him that she should have to go out to work; and he felt that, as a foreigner, a stranger, she had enough difficulties without having to cope with financial cones as well.

Sudhir’s salary was small but he often had money to spare nowadays ... and he would very much have liked to offer her some of it. But he never did. He felt shy and even ashamed to do so.

Sudhir knows that she is a devoted wife and this love and dedication has given her tremendous energy and self-esteem. Therefore her pride would naturally not allow her to accept any money, or even sympathy, from Sudhir or any other.

Thus Judy can be viewed as the positive example of cross-cultural interaction - almost a paragon. Cross-cultural misunderstanding as such is not part of her. Actually the state of cross-cultural misunderstanding is caused when there is a lack of information about others which usually creates a warped world-view. If a person projects his own motives and self-centred feelings onto others, he becomes a narcissist, and Bal, as already stated, is definitely one.

Narcissim stems from rather an obsession with self to the point of abnormality. The cause may be beratement at a tender stage of development. For a narcissist, the gates to degeneration are wide open and he/she may be a likely candidate for a psychological breakdown. Healthy self-love, in opposition
to narcissism, naturally includes love and caring for others, of which giving is the primary component. To quote the Bible, “It is more blessed to give than to receive”. The narcissist, caught in self-fixation, naturally cannot reach this stage. Healthy growth, at any developmental stage entails the realization of separateness with connectedness. Not being concerned but being dependent on and devitalizing the others, is, therefore, a kind of parasitic malignant narcissism. (Freud, 34-35)

A narcissist, therefore, is not interested in meaningful human interaction, in forming valuable relationships, engaging in mutual give and take as a part of understanding. Instead, he/she is merely interested in using the others for his conscious or unconscious gratification. When the narcissist is too willful he wants to dominate and control others, effecting all kinds of sadism which uses other as convenient tools for his/her existence.

In the light of the aforesaid points one may well understand why Judy tolerates narcissistic Bal. Perhaps, it is due to her sensitivity, sense of commitment, linked sacrifice and partly due to insecurity, as she cannot go back to England and start all over again. She has nothing to go back to as her parents are dead. But, more importantly, she has made a home for herself in India and has a family to which she is completely devoted.

Bal’s narcissism is countered by Judy selflessness as she never insists on a high status and culture, something remarkable in the light of her foreign origin. Her openness, along with her intimate nature - which makes for sharing and
feeling — results in creative tension. Her character is, therefore, positive and creative due to a healthy view of difference in her original culture, customs and those of her adopted one.

Judy is not at all self-conscious. In this light, an over-self-conscious individual may experience a feeling of vague discomfort, self-doubt and tension. If it is compounded by social isolation, the psychological tension may markedly increase. However, this can be diminished and felt not as discomfort but positively through social interaction which makes for creativity. Judy, who is of an outgoing nature is thus not like 'Gulab' of *Esmond in India*, a product of isolation. So, she does not fit the negative mould made by isolation as in Gulab's case. Judy is remarkably adaptable and thereby resilient, in spite of never having gone back to England though Bal had promised.

In *Esmond in India*, Gulab left her husband's house and came to her mother's abode as she could not fit into the 'different culture' prevailing in home. Much of this is due to dissociation. Conversely, Judy associated as she is with others and the environment holistically and realistically, all this provided her the opportunity to socialize which had a kind of facilitative effect on her. All this enables and aids her to cope with the stress and/or tension and anxiety positively. She has meaningful roles in both the familial and work environment which form part of her identity and prove conducive for personality growth. So, the adage 'Necessity is the mother of invention' is true to Judy, as she has invented the style of living in order to survive in adverse circumstances.
The human organism has a need to be loved or to receive attention as formulated by Abraham Maslow, which it would be relevant to examine now. Should this need be denied or remain unfulfilled in some way or the other, the said individual may develop pathological symptoms and may possibly even die. To explain this in the context of the novel under discussion, the endeavour of this researcher would be to throw light on Maslow's need system. Maslow has categorized the basic human needs into five major groups:

1) Physiological Needs,
2) Safety Needs,
3) Need for Love,
4) Esteem Needs,
5) Self-actualization needs.

This first is the most primitive, and the last is the most highly developed. The safety of an individual falls within the category of safety needs. Relatedly, a society protects the individual against ravages of the physical environment, against aggression and harassment from other individuals or groups. This relationship beyond childhood is reciprocal, yet the concerned individual's association with the group is a way of using it for protection, that is, satisfying this specific need. (Maslow, 35-58)

Judy finds the safety-cum-security need, psychologically, in her husband's home as in the male-dominated society a lady who also happens to be a 'Gori Mem', can easily become a target of molestation or maltreatment.
Though both Etta and Clarissa too are 'Gori Mems', their life style is altogether different from that of Judy, as both of them have fewer ties and financially they are dependent on others. While Judy, unlike Etta, neither preys upon men nor views India in a bad light. Etta resides in a miniature-Europe-looking flat as far as possible while Judy lives in and is thus naturally adjusted to the real India. Etta views India as primitive and unevolved, quite obvious in her advice to Judy to leave Bal:

'Just because we happen to have landed ourselves in this primitive society, that's no reason why we should submit to their primitive morality.' (5)

So, disillusioned, thrice-divorced Etta certainly does not swear by a single man like Judy. Etta amply fulfills her lover Guppy's need which is clear from the way he views her:

She was feminine, sprightly, spoiled and kittenish for him, and he indulged her with the good humour of one playing a game he had not played before but of which the rules were easy and pleasant to follow. Gup, she called him, or Guppy, to rhyme with puppy ...

(45-46)

The nickname Guppy shows that she views him like a pet, who provides play, enjoyment and protection too.

Clarissa finds India a 'deeply spiritual' place. However, her instability lends great colour to this view, especially as she does not have to struggle very hard for survival. She is often a guest of others. Backgroundwise, her association with India dates back to the days of the Raj: one of her uncles was a
chief commissioner and the other was a judge. She relies heavily on Etta for care and protection.

Need for love, as described by Maslow may be dysfunctional if a said individual cannot reciprocate due to the real or imaginary threat to safety. However, this is an extreme case and an extreme reaction, confined generally to psychological dissociation from reality which may or may not be rooted in pathology to the extreme. Judy is an example of love with respect to her own family, colleagues and friends. With respect to mental make up the hetaira component suffers through her and bubbles outwards in a genuine sense, though she cannot be classified as vivacious. Both Etta and Clarissa receive friendly love from her and reciprocate the same.

Clarissa’s relationship with Etta is tender and innocent as the following quotation shows:

‘I hate to see you flirting like that; it’s awful at your age’, Clarissa said, but immediately, afterwards she changed her mood, threw up her arms above her head and cried, ‘How sick and tired I am of all this sophisticated town life! I’ve got to get away, away!’ People at adjoining tables looked at her in astonishment, but she was too passionate to care. (25)

Etta does not believe in emotional love as worthwhile because there is a marked sado-masochistic element that is why she dislikes physical touch of Clarissa. She prefers flirtatious love, so that she could make the opposite sex mad about her.
The fourth need on Maslow’s list is Esteem Need. In satisfying this need, we are drawn to associate with others, because it is through them that we learn to evaluate ourselves. It is through one’s membership in the social group that a person gains a sense of his/her identity and meaning. Each of us has a basic need to be aware of our own reality and during interaction with others the verbal and body signals directed towards the subject are an affirmation of one’s reality as well as indicator of the kind of reality he or she represents. If these are noticeably absent, there is definitely something wrong somewhere. If things are in order then Esteem need is fulfilled. Judy’s interaction has enabled her to receive attention and reaffirm her reality. The drive to associate with others can be explained in terms of needs for attention or love, safety or security and for Esteem. Such association with others helps us to learn the meaning of our environment and our relationship to it.

Both Etta and Judy have associated themselves with the type of groups of their taste and both are able to reduce stress in this way. Judy kept herself busy in her office and at home caring for her children and listening to the religious thoughts of Bhuaji. Clarissa too tries to associate herself with Indian culture and Indian philosophy. She has fascination both for hilly areas like Naini Tal where there are posh colonies inhabited by high gentry and the humble and backward areas like Mehrauli, where poor peasants and wretched people are to be found. The latter make a subject of her painting and inspire her, while the former give comfort, fresh air and European atmosphere to her.
'I might be going up to Naini Tal next week. I'm longing to see my mountains again.' (22)

Her creative comforts are well taken care of by her Naini Tal host, Mr. Kapur (she stays with millionaire Mr. Kapur's family, whenever she visits Naini Tal).

Her interest in the poor natives of India is expressed in her portraits thus:

'... I went down to Mehrauli and found the most thrilling types. Look at this old man, isn't he the most marvellous character you've ever seen? What nobility.' (24)

These two statements show that she is hypocritical; apparently she is full of contradictions. She enjoys being a free-loader with the wealthy people, enjoying their hospitality and staying for short and extended spells in their mountain villas, but as a painter she enjoys visiting medieval ruins and painting the poor and the wretched against their picturesque background. Altogether, she is a mini heroine of the novel. She even succeeds in stealing Guppy from Etta, taking advantage of their waning interest in each other.

She has the ability to listen to people with interest and empathy. Bal, for example, invariably turns to her for giving vent to his fantasies regarding theatre and movies. There is an interesting scene in which she is sitting at Bal's feet and soothing him through touch:

Bal tried to give a rosy picture of his prospects ... Clarissa listened ecstatically, so that he became really expansive: it was not often that he had such a listener, for though Judy was mostly sympathetic, she did not really respond with quite that degree of enthusiasm which his own required. But Clarissa did; and, moreover, she evidently took everything he said at absolute
sterling value, and believed as implicitly as he did himself in the great future that awaited him.

'That's wonderful', she said, 'that's absolutely splendid', and looked up at him from the floor with eyes that, if she had been younger, would have been radiant.

Bal was touched. He felt at that moment that she was his very best friend on earth and, overcome with the strength and beauty of that sentiment, he told her, 'Only you understand me, no one else.'

She laid her hand on top of his and said in a serious voice, 'That's because I have such real feeling for you.' (79-80)

Needless to say that the above meeting of Clarissa with Bal exemplifies Bal's encounter with a woman in the hetaira locale, something that the Indian woman, to speak psycho-sociologically is deficient in because of cultural taboos and centuries of repression and introjection of the mother archetype. The hetaira aspect/dimension of Clarissa deserves to be brought out here:

She [Clarissa] was very fond of handsome young Indians and whereas Etta, in her day, had either married or had affairs with them, Clarissa had always had to confine herself to discovering great spiritual and moral qualities in them. (78)

Clarissa, it appears from the above, is Hetaira at a higher level as she discovers spiritual and moral qualities in the handsome young Indians. She embodies a touch of Sophia who is the refinement of Hetaira. She is not truthful like Etta, who dislikes Indian dirt and squalor and expresses her feelings immediately. Clarissa, at least superficially, talks high about Indian idealism, The Bhagavad Gita and Swami Vivekananda. According to her, Rolland's Life of Vivekananda
inspired her to visit India and she considers that book to be her 'Bible', her 'Guru'. She loves to sit on the floor like Indians and wear Indian peasant dresses (Rajasthani Lehanga and top). Sudhir has every sympathy for her, as she is rejected by Etta, and some people like the Doctor call her cracker.

Sudhir felt sad for her. He imagined how she must have come out to India first, spurred on by Romain Rolland and the Light of Asia and the Everyman edition of the Bhagvad Gita, and intent on a quest in which notions of soul and God played a prominent, if vague part; and how valiantly she had kept up this quest, or at least the pretence of it, though she was getting older year by year, and lonelier, and more ridiculous, and soul and God perhaps no nearer. (126)

She appears to have come in quest of God, peace, and purification of soul, but Sudhir’s belief in this respect is somewhat true as in her case, the aforesaid values are superficial and stereotypical. Her snobbishness is reflected in the way she comments on Judy’s education, when she visits her office and fans herself with the sheets of paper lying on Judy’s table in her absence. On Sudhir’s warning that those were important documents regarding “Cultural Trends - East and West”, she carelessly praises Judy but in a sarcastic tone.

‘...It’s marvelous to see how fast she’s learning [about her work]. She can’t have had much education - she probably went to some elementary school and left school at fifteen - you see, she said and leaned forward and whispered to him confidentially, ‘Judy doesn’t come from a very good class. Good heavens’, she shouted ‘... I assure you I couldn’t care less about that sort of thing ... I judge people by their worth not by their birth’ (122)

The aforesaid quotation shows contradictory statements. She disclaims Judy’s middle class origin in a whispering voice but praises herself for not being
prejudiced in a loud voice. This is actually her real character: to speak high of everything, to show her relations with Indian highups, and at the same time, disdaining the down-trodden in a way that she feels herself superior to them.

The foregoing analysis has exhibited in depth and detail the cross-cultural dialectics and tensions with reference to Judy, Bal, Guppy, Etta, Clarissa, Sudhir, Dr. Hoschstadts and Mrs. Kaul etc. In the process the major characters have also been analysed.

From the foregoing presentation of Judy, it should be amply clear to any reader that Judy is the finest exemplification in *A Backward Place* of East-West encounter. We have scant information on her background but it can be inferred easily that she belongs to the lower rung of British middle class. She is not from the cockney strata as she is proficient in English and she has manners and etiquette par excellence in the low key and she has the ability to relate without self consciousness. It is not surprising that she works effectively for the Cultural Dais without an iota of consciousness, and she is efficient and sincere to her duty and the work pertaining to it. What stands out in the small Cultural Dais office is her prime presence, especially in her relationship with Sudhir. The two of them are in the locale of brother and sister. There are no erotic pulsations from one to the other.

Here Judy should be regarded as a woman in the Amazon locale in the positive sense because she is free from competitiveness, and malevolence. For example, when Mrs. Kaul, the Director of Cultural Dais visits the office and
makes a pitch for Sudhir’s attention, not as a boss, but as an aging woman for a younger man, Judy notices, but ignores. She does not indulge later on in any gossip. Though an Indian woman worker would not have remained cool and detached. Judy’s functioning in the office is very British.

But back at home, she is Indian to the core, she is mother par excellence with her two children, waking them up for school, bathing and dressing them, giving them breakfast, packing their tiffin, and taking or sending them to school. She is not bothered about the fact that her house is ordinary and is tucked away obscurely in an ordinary lane. That part of her is very Indian though not like the superficial contemporary middle class Indian, who is very much status conscious, always comparing his acquisitions and accruals with those of others in his economic bracket and with those above him. But no such comparativity syndrome is to be seen in her. When Etta, her aging friend, wrinkles her nose at the setting of her house in a crowded mohalla, and the disorder and the squalor, she is not at all bothered. Etta is not able to sow the seed of disaffection in Judy.

In her household, in addition to being a good, non-partial mother, she is a good companion too. She relates to ‘Bhuaji’ naturally in an effortless manner and to her sister-in-law (her brother-in-law’s wife) who, not being educated, looks up to her and admires her. The Feminists who are into the idea of sisterhood of women would feel comfortable with it. In the language of Jung, she is a Hetaira, companion woman as long as it is understood that Hetaira reality is not to be confined to man-woman relationship. If one wants to see the
embremsation of Hetaira in the Western sense, one has to go to Etta who married thrice before coming to India and settled down, making India her home. She has been the mistress of the hotelier and industrialist Guppy, perhaps, she still is occasionally. But she is Hetaira to the adolescent Indian boys. Ruth Prawer Jhabvala does not present Etta's Hetaira proclivities explicitly because she is not D.H. Lawrence. Explicitly sexuality is not part of her expressive strategy except in the atrociously vulgar rape scene in A New Dominion.

Anyway at this point of the analysis of the many aspects of Judy we are not concerned with Etta who has been brought in as a foil character to highlight Judy's Hetaira disposition which is cross-gender and also to show how it is in tandem with her motherhood.

So not only is Judy Mother, Hetaira, Amazon, but she is also Medium. She is not Medium in the sense that she can tell fortunes, the lowest rudimentary aspect of Medium woman. She is no visionary in the grandiose sense of Joan of Arc. She is a medial woman in the psychological sense that she believes in the potentials of others. Not even once does she put down her husband's dream of becoming a Bollywood actor. The reader does not know her inner belief in regard to her husband's fantasies. But if one were to go by the life of Ruth Prawar Jhabvala, in the autumn of her life she became a film script writer in Ivory-Marchant's production. Everybody knows that script-writing is a specialized genre, which takes its base from fiction but for picturising it is a
distinct, highly specialized, high-toned, rich-nuanced accomplishment. It is a
different ball/game, to speak colloquially.

To encapsulate the points: Judy is Mother, Hetaira, Amazon, Medium in
all their positivities without losing her being typically British in her social
presence, and dealings in the place of her work. She becomes the fusion of East
and West. At the risk of rhetoric, one may say that she blazes a trail for those
Indian women who when housewives cannot offer companionship in the
household, and when working in the outer theatre, cut themselves off from their
millennia-old homeostasis and orientation.