

Revolutionary hedonism in W.S. Maugham's Cakes and Ale

Dr. Girish Chandra Pant

Assistant Professor

Seemant Institute of Technology

Pithoragarh

Uttarakhand

India

Abstract

In *Cakes and Ale* Maugham puts up strong defense of sex as a source of pleasure. His heroine defies traditional stepping on the old Victorian morality. She emerges as the model of hedonism and she has been examined without mercy, the manner in which exaggerated literary reputation are artificially stimulated. The novel gives us a great character, a sweet harlot whose worth survives the corrosion of the author's skepticism. What we love in her is her unadorned beauty and boldness for frequent physical relations. Rosie the heroine is untamed but human goodness, delicious honest kindness are the inseparable part of her personality. The charming extravagance and falsehood does not exist in the novel. There is adventure and it is romantic indeed. Rosie's life is romantically adventurous and it is based on hedonism. It is contradictory in the novel that whether realism is pure or not but we have the sufficiently recognizable feature of life. The type of sex incorporated in it belongs to real life which in civilized states suppressed as a guilty secret.

Keywords: morality, boldness, instinct, nymphomania, conjugal life, inner world, ultra modern, adultery

1. INTRODUCTION:

In 1930 W. Somerset Maugham was the highest paid British author when his next masterpiece of middle phase *Cakes and Ale* published and in the opinion of critics this novel was very closer to *Of Human Bondage*. The appreciation and evaluation of *Cakes and Ale* not only accorded to it the fame of being a masterpiece but it also became the most controversial novel of W.S. Maugham. It was controversial because two famous literary entities of that time named Thomas Hardy and Hugh Walpole are figured in this novel. The mode of their delineation in

the novel is epigrammatic, and through this novel Maugham looks into the personal life of these two literary persons. Maugham's area of interest in the novel *Cakes and Ale* is to demonstrate domestic relations of literary personalities. The heroine of this novel is Rosie who is drawn from realistic life. Like in *The Moon and Sixpence*, Ashenden is assigned the role of narrator in this novel too. On behalf of W.S. Maugham the narrator's clinical attitude is genuinely presented everywhere, either it is the story or characterization in the novel. Maugham's impartial observations of an individual and his basic instincts are expressed comprehensively as it is in *Of Human Bondage*. Facts of life especially bitter one and typicality of individual behaviour that is grounded in psychology; are laid bare honestly. This exhibition of human characters has no resemblance or adjustment to any philosophy or idea. With all his exclusive methods of treating the subject matter in his fiction; W.S. Maugham an acute observer and interpreter of human behaviour fully justifies himself as the highest paid author of 20th century English literature. "Beastly or not, *Cakes and Ale* was his best written novel. His style in the past had often been hackneyed. In his effort to achieve a casual tone 'like the conversation of a well-bred man' he used colloquialism that bordered on clichés". The defense of sex by the novelist and its approval as a source of pleasure is built as the chief theme in this novel that sometimes gives the air of hedonistic way of life. Furthermore the adoration of sexual connections in between opposite sex as an enchanting resource of sensual pleasures casting off every sense of guilt or moral sin, constitutes the unique patterns of man-woman relationship in the novel *Cakes and Ale* (Morgan 342).

2. THE CONCEPT OF REALISM AND ROMANCE:

The theme of the novel is based on ultramodern hypothesis of sex that comes to its reader as a peculiar subject matter not experienced by them as per the ethics in their society. Honesty and frankness for sexual needs are the vital features of the novel such unrestrained and uninhabited demands for sex as shown in the novel present so many in practical or unusual details of sex and human instincts, not commonly witnessed in other novelists. Rosie, the heroine of *Cakes and Ale* is the representative of this sort of component of the mainstream society who contains all these attributes as presaged by the novelist, though such mode as shown by Rosie are far away from the ordinary life of society. Her frankness in sexual relations may be censured by the normal code of society that uncommonly looks down upon such licentiousness. Does she really deserve an isolated position that is like an outcast as well as an insult of a typical individual of society or do the sociologists or every common person of society should suggest any solution for such people who are deviated from the normal patterns of life. These are the essential as well as exceptional questions that are raised by the novelist very boldly. But even after the deeper analysis of Rosie's character the novelist does not provide any reason that why Rosie

is made up of such abnormal stuff. It is only the narrator who understands her and he depicts her in an especial mode. He simply displays an exceptional case of human behaviour before us with the help of his first person narrator who is a witness of all circumstances that should be under consideration. All the unanswered questions on frequent sexual relations of the heroine prepare the base for the argument on a typical man-woman relationship as sketched in this novel.

In the novel *Cakes and Ale* Rosie reflects the complexity of thinking, her concepts are complicated for they are uncommon. She is the first wife of Edward Drifffield who is a recognized novelist. Ashenden has acquaintance with Edward Drifffield and Rosie from his school days though sometimes Edward treated him as a stranger. This old familiarity of Ashenden with both husband and wife works as a confirming token that every related incident and character would undergo justification in their evaluation without slight error and man-woman relationship would also be honestly portrayed. Ashenden focuses himself on the relations of Rosie and her husband, because he frequently visits them. These frequent visits of Ashenden may be supportive to analyze their conjugal relations, for an ordinary reader can expect that this first person narrator would delineate both the husband and wife without fluctuation of the truth. After marrying Edward Drifffield Rosie becomes Mrs. Drifffield, but prior to this she was a barmaid and her outlook on life was not changed. She has ultra modern ideas on sex and human relations. She is unable to free herself from this obsession even after she becomes a married woman. She is one of the most real women in English fiction because she is natural and, like the girl Maugham had known, she is beautiful and good. It is Rosie who raises the novel from a satire of Victorian society and a Hogarthian picture of literary life in Edwardian London. With Rosie, all these become frame and background, the best Maugham ever made, for his greatest portrait

Rosie's (already a married woman) adultery first comes to the notice of the narrator when he finds her in an objectionable state with a reputed person of society called Lord George, this hidden face of Rosie discomforts him and his prediction of Rosie as an ideal wife and worthy woman collapses, for he always imagined her a fair woman that can be an idol of womanhood. But Rosie does not show any scruple of guilt to the narrator and gives the impression as nothing had happened. Soon the discovery of Rosie's frequent sexual relations to other men becomes confirmation of her sexual mania. Though Ashenden blames and criticizes Rosie for her treacherous attitude to her husband yet cannot prevent himself from praising her marvelous hospitality and attractive art of conversation that are absolutely devoid of vulgarity and artificiality. Rosie's lovers cease to expose their identity before her husband Edward and public, for they are so called gentlemen in the society and before people they behave only as

intimate friends. All these whimsical relations of a married woman disturb Ashenden and he cannot conclude that it is merely a hunger of flesh of a fun loving woman or its connections are rooted to the deeper layers of human psychology that settle such odd concepts of sex. Driffiels's departure with Rosie to London without paying their rent and bill keeps away Ashenden from them for a long time, but in his next meeting after four years he finds that her physical charm is as such as it was before. In her thirty five years she is equally attractive and looks beautiful, though she still has extra-marital relations. So her frequent sexual relations with men are not harmful for her physical charm. In case of Ashenden and Rosie Driffield W.S. Maugham efforts to display biological truth of sexual desires rather than its literary or romantic portrayal. Ashenden finds himself grown up in these years and obvious biological changes of his body enhances his sexual desires, he accepts it along with his infatuation to middle aged woman Rosie; who is already married. Ashenden in the novel *Cakes and Ale* is more active participant than he is in *The Moon and Sixpence*. He has shown in immoral relations with the heroine in *Cakes and Ale*, his discovery of Rosie's frequent extra-marital relations even in London sets a chance for it and they cross all social inhibitions. Rosie's adultery and her illicit relations with other men are hidden most of the time to her husband.

Ashenden's boyish sensuousness is extreme and in theatre when he lustfully kisses Rosie and praises her beauty, this middle aged and married woman has no objection to be kissed by a very younger boy. She simply welcomes him for sensual pleasure that is merely a biological essentiality. Her invitation to Ashenden for sexual gratification is very frank and depends on her exceptional concepts on sex. There is no trace of shame or sense of foul deed in her child like face, she simply goes with men and satisfies their sexual needs without any selfish motif. Ashenden is unable to explain this complexity of Rosie's behaviour, all these typicality of Rosie's behaviour separates her from all nymphomaniac or lusty women of Maugham. Rosie, the amoral barmaid who was Driffield's first wife, unfaithful, amorous Rosie, the fountain of life for all the men, who came in contact with her and who, in one of the most memorable of all love scenes, a scene which combines candour with reticence, gives herself to Willie out of pity and affection, out of the goodness of her heart.

Ashenden is one of Rosie's lovers and he is proud of it though he is fully aware of Rosie's clandestine connections with other men. The presence of this first person narrator in illicit relations with the heroine of the novel expands his role as an informer; he is also shown envious to Rosie when she goes with other men. In the observations of Ashenden Rosie reduces herself to a commodity that can be bought by its bidder, that's why he feels himself ignored many times for he cannot afford expensive gifts. Even after indulging in this game of love making Rosie assumes the innocence of a child which puzzles Ashenden, her obsession with sexual

relations are completely devoid of moral restrictions and one of its glimpses is notable in her following remark:

“We shall be dead in a hundred years, and what will anything matter than? Let us have a good time while we can.”(Maugham, *Cakes and Ale* 140)

Ashenden is anxious and disappointed after noticing Rosie's unsanctioned connections but her advice to him that “you must take me as I am” clarifies that she does not want to change herself (141). On the basis of her exceptional concepts on sexual relations she does not present herself as a mean or wantonly woman. She hates to go with her husband in formal public dinners and does not care his literary merits; her disparity of nature to her husband is so sharp that she elopes with her lover Lord George Kemp, a simple coal merchant and already a married man who has two sons of Ashenden's age. Ashenden discovers the details of the life of the protagonist in this novel also as he did in previous novel *The Moon and Sixpence*. Ashenden finds himself betrayed in love by Rosie, a married woman.

3. UN-ORTHODOX ATTITUDE FOR CONJUGAL RELATIONS:

Rosie's treachery in marital relation is shocking to Mr. Edward Drifffield but he soon overcomes it and marries again to the nurse who cured him during his illness. He seems quite satisfied after his second marriage and leads a smooth conjugal harmony. Like Rosie, second Mrs. Drifffield is decent and mild in behaviour but not rakish as Rosie is. Amy, the second Mrs. Drifffield is honest, loyal and dependable in her domestic relations, her concepts of sexual relations are not unchecked as that of Rosie's, thus second Mrs. Drifffield in the novel *Cakes and Ale* is the product of tradition. Two wives of Edward Drifffield present two different aspects of womanhood, and play different role as wife in the life of same person. But their conjugal experiences do vary. One is dissatisfied while other is happy in marriage life. Amy and Rosie belong to similar social surrounding and like Rosie, Amy was barmaid but unlike Rosie, Amy is an ordinary house wife in domestic affairs, while with her ultramodern outlook on sexual relations Rosie is completely opposite of Amy. On the basis of their concepts on man-woman relationship Amy and Rosie do not converge on any point. It is because Rosie symbolizes ultra modernity while Amy represents traditional image of a woman. Amy respects her husband's literary reputation and helps those students who want to carry on research on her husband. Amy successfully retains stability in her domestic affairs which Rosie has shattered. Amy adjusts herself according to the norms of society unlike Rosie who violates all its restrictions. Amy is fully conscious of her husband's goodness who married her though she was merely a barmaid while Rosie never cared and loved him. Rosie is warm and hot; Amy is dull and cold. Rosie is not a good house wife. Rosie is bohemian by nature; Amy is dully routine-minded. There is tendency on the part of Rosie to run towards the natural freedom of a biological

woman! Amy is the ideal of a civilized mould; Rosie is one of the woman's lib; Amy is of the feudal-set of domestic relationship. Rosie is a revolt; Amy is quiet Rosie's flirts; Amy obeys, Rosie is polygamous; Amy is monogamous (the novelist is silent over her private life elsewhere); Rosie is freed and informal, Amy is too formal, Rosie is independent; Amy is a domestic slave; Rosie inspires Drifffield through her romantic and bohemian living; Amy has a deadening effect on him, Rosie projects her image in a big way; Amy is a literary flop.

After leaving her husband, Rosie adopts new name Rose I gulden to conceal her identity as Mrs. Drifffield, for woman like Rosie are considered blot on a civilized society, she is an unwanted agent and that's why her entrance is restricted in the common stream of society. But even after many years gap when she is seventy years old woman, Ashenden finds her quite normal in behaviour, she is as gentle as she was in her youth and in her old age too; she is devoid of all the ideas of sin on having frequent sexual relations with me in her young age. When she meets Ashenden as an old lady, she treats him so innocently as if she had never immoral relations with him. The most notable feature of Rosie that Ashenden realized "was her smile, which has still its old child like and mischievous sweetness". George Kemp was the perfect husband to her rather than Edward Drifffield, she frankly clears that she never loved Drifffield and George Kemp was always her choice as a husband long before she knew Edward Drifffield (Maugham, *Cakes and Ale* 176).

All the opinions and prejudices that Ashenden constituted throughout his life on Rosie meet with the sudden crash, because of Rosie's unchanged behaviour even in her old age that appeals him deeply. Rosie's impression is so intense on him that in the concluding chapters he monotonously advocates Rosie's extraordinary hypothesis of sexual relations that he always viewed with suspicious and hateful sight. As an expert analyzer of human psyche he explains Rosie's complicated behaviour on sexual matters that is quite abnormal for a common person. In Ashenden's views Rosie is not a nymphomaniac or a woman with loose morals. He defends Rosie's character as a woman who is devoid of contemptible desires and she is not an ulcer on any society.

4. ASSESSMENT OF ROSIE'S CHARACTER AS AN ULTRAMODERN WOMAN:

In the light of above viable arguments, Rosie is certainly a unique character ever created by W.S. Maugham, and she deserves separate treatment as a character as well as of her attitude to men. Rosie's exclusive nature and personality never fit in the other heroines created by W.S. Maugham in his other novels. Though many women characters of W.S Maugham can be seen indulged in extra-marital relations yet none of them have so frank opinion on sex as Rosie Drifffield of *Cakes and Ale*. Maugham's "ideas on truth, beauty and loving kindness as dramatized in *Cakes and Ale*" have seldom found their expression in such an extent and no

other novel of Maugham is appreciated so grandly for its narrative art and for the portrayal of woman character like Rosie of *Cakes and Ale* (Costa 27). Especially the portrait of Rosie—surely one of the best-loved heroines in modern fiction—without exception failed to recognize the novel's true quality. Ivory Brown in the Observer (NO.3) noted that, in the book at least, Maugham did not merit the charge of cynicism with which he had so often been vexed and drew attention rather to his 'brilliantly sardonic' commentary on life and letters and the controlled irony of his style.

Unorthodox points of views are required for the judicious evaluation of Rosie's character, for a person locking in this faculty of unique evaluation can misunderstand the core substance as well as the purpose of the novelist behind this novel. Every society has certain norms and limitations that allow a common man to make relations with the opposite sex and the person who violates them certainly suffers, this issue is already pointed out of Maugham's first novel *Liza of Lambeth* but it is never discussed with so many aspects as it is in *Cakes and Ale*. The novelist seems very sympathetic to the people like Rosie who search only sensual pleasure in their relationship with the opposite sex. The novelist looks upon Rosie as a woman of future, who seems to demand freedom for sexual relations but there appears obvious collision between traditional social restrictions and extra modern sexual concepts conceived by the novelist. W.S. Maugham by representing Rosie Driffield as a sample of modernity; takes a great risk to face poor comments and opposition of society just as the narrator Ashenden becomes its victim in the novel. Ashenden is ridiculed by orthodox people like AlroyKear and second Mrs. Driffield for reporting such sort of relations of Rosie with other men. With all these possible risks the novel has an appeal to society and sociologists that such sensitive matter should not be left undisclosed. W.S. Maugham receives controversial opinion of people when he applies his clinical skills in order to show a serious mode of man-woman relationship in the novel *Cakes and Ale*. The novelist penetrates the deeper layers of an exclusive human psyche.

The novelist discusses Rosie's uncommon behaviour with unique points of views. Maugham's favourite first person narrator emerges as a conscious spokesman of Rosie Driffield. The whole discussion is not set on impractical or unrealistic grounds by the novelist for "*Cakes and Ale* is indisputably Maugham's most completely realized novel" (Vinson 826).

Among all the heroines of W.S. Maugham, this is only Rosie who is examined so thoroughly and clinically. Maugham's habit to hit upon less discussed or hidden topic as adultery; created many memorable women characters but Rosie is treated in the vanguard of this list. His three novels of middle phase *The Moon and Sixpence*, *The Painted Veil* and *Cakes and Ale* are his marvelous works. Among these novels too, *Cakes and Ale* holds a unique place. *Cakes and Ale* did not get its effects from an exotic setting or the confession of an unhappy youth, or the

ruthlessness of genius. It was not an attempt to cash in on a fashionable topic. It was Maugham at his best, dealing with themes and people that he had spent a life time absorbing through his pores, rather than with the shock of the unfamiliar that gave their special character to his Far East stories.

5. CONCLUSION:

Rosie, the nucleus of the novel is far away from social prohibitions and represents the advancement of 20th century woman. Maugham seems to be interested to know public opinion on such modern feministic appeal by creating Rosie's typical nature. He dissects out the deciding factors of Rosie's inner world for this purpose. Though Maugham had the degree of medical science, yet he never practiced it to cure human beings; he applies this clinical attitude to observe human behaviour minutely and Rosie's portrayal through first person narrator is its finest sample who becomes the centre of the novel and rest of the characters remain in her periphery. This novel of middle phase received universal critical approbation, for in any of his novel, Somerset Maugham does not present his characters with such points of view where he defends the hyper-sexuality of a woman, he advocates extra-modernity of his heroine but leaves final judgment to his readers.

Through Rosie, W.S. Maugham urges for the renewal of old established concepts of sexual relations, between men and women without being clumsy. The novelist protests Rosie's frequent sexual relations as a healthy phenomenon not as pornographic, but this seems hardly digestible.

The motif of the representation of sexual relations is not meant to show adulterous extra-marital sexual relations of a woman and man-woman relations are under the impressions of Freud's theories of psycho-analysis that revolutionized the patterns of portrayal of fictional characters in Twentieth century novels. But such concepts of sexual behaviour cannot be admitted or sanctioned for their implementation in an ordinary society. Rosie's character in the novel is solemnly gentle and hospitable and in her unbarred sexual behaviour too; W.S. Maugham observes goodness. Rosie's hyper-sexuality is undeniable, but it is also a fact that she eclipses each and every character including the hero of the novel; she actually governs the patterns of man-woman relationship in the novel.

Though in few of the starting chapters the novelist singularly narrates the details of AlroyKear and Edward Driffield as the protagonists, yet Rosie's odd concepts on sexual relations restrict the entire theme around her. Rosie leads a harmonious conjugal life with her second husband. AlroyKear the novelist is a reputed social figure but he is an orthodox, he strictly refuses Rosie's sexual hypothesis and supports old restrictions on sexual relations in conjugal life. Edward Driffield, though his name often sounds in the novel yet he does not influence the story

at least, his literary talent is appreciated in the critical world but to Rosie all these are useless. Even after being so influential and notable personality of a cultured society he has no role to govern the theme of man-woman relationship in comparison of Rosie who is a simple barmaid but becomes the soul of the novel. Though Edward's relations to his wife are not strained yet they lack smoothness and essential harmony, furthermore Rosie's advanced concepts on man-woman relationship change the meaning and definition of their relationship. Rosie never consults anyone to verify her ultramodern hypothesis of sex and leaves aside all pre-established taboos of morality, thus she moves ahead on a new ground where social inhibitions are insignificant. Rosie's presentation in the novel is really with effulgence of geniality.

The use of real people and the intimate details of their life in fiction is a characteristic feature of W.S. Maugham from the just beginning of his career as a novelist and it is after *Of Human Bondage* the realistic elements are so profoundly used in *Cakes and Ale*.

Maugham's favorite character Rosie also verifies one of the typicality of his own nature and even being a woman character, Rosie Driffield of *Cakes and Ale* is not free from the impression of its creator. *Cakes and Ale* is the product of the well-developed personality of the novelist; both are inseparable from each other. Though Rosie is a female character yet she has the masculine guts which an author of the sinews of Maugham lends to it the required strength. The novel is an accomplishment of argument which comes a full circle. Such a novel could not possibly have been written without having a proper strong personality. It breaths an aroma of personality.

In his last novel of early phase *Of Human Bondage* and in two novels of middle phase *The Moon and Sixpence* and *Cakes and Ale* W.S. Maugham wears different masks for different purposes, but it is not hard to identify him. For Maugham was almost the sum of what he had created. He was shy and tortured youth in *Of Human Bondage*. He was the promising young author who carries the story forward in *The Moon and Sixpence*. He was one of the lovers of Rosie in *Cakes and Ale*.

The novel *Cakes and Ale* is less about romance and more about realism. The realism is not only lies in the inclusion of real people and incidents but it also represents original human behaviour, psyche and sexual behaviour of men and women. Many ignored as well as dark issues of sexual relations are disclosed in the novel *Cakes and Ale*. Desires for the sexual gratification are presented as obvious biological need like food and air. An exceptional case of man-woman relationship is treated with least idealization and without being inspired by sexual eagerness and hypocrisy.

This novel was appreciated as a landmark creation of that time, because "there is much that is brilliantly sardonic in commentary on life and letters." In *Cakes and Ale* W.S. Maugham does

not repeat the faults of writing style as he did in his early phase novels. His original representation of men and women and their relationship in the novel through first person narrator; certainly show his excellent craftsmanship. Another notable and exclusive feature of this novel is that the novelist has not make efforts to govern the characters, but the characters govern the novelist.

References

- Aldington, R.W. *Somerset Maugham-An Appreciation*. New York: Doran and co., Inc., 1939. Print.
- Barnes, Ronald F. *The Dramatic Comedy of W. Somerset Maugham*. The Hague: Moulton and co., N.U. Publishers, 1968. Print.
- Basu, N.K. *W.S. Maugham-Novelist and Story Teller*. Calcutta: Calcutta Uni. Press, 1941. Print.
- Brander, L. *Somerset Maugham: A Guide*. N.p.: Oliver and Boyed, 1963. Print.
- Brophy, John. *Somerset Maugham*. London: Longmans, Green & Co., Ltd., 1952. Print.
- Calder, Robert. *Willie: The Life of Somerset Maugham*. London: Heinemann Ltd., 1989. Print.
- Colder, R.L. *Somerset Maugham and the quest of Freedom*. London: Heinemann Ltd., 1972. Print.
- Cordell, Richard. *Somerset Maugham: A Bibliographical and Critical Study*. London: Heinemann Ltd., 1961. Print.
- Cordell, Richard A. *Somerset Maugham*. London: Heinemann Ltd., 1961. Print.
- Costa, Richard Hauer. *An Appointment with Somerset Maugham and Other Literary Encounters*. USA: Texas A & M Uni. Press, 1994. Print.
- Curtis, Anthony. *The Pattern of Maugham*. London: Hamish Hamilton, 1974. Print.
- Curtis, Anthony, John Whitehead, eds. *W. Somerset Maugham The Critical Heritage*. New York: Routledge & Kagan Paul Inc., 1987. Print.
- Dottin, P. W. *Somerset Maugham Et Romans*. Paris: n.p., 1928. Print.
- . *Theatre De W. Somerset Maugham*. Paris: n.p., 1937. Print.
- Guery, S. *La Philosophic De Somerset Maugham*. Paris: n.p., 1933. Print.
- Jonas, K.W. *Bibliography of Writings of W. Somerset Maugham*. New Brunswick: n.p., 1950. Print.
- Jonas, K.W., ed. *The Maugham Enigma-An Anthology*. London: Peter Owen, 1954. Print.
- Jonas, K.W. *The Gentleman from Cap Ferat*. N.p.: n.p., 1956. Print.
- Kanin, Garson. *Remembering Mr. Maugham*. London: Hamish Hamilton, 1996. Print.
- Kloss, Archie. *Maugham*. N.p.: n.p., 1987. Print.

- MacCarthy, D. *William Somerset Maugham-The English Maupassant. An Appreciation*. N.p.: n.p., 1934. Print.
- . *An Appreciation of W.S. Maugham*. London: Heinemann Ltd., 1934. Print.
- Mander, R.J. Mitchenson. *Theatrical Companion to Maugham*. London: Rockliff Publishing co., 1955. Print.
- . *Guide to Maugham-Collection of Theatrical Paintings*. London: Heinemann Ltd.; The National Theatre, 1980. Print.
- Maugham, Robin. *Somerset Maugham and all other Maughams*. London: Longmans; Heinemann Ltd., 1966. Print.
- . *Escape from the Shadows*. N.p.: Wiedenfeld and Nicholson Publishers, 1970. Print.
- . *Search for Nirvana*. N.p.: W.H. Allen, 1977. Print.
- . *Conversations with Willie*. London: W.H. Allen & Co., Ltd., 1978. Print.
- Mayers, Jefery. *Somerset Maugham: A Life*. N.p.: Knof, 2004. Print.
- Mclver, C.S. *William Somerset Maugham-A Study of Technique and Literary Sources*. Uppar Darby: n.p., 1936. Print.
- Menard, Wilmon. *The Two Worlds of Maugham*. N.p.:n.p., 1966. Print.
- Morgan, Ted. *Somerset Maugham*. London: Jonathan Cape Ltd., 1980. Print.
- Murty, D.V.S.R. *A Study of Maugham's Novels*. Bareilly: Prakash Book Depot, 1991. Print.
- Naik, M.K. *W.Somerset Maugham*. Norman: Uni. Of Oklahama Press, 1966. Print.
- Nicholas, Beverly. *A Case of Human Bondage*. London: Seeker and Warburg, 1966. Print.
- Panikar, G.N. *The Short Stories of Somerset Maugham*. Calicut: Rani Book Stall, 1966. Print.
- Pfeiffer, Karl G. *Somerset Maugham: A Candid Portrait*. London: Victor Gollancz Ltd., 1959. Print.
- Purcell, Victor. *The Memories of a Malayan Official*. N.p.: n.p., 1965. Print.
- Raphael, Frederic. *W. Somerset Maugham and his World*. London: Thames and Hudson Ltd., 1976. Print.
- Singh, J.P. "Novelist as Craftsman. A Study of the Novels of W. Somerset Maugham." Diss. Uni. Of Patna, 1969. Print.

- Sinha, SambhuNath. *W. Somerset Maugham The Playwright: A Study in Social and Psychological Realism A Critical Review*. New Delhi: Classical Publishing Co., 1980. Print.
- Stott, R.T. *Maughamiana. The Writings of W. Somerset Maugham*. London: n.p., 1950. Print.
- Towne, C.H., & Others. *W. Somerset Maugham*. New York: n.p., 1925. Print.
- Ward, R.H. *W. Somerset Maugham*. London: GeofferyBles, 1937. Print.
- Wilson, Edmund. *Classics and Commercials. The Apotheosis of Somerset Maugham*. New York: n.p., 1950. Print.