Waiting for the 'Gringo' *Maestro*: Graham Greene's Relationship with India

A dissertation submitted to the Jawaharlal Nehru University in partial fulfillment of the requirement for the award of the degree of Master of Philosophy

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The CERTIFICATE

21st July, 2004

Certified that this dissertation, titled "**Waiting for the 'Gringo' *Maestro*: Graham Greene's Relationship with India**", which is submitted by Mr Gautam Chakrabarti, Centre of Linguistics and English, School of Language, Literature and Culture Studies, Jawaharlal Nehru University, New Delhi, for the award of the degree of Master of Philosophy, is his original work, and has not been submitted, in part or full, for any other degree or diploma of this or any other university/institution. This may, therefore, be placed before the Examiners for evaluation for the award of the degree of Master of Philosophy.

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The DECLARATION by the CANDIDATE

This dissertation, titled "**Waiting for the 'Gringo' *Maestro*: Graham Greene's Relationship with India**", which is submitted by me to the Centre of Linguistics and English, School of Language, Literature and Culture Studies, Jawaharlal Nehru University, New Delhi, for the award of the degree of Master of Philosophy, is an original work, and has not been submitted, so far, in part or full, for any other degree or diploma of any university/institution.

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'To Each His Own': A Prefatory Note, with Acknowledgements and Dedications

First things always having to come first, one should like to clarify that, in the present work, the system of arranging the references is based on a somewhat-older pattern; and all entries are in the form of 'End-notes.' Thus, there is a separated contiguity, based on the 'main-text-plus-divergences' model, which, according to this writer, presents a *better* scheme of acknowledging one's sources than the 'incorporated-within-the-text' approach. While recording more-than-one, contiguous references to a particular text, the abbreviation '*Ibid.*' has been used; and, if there has been a break in the sequence, the abbreviation '*op. cit.*' has been utilised, provided *no* other text by the same author has been mentioned in between. In case of any ambiguity, full citation has been practised, although, thus, one may have erred on the side of caution; and, while mentioning the publication-details of a given text, qualifying information has been provided, wherever relevant. Thus, this work tends to have extensive 'End-notes'; and, one hopes, its readers should be able to discern the purpose behind them.

At the very outset, one must acknowledge one's gigantic debt to *the one and only*—*ekamādvitīyam*—'Kapoorsahaab', as Professor Kapil Kapoor is fondly referred to by many people. He, along with Professor Makarand Paranjape, who is as encouraging to a rather recalcitrant student as he is to more manageable ones, has ensured that this writer finally gets to complete this work. It is with the best of fortune that one gets to be taught by scholars who are as accessible as they are talented; and one can only hope that one's errors of commission and omission should not cause them much distress. Here, another teacher, who does one an undeserved honour by calling one his 'friend', Dr Rajnish Kumar Mishra, must be mentioned, for he has unravelled many an unwieldy knot during the writing of this work. One should also like to thank *all* the teachers of the Centre for Linguistics and English, and the Special Centre for Sanskrit Studies, both in JNU; and, especially, Dr Girish Nath Jha, Dr Ram Nath Jha, Dr Shashiprabha Kumar, Dr Saugata Bhaduri, Dr Navneet Sethi, Dr G. J. V. Prasad, and Prof. P. K. Pandey. One should ever cherish what Prof. (Emeritus) William Freedman, of the University of Haifa, Israel, and Prof. Anne E. Baker, of the University of Amsterdam, have done for one—'*toda rabbah, chaverim*!' One will *never* forget your kindness, and affection.

Finally, I should like to ***dedicate*** this work to *the* one person who is responsible for all the positive dimensions of my life—my ***mother***, Mrs Gita Chakrabarti—who, along with my father, Mr Animesh Chakrabarti, has always striven to give me the best of everything!—**G. C.**

Chapter I: Introduction: 'Shop-soiled but Still There'[1], Graham Greene in the Indian Imagination

It was somewhat accidental that this writer got a 'significant' taste of Graham Greene's *oeuvre*, way back in 1999, when he was confined to his bed, due to a nagging indisposition; and, despite being told, by a friendly academic, that one 'could read something slightly less morbid', one got, to use a colloquialism, 'hooked', apparently for life. Greene seemed to have a message, one that permeated the core of one's being, and struck deep roots there, thereby presenting one a completely-fresh, if anything really is, perspective on life and its many vicissitudes; in fact, a new *Weltanschauung*[2] that seeks to interpret what one has always felt in a humanely-sentient idiom. Thus began a course of Greene-studies, which was aided and assisted by a fair number of kind, empathetic, affectionate, and magnanimous scholars, in India and abroad; and, after a lot of meandering in the dark, one has managed to come up with the present work. The full title of this work, decided upon after a considerable quantum of interpretative and theoretical argumentation, conducted both 'pro' and 'contra' the personal proclivities and biases constituting one's own *rasagrahaṇa* or appreciation—and not otherwise—of the *oeuvre* of Graham Greene, seeks to reflect the primordial aspects of Greene-scholarship or -criticism in India. Somehow, the White Man, or the 'Gringo' in the Meso-American idiom, a figure accorded considerable respect in the Indian Subcontinent, seems to have acquired mellow proportions of authorial benignity, and omniscience, which make him transcend the level at which his readers, and/*or* critics, operate. Thus, Greene, in his Liberal, semi-aristocratic, often-detached, but always-empathetic look at contemporaneous human life and times, does appear to come across, at least, to the Indian mind, as an all-knowing 'Maestro', and even 'Master', who, despite his rather evident attachment to shores other than India's, never fails to strike a chord, or two, in this country. Further, one should like to analyse the positional presence of Indian *ideas*, *e. g.*, that of the *puruṣārtha*-s[3], *dharma*, and *mahāvākya*, *vis-à-vis* the links between literature and life, characterisation, icons, and tropes in many of Greene's fictive works; the proximity of certain Greeneland-based concerns, issues, notions, and ideas to the Indian *Weltanschauung*; if there is one, and the reception accorded to Greene's works in the Indian academic-critical imagination. These notions do serve as the main thematic strategies of the three following chapters of this work, and should be able to construct, both individually and collectively, its frame of reference. One has attempted to locate this analysis of the Greene-India relationship against the noetic backdrop of 'Indian Literary Theory',

fully taking into account the extant, and ongoing, research in this vast arena. Thus, one has sought to utilise certain selected tools of Indian poetics, sourced from texts by renowned savants as varied as Vālmiki, Bhāmaha, Amarasiṃha, Daṇḍin, Ānandavardhana, Rudraṭa, Bhojarāja, and, of course, the great Pāṇini, so as to broaden its scope in line with the very best of recent research in the field of Indian poetics.

Being a take-off on that of R. K. Narayan's *Waiting for the Mahatma*, the title of the present work attempts to showcase the essence, as this writer feels it to be, of those cardinal dimensions of critical, and other auditory, interest that are crucial to the crystallisation of the profile of a particular community of literary analysts, and lay readers. One feels considerably certain that, as in the Greene-Narayan relationship, there is a noticeable amount of inequality inherent in the Indian attitude to the critical appreciation of Greene's works, more so since most Indian critics seem to be taking their cues from their equally clueless Western counterparts. Having been a world-famous writer who had also done many a favour to a 'struggling Indian author'[4], Greene could not but have been seen as the archetypal English Liberal, confirmed in his *Weltanschauung*, who looks at the rest of the world from the perspective of a somewhat elder-statesmanlike benefactor of the myriad and exotic inhabitants of alternative mindscapes. This, one feels, is the main reason for the abundance of a plethora of Indian studies focusing on the nature and function of belief, faith, religion, and dogma in Greene's works. There, of course, are honourable exceptions, like Maria Aurora Couto, whose path-breaking work, *Graham Greene: On the Frontier: Politics and Religion in the Novels*, attempts to view Greene in a balanced topography of critical ambiguity, which is the very perception this writer seeks to deconstruct. Thus, the primary objective of the analytical enterprise envisioned in this introductory chapter is to evaluate, rather more critically than usual, the extant Indian corpus of Graham-Greene-criticism, so as to identify basic analytical postulates, and ascertain the contemporaneous validity of many of the essential assumptions, axioms, shibboleths, and registers. Consequently, one hopes, there should a renegotiation of the precise contours of the critical idiom of most analyses of the Greene-India relationship, leading to, in its turn, a *perestroika*[5] of the critical edifice of Greene-scholarship in India, and a new *glasnost*[6] in the loosely-systemised, and too-randomised, selectivity characterising much of the latter, which seems to be badly in need of a shift in focus.

Before going on to a comprehensive overview of the various Indian critical attitudes, which is present in the next chapter, one ought to undertake a survey of the many interpretative

traditions in different parts of the world, especially those that have a special affinity—either positive or negative—for the fictional works of Graham Greene. This is what one had, originally, wanted to undertake in one of the chapters, though care was decided to be taken to ensure that the overall emphases should lie on the corresponding Indian perspectives. Thus, and also due to the limited nature of the scope of this work, finally, there was a decision to forsake the proposed survey of international perspectives in favour of that of their Indian counterparts. During the long gestation-period of this work, when this writer was sifting through bibliographical material that was related to the 'critics' debate' on the life and work of the 'Master of Greeneland', a happy discovery, certainly a serendipitous one, was made—Greene-criticism seems to be well-established as an analytical preoccupation in places as different as Nigeria and Israel, and Brazil and Japan. With his awe-inspiring catholicity of understanding, charming felicity of interest, ease of cultural transference, broad span of noetic adaptability, Greene had, at some points of time, seemed to be everyone's favourite author. This, added to the fact that he had travelled to and written about many a trouble-spot and exotic locale in this world, aided the growth and evolution of indigenous critical industries that had developed in many of these places. Some, however, were never affected by any direct 'Greenelandic' interest in their affairs, but managed to sustain an interest in Greene's affairs nevertheless, by seeking to arrive at a certain '*modus operandi*'[7] by which they could proceed to try to evolve a methodology of looking at the troubled world of the twentieth century, through the prism of its most articulate spokesman.[8] Thus, the Greenean world was, and still is, one of burning-hot topicality, almost fully unmitigated astringency, a suave, if racy, relevance, and a disarming empathy of '*la condition humaine*'[9], one that, according to Greene, brought out poetry from its abiding pity.[10]

In conclusion, one should like to round up this introductory chapter, which studies the various analytical devices to be used in studying the works of Graham Greene, by referring to his unique relationship with R. K. Narayan. It was as far back as in 1952 that we had Greene's oft-repeated testimony of Narayan's universal appeal as a novelist. In his 'Introduction' to Narayan's acclaimed second book, *The Bachelor of Arts*, Greene said, 'It was Mr. Narayan with his *Swami and Friends* who first brought India, in the sense of the Indian population and the Indian way of life, alive to me. His novels increase our knowledge of the Indian character certainly, but I prefer to think of them as contributions to English literature, contributions of remarkable maturity.' With the support of Graham Greene, his first novel *Swami and Friends* appeared in London in

1935. Here, it should be noted that it was Narayan's friend at Oxford, Kittu Purna, who got Greene interested in this book, and thereafter sent Narayan a joyous cable; 'Novel taken, Graham Greene responsible.'[11] Given that this had happened after the novel had been rejected by Allen & Unwin, and other publishers including Dent, Narayan had reason enough to remain convinced, since then, that Greene was not only his best-known friend but the only English, or, for that matter, the only Western novelist whose work he should always read, perhaps, as he told Ved Mehta, because they both write about similar things. In *My Days*, he discusses their relations in the following words: 'An introduction thus begun established a personal interest and a friendship between us that continues to this day. Graham recommended my novel to Hamish Hamilton, who accepted it immediately'. Again, thanks to the recommendations of Greene, *The Bachelor of Arts* was published by Nelson, and his short stories too were accepted abroad, with Greene helping him in London. Thereafter, Narayan did not have to look back, with a string of ensuing critical successes, and very wide-ranging, international critical acclaim that could *not* fail to have its analogue in India, where he almost became enshrined in the academic and popular imagination.

Thus, one may assert that Graham Greene's curious relationship with India should not be adjudged only from the point-of-view of his professional interest in this country, its terrain, people and mindscapes. There may not have been much of India in the works of Graham Greene, but one can, perhaps, safely claim that this subcontinental entity was often in his mind, which is a fact that made him proffer hands of friendship to deserving individuals hailing from here, and led to his name being enshrined in the often-contested annals of the literary taste of our colossal civilisational enterprise. Not only have the common readership of India collectively accorded a 'classical' reputation to his work, but the *cognoscenti*, both academic and otherwise, have also contrived to secure, for their compatriots, a secure foothold on the shifting terrain of the often-elusive and hazily-mysterious Greeneland—the topography of myths. This work seeks to study the precise delineation of the route that Indian critics have taken to Greene's Avalon; and suggest an alternative pathway, which is deeply rooted in the noetic and interpretative sensibilities that are innate to the Indian ethos. Thus, one does hope that this work should be able, through both its theoretical and applied components, to give a fillip to the notion that even an essentially-western writer like Graham Greene, who was so very rooted in the Euro-American tradition, may be read, and interpreted, through the rainbow-hued prism of the theoretical trajectories that were evolved by this very syncretically-woven society, and way of life. India, in a nutshell, beckons to Greene.

End-notes.

1 Graham Greene, *Doctor Fischer of Geneva or The Bomb Party*; London: Vintage, 1999, 1st ed., 1980; p. 82. This phrase is used by Jones, Anna-Luise's husband, to describe his own soul, on being asked by her if he has one; and may be borrowed to give an insight into the much-noted Indian fascination for the work, much more than the life, of the "'Gringo' *Maestro*".

2 This rather popular German word means 'world-outlook', literally; and is used here to signify a cognitively-new perspective for the critical study and interpretation of a given literary text.

3 The idea of the *puruṣārtha*-s being conducive to *nātya*, and *vice versa*, not to mention the ever-present '*dhārmika*' conceptuality, which is discussed, especially in both civilisational and literary contexts, by Professor Makarand Paranjape, in the fifth, and eponymous chapter of his *Towards a Poetics of the Indian English Novel* (Shimla: Indian Institute of Advanced Studies, 199) seems to display considerable promise *vis-à-vis* the ordering of the stylistic imperatives and choices that characterise Greene's fiction, with the latter's covert and overt engagements with theology and ideology, though always in an individualistic idiom. One should like to discuss Greene's works from this perspective, both presently, and, in a more detailed manner, later, keeping in mind the work done by both Paranjape and 'the late Professor K. J. Shah', who, according to the former, 'was determined in his approach to link our seminal texts to the grand, central, focal point of the purusharthas' (Paranjape, *op. cit.*, p. 85). In fact, both the normative frameworks of *puruṣārtha* and *mahāvākya*, or the Pāṇinean narrative-grammatical model—as delineated in the works of Professor Kapil Kapoor, whose theoretical explorations, especially those involving analyses of selected texts, like R. K. Narayan's *The Astrologer's Day*, lie behind much of the present work—have significant affinities, especially at the level of civilisational prioritisation, as evinced in literary stylizations. Thus, it was relatively appropriate, though rather challenging, to use the interpretative scheme proposed by Kapoor, more on which later, in the present work.

4 In an e-mail sent to this writer, Professor Sobha Chattopadhyay—of the Department of English, Jadavpur University, Calcutta—who has written a Ph. D. and some research articles on the life and work of Graham Greene, says, 'It would have been extremely difficult for [Narayan], had Greene not intervened on his behalf and recommended *Swami and Friends* to the moderately snooty Hamish Hamilton, to make both ends meet

independently, let alone make writing books his sole occupation—his means of earning a livelihood'. The address of the relevant web-page, where this e-mail can be viewed, is < http://webmail2.vsnl.net//cgi-bin/vsnlpop/getmsg.pl?id=284&shorter=gautamcind&loginname=gautamcind&sessid=6810746&POPserver=mail.vsnl.net&servicedomain=vsnl.net&cache=>.

5 This is a well-known Russian term, which was immortalised during the period of Mikhail S. Gorbachev's stint as the General Secretary of the Communist Party of the Soviet Union; and means 'restructuring', which was supposed to have been limited to the economic and foreign policies of the erstwhile U. S. S. R. Interestingly, Greene, as has been testified to by Father Leopoldo Durán, S. J., in his delightful book *Graham Greene: Friend and Brother*, was a confirmed admirer of 'the Teflon Commissar', as Gorbachev had come to be called.

6 This is the other, and more famous Russian word that Gorbachev had gifted to the lexicon of international affairs, due to the results of its policy-implementation; and means 'openness'.

7 This Latin phrase, which is near-Anglicised in terms of usability, means 'way of proceeding'.

8 In his introduction to the Penguin edition of Graham Greene's *The Power and the Glory* (Harmondsworth: Penguin, 1991, orig. ed., 1940), John Updike, the famous English novelist, described Greene as having been 'one of the most articulate and sympathetic spokespersons of the twentieth century'. William Golding went a step further and hailed Greene as '*the* voice of the twentieth century', while not discounting his fine accessibility.

9 This French phrase, which was first used, and popularised, by André (Georges) Malraux, in his eponymous novel, means 'the human condition/fate'; and is seen as one of the cornerstones of the arch of existentialist thought, which is an ideational stream that is not alien to the Greenean ethos, and, in fact, contributes substantively to the latter's enriching ambivalence.

10 In *The Heart of the Matter*, Major Henry Scobie, saddened at the plight of his almost girlish lover, wonders: 'Pity is cruel. Pity destroys. But the poetry [probably of all lives] is in the pity.'

11 R. K. Narayan, *My Days*, p. 115.

Chapter II: The Greyhound Critics, Many of Them Brown, are Truly Confounded by the Electric Hare[1]

It is not always a matter of critical *esprit d' corps*, but also a more fundamental necessity of the critical-theoretical vocation that practising literary critics, especially if they are completely academically-oriented, tend to eschew those pathways that beckon the reader—of a given literary text—towards a substantial diversion from the 'mainstream' approach. Thus, though the primary goal of academic research is to 'update', if possible, and recontextualise, at the very least, most available information on a particular topic, and substantially so, it is often seen, in practice, that there is much reiteration of previously-established formulations. While accepting the urgent need to 'get a new wrinkle'[2] out of the massively-panoramic tapestry of earlier research, on an issue or text, one feels somewhat sceptical of the continuing amenability of the latter to divergent critical interpretations. After all, there is only so much that one can, or rather, *may* say about a chosen or allotted aspect of a given phenomenon or noetic work, and, quite often, much that is written on a given theme has the flavour of refrigerated leftovers, metaphorically-speaking! It goes without saying that this is applicable to Graham-Greene-scholarship, which, in India, as elsewhere, does *not* suffer from the paucity of available secondary material. In fact, it is here that the problem lies, for so much has been said as 'tributary rehashing'[3] of previous findings that it is somewhat difficult to separate the wheat from the chaff, and identify the real 'paradigm shifts' in research.

When one wants to survey the Indian critical tradition, *vis-à-vis* Graham Greene's works, one feels that there is a serious lack of path-breaking research that does *not* fight shy of actively questioning the received models of analytical prioritisation. There seems, in much of the critical literature produced by Indians, on Greene's works, to be a marked preference for the method of presenting a schematic and structural overview of previously-completed Anglo-American critical treatises. Thus, there has been little or no work in viewing Greene's *oeuvre* from the perspective of Indian theories of meaning, as popularised by scholars like Kapil Kapoor[4], or negotiating the complexities and ambiguities latent in Greeneland's much-contested topography from a multi-cultural viewpoint. One Indian critic, after another, falls into the same interpretative trap they deplore the western critics they survey as having fallen into, with, if anything, even greater joy and abandon. In fact, while studying a number of analytical-interpretative works written by an eclectic selection of Indian critics, who operate/d mostly in the academic domain, one found a surprising commonality of methodological imperatives and choices. Thus, almost all the texts of

critical interpretation, penned by people with as diverse interests as 'Existentialism' and 'The Search for Belief', seem to unable to avoid the lure of prefacing their analytical work with what appear to be mandatory surveys of previous research. Now, this might have been tangentially more acceptable if the critical efforts that follow were empirically-sound, and 'original'[5], which does not seem to be the case. Thus, one is forced to consider much of the Indian critical work on Greene to be rather 'derivative'[6] in nature, reminding one of the quaint word *carvitacarvaṇa*[7]!

It is also fairly indicative of the essential nature of the Indian Greene-critical idiom that most writers tend to focus on issues that have contemporaneous currency in Anglo-American noetic circles, and this is perhaps symptomatic of the broader malaise that ails literary criticism in modern India. Years of pseudo-post-colonial 'official'[8] neglect, and unstinted borrowing from the intellectual West, without a rigorous grounding in many of the subtler nuances of the Euro-American *Weltanschauung*, have successfully transmogrified the Indian intellectual coda into a remote and inaccessible *terra Luna*[9], which may only be used to host the explication of certain 'captive and mythical-canonical'[10] texts that characterise certain epochs of India's noetic and cultural history. Hence, what was once a vivid and actively-engaged tradition of empirical and experimental exploration of received texts and problems, became a fossilised repository of only arcane and esoteric knowledge, thus forfeiting the right to be evoked in grappling with the issues confronting one in the interpretation of modern texts, both literary and didactic, though these two need not be mutually exclusive categories. It is only to be expected, therefore, that such typically Indian concepts as *rasa*, *alamkāra*, *rīti*, *dhvani*, *vakrokti*, *guṇa/doṣa*, *aucitya*, *mahāvākya*,[11] for instance, have not been utilised in the analysis of modern literary texts, like those authored by Greene; and, thus, a treasure-trove of critical meaning has been lost, despite frenetic and stylised attempts at preservation, comprehension, interpretation, and dissemination by *l'ancien acadème*.

Nevertheless, as Graham Greene writes unambiguously in *The End of the Affair*, '[i]t's strange how the human mind swings back and forth, from one extreme to another'[12], and there is many an angularity, in both human behaviour and history, that cannot be resolved by an external recourse to the superficialities of ideology and dogma, shibboleth and *credo*. Hence, it should be *not* an unproductive task to ascertain whether Greene's works have fully exhausted the critical paradigms presented by western scholars, before one goes into an entirely new paradigm of acute signification. Before one goes into a wholeheartedly-eastern methodology for critiquing Greene, one should like to get a holistic overview of the conceptual topography of all extant critical and

other academic analyses of Greene's texts. It is from this perspective that book-length studies, like those that are going to be discussed in this chapter, are important; they serve as refresher courses in international Greene-criticism, before one goes on to diverse and undiscovered aspects of Greene's *oeuvre*. In fact, the 'Introduction'-s of all the major Indian book-length studies of Greene's works double as surveys of previous research, and, in the case of punctiliously-detailed works like that of S. K. Sharma,[13] 'casebooks' of informative interest to the neophyte researcher. There are, with an almost telling inevitability, the gigantic bibliographies—reaching elephantine proportions in exceptional cases like that of Satnam Kaur's work, of almost archival proportions, *Graham Greene: An Existentialist Investigation.* Then, one invariably encounters the profuse and densely-intermeshed tapestry of allusive, but exaggerated, borrowing from the canonical texts of the Euro-American tradition. Thus, the second chapter of S. K. Sharma's book-length study[14] has the title 'The Terror of Life', which is what, and this is referred to by Sharma in a foot-note, 'Kenneth Allott and Miriam Farris have given [as] title to the introductory chapter of their book *The Art of Graham Greene* (1951).' [15]

On the other hand, one should have to acknowledge, after an exhaustive and objective perusal of the representative corpus of Indian Greene-criticism, that if there is one thing Indian scholars of Greene's have *not* done, it is a slip-shod study of their subject. They have also taken care, almost as if this were an article of their faith, to be, or, at least, appear even-handed in their 'critical practice'[16], giving detailed emphases to the consideration of the different facets of what they had hitherto studied. In Sharma, as well as in Kaur and Gangeshwar Rai[17], there are dense networks of referencing and acknowledging both primary and secondary sources, all of which add greatly to the scholarly validity of their works. However, there is also the abiding feeling that there is a lack of unifying theses or problematic themes in these works, which appear more like secondary collocations of extant critical paradigms. Now, one should be able to condone, from a critical perspective, the need to forego a narrowed-down counter of signification, if there is a true attempt to present an empirically-validated survey-like work. In fact, the present work seeks to conduct a multi-faceted survey, or rather, overview of the entire corpus of Indian critical writing on Greene, which necessitates the sacrificing of all overarching critical angularities in its scope.

It is, thus, rather refreshing, and enlivening, to discover that S. K. Sharma[18], in his focussed and compactly-woven treatise, *Graham Greene: The Search for Belief*, takes a well-knit and very planned approach towards discussing the works of Graham Greene, primarily from the

point-of-view of the problematisation of Greene's vexed notions of faith and doubt. In a densely-woven survey of previous research, he goes on to show how most of his western predecessors had argued, till date, in favour of the classification of Greene's works according to one exaggerated typology or the other. Thus, Sharma argues, 'the critics have willingly obliged [Greene] by seizing the false scents and missing the substance.'[19] He then goes on to cite one critical text after another, while pointing out the inherent bias implicating each work in the tangled skein of Greene's deluding or duping of his critics.[20] Thus, the real Greene never manages to stand up amidst the chaos of polemical and conflicting versions of his 'true self', while different critics have a field day in trying to ascertain the true nature of his 'obsessions'.[21] It is the latter term that is sought to be used in the problematisation of the analytical coda of Greene's works by a certain group of Greene-critics, who believe more in the notion of the inherent didacticism of Greene's works, not so much as actually choosing between one 'way of life' and another, but laying down the institutes of morally-sustainable behaviour. The obsessive litterateur serves to such analysts as *the* model for the 'Existentialist' hero *par excellence*, and a phenomenon worth a considerable amount of critical energy that is spent in constructing an elaborate teleological web around it.[22]

Sharma, however, manages to steer clear of this trap, though whether by conscious design or as an incidental consequence of his palpably plain desire to traverse the *via media* in terms of critical standpoint/s is rather difficult to ascertain. What comes across rather characteristically in his works is the complete absence of even a hint of the *rasika*-nature that most Indian critical and literary theoreticians seem to emphasise as being rather central to the 'passion-filled'[23] vocation of the *ālocaka*, *id est*, literary critic; in other words, dry-as-dust criticism, logically-structured, but woefully-bereft of the *samavedanā*[24] is what Sharma has to offer. This, nevertheless, does not detract from the overwhelming nature of his critical objectivity, and encyclopaedic treatment of his subject, which, by virtue of its universal inclusivity, could have problematised his choices of methods of analytical validation. His methods are, apparently, derived from Anglo-American critical paradigms, but this does not hinder him substantially in taking what seems to be a rather individualistic line, which, however, is not immune to the tentative charge—for want of a more appropriate word—of imitative derivativeness. In fact, though one does readily acknowledge the inherent location of Greene's *oeuvre* in the *Abendland*[25], and accept the need for internalising the more essential aspects of Anglo-American Greene-criticism, before approaching the author from

an Indian perspective, one still tends to prefer a lesser degree of dependent admiration in what is supposed to be an 'original' critical endeavour. Sharma, in a rather unsettling, if not disturbing, manner, gives the impression of relying too heavily on the received 'Western' appraisals of the works of Graham Greene, and not realising, or showing that he did, their innate self-limitation.

This reliance, which is not always uncritical, on the colossal corpus of Anglo-American Greene-criticism is the most glaring in the first chapter, which is enticingly-titled 'Introduction: The Electric Hare and the Greyhound Critics'. Beginning with a quotation[26] from Thom Gunn, after having quoted two of Robert Browning's most popular stanzas—from *Bishop Blougram's Apology*—immediately after the note on 'Acknowledgements', Sharma goes on to make a survey of most of the major works of Western critical insight on Graham Greene. The critics who get a bigger mention each in this chapter are Kenneth Allott and Miriam Farris, Marie-Beatrice Mesnet, Francis Wyndham, John Atkins, David Pryce-Jones, James L. McDonald, and V. Ivasheva.[27] Besides these, there are discussions of many other critics, and their book-length studies and articles, which are sought to be used as buttresses for some or the other point sought to be made by Sharma. While this might not be problematic, or even unusual, in terms of structuring what is essentially an analytical survey of extant criticism, there are sufficient grounds to make a case against Sharma for somehow getting lost in a self-fabricated maze of 'other men's flowers', and losing the thread of his own analytical hemline. For instance, in p. 6, he writes that Greene 'identifies himself with a character here ("The main characters in a novel must necessarily have some kinship to the author, they come out of his body as a child comes from the womb..."[11]), and dissociates himself from a character there ("... it was Scobie's belief not mine").[12,28] What is interesting is Sharma's convenient overlooking of the fact that these two above-mentioned positions of Greene are, in no way, mutually exclusive; and might have been the result of the formers attempt to develop the argument he had been building up just before, with copious references to myriad critics, despite the obviously-forced, and -contrived, nature of the argumentation. One cannot but agree with him, though at an entirely different level of ironic connotation, that '[n]obody can hope to play this game for long without being found out'![29]

While covering, rather more analytically than discussants like Satnam Kaur, Graham Greene's contemporaneous mimetic journey 'from *The Man Within* (1929) to *The Captain and the Enemy* (1988),'[30] Sharma does seem to have *no* premonitory clue of the impending quietus to Greene's creative and physical existences, as he seems to think that 'the pilgrim's progress has

by no means ended.'[31] As has been elaborated on earlier, it appears to be Sharma's avowed, if a trifle circumspect in owning up to that avowal, intention to survey analytically the differential identities sought to be foisted on Greene throughout his tempestuous, and also incident-dotted, 'journey without maps'.[32] Thus, he seeks to ascertain, for himself, whether Greene truly is, among other things, a Roman Catholic *litterateur*, a humanistic Christian neo-mystic, a 'liberal' Marxist humanist, an existentialist, an anarchical neo-romantic self-traveller, and/or 'a burnt-out Catholic'.[33] Attempting to dispel the critical haze obfuscating the different fictive impersonations of "the 'Gringo' *Maestro*", Sharma, thereby, embarks on yet another expedition to Greeneland to get to 'the heart of the matter.'[34] As the unsuspecting, or, rather, defenceless victims of the terror that life can often become, Greene's fictive characters grope for order, and perhaps even *stasis*, in the experiential maze, and search for the proverbial last resort. As has been aptly noted in the blurb, printed on the back-flap, of his book, despite 'the rejection of dogmatic commitments preclude[ing] a neat definition of the "hungry curiosity" in Graham Greene, the shifting focus, the changing locales, the contrasted stances and the conflicting allegiances in his novels can be' most appropriately comprehended from the highly-privileged perspective 'of a search for belief.'

In his work, Sharma seeks to establish this quest as the dominant thread running through the entire gamut of Greene's different fictive renditions of the chaotic fluidity and ambivalence that is so very contemporaneous. This 'search motif' manages to stagger out 'dramatic tension', thus enabling the genre of the novel to transform into a veritable operation of inquiry in Greene's hands, or so Sharma feels. Though, this writer should like to join issue with the latter over his contention that this, somehow, is the *only* thing that saves Greene's works 'from being narrowly dogmatic', thus imbuing them with emotional and temperamental integrity. It, however, certainly elevates them over 'the level of melodramatic thrillers' by a dualistic augmentation, both of the thriller as a genre, and 'Greene's saints and sinners, comedians and crooks' as essentially human. Whereas one need *not* throw the gauntlet at Sharma for the above position, given that a colossal amount of industrious scholarship seems to have been devoted to the search for this belief-motif in Greene's novels, one should like to subject Sharma's assertion of Greene's life and *oeuvre* as being 'a rainbow of doubt and belief' to a more exhaustively-critical analysis than he appears to have done. This, one feels, should take care of the lacunae that seem to have tunnelled into the otherwise-reasonable and –sustainable corpus of Sharma's critical insights on Greene's works.

Now, 'a more exhaustively-critical analysis' is precisely what appears to be lacking in the work *Graham Greene: An Existentialist Investigation*, by Satnam Kaur[35], who seems to be rather-too-dependent on the extant critical corpus *vis-à-vis* Greene's *oeuvre*; and, this is greatly more unpalatable than in Sharma's treatise due to the editorial, data-organisational, noetic-structuring, and logically-systematising lacunae in the published version of her work, which is, according to her, the outcome of a protracted period of sustained textual and methodological inquiries. In the first place, one should expect, in a work that purports to be a detailed enquiry into Greene's work from the perspective of one of the most polemical, and extensively-worked-on, concepts of the intellectual heritage of the West, 'existentialism'[36], enlightening nuggets of relevant information and analyses; but, in Kaur's work, which has, incidentally, many contemporaneous parallels in India, one finds *only* somewhat hastily-rehashed paraphrases of extant critical perspectives. It is *not* the concern of this writer, within the ambit of the present work, to investigate conscious and unconscious flaws in the work/s of the Indian academic critics, taken as individual treatises; but, rather, to attempt an appraisal of the overwhelmingly-universal proclivities of the Indian critical mind, at least, as far as Greene-criticism is concerned. From this perspective, one is afraid, most Indian writers on Greene's *oeuvre* seem to falter on the threshold of the issue of the originality of their analytical methodologies, which, as far as the prevalent academic consensus is concerned, is an essential feature of an 'original' work of literary criticism; and Satnam Kaur, far from being an exception, is one of the most consistent followers of extant western critical tools and models.

While it is, *perhaps*, not always mandatory for even the serious academic critic to remain constantly vigilant about the ideational and noetic originality of her/his work—and, especially so, given the rather problematic nature of the entire gamut of issues involving the vexed concept of first-hand freshness of analytical insights—one does expect a doctoral researcher based in an accredited academic institution to attempt, in all sincerity, a more self-directed and -mediated analysis of her/his chosen theme than Kaur seems to have been able to do. One feels like saying, in a lighter vein, that this is clearly noticeable in the 'Acknowledgements'-page itself, where she 'admit[s her] indebtedness to all those scholars and critics who have written on Greene's fiction.'[37] In her thirty-three-pages-long 'Introduction', which she commences with a significant reference to the five-decades-long process that had seen Graham Greene at the helm of affairs in 'British fiction'[38], Kaur manages to provide the unsuspecting reader with what is, arguably, the

most thorough-going compilation of strands of critical opinion *vis-à-vis* the notion of Greene's supposedly-existentialist proclivities. It is the primary 'objection', for want of a better term, of the present writer that, while Kaur's 'Introduction' waxes borrowed eloquent *vis-à-vis* the said existentialist dimensions of Greene's *oeuvre*, it has next-to-no discussion of the various aspects of the novelist's art, either generally or as located or topicalised in Greeneland.[39] Hence, despite the abundance of theoretical explorations of the contested territory of the existentialist coda, the works of Greene are only taken up, for what can, most charitably, be termed thematic analyses, at the very end of the chapter; thus, one does get the feel of a piece of telescopic criticism there.

The rest of Kaur's work is divided, *vis-à-vis* chapterisation, into a thematic survey of a number of Greene's novels, which have been, rather randomly at times, grouped under the heads of the various supposedly-existentialist features in Greene's *oeuvre*. These conceptual categories, which double as chapter-titles, are, *viz.*, 'Alienation', an analysis of *The Name of Action*, *It's a Battlefield*, *The Confidential Agent*, and *Our Man in Havana*; '"Hell Is—Other People"', a study of *The Heart of the Matter* and *A Burnt-Out Case*; 'Quest for Selfhood', as seen in *Brighton Rock* and *The Heart of the Matter*; 'Bad Faith', as, supposedly, in *The Quiet American*; 'The Question of Commitment', which, according to Kaur, is the central issue in *The Comedians*; 'The Past and the Experience of Nothingness', as problematising *The Honorary Consul*; and, finally, 'Concrete Relations with Others: Love and Hate', as being the dominant theme in *A Burnt-Out Case* and *Doctor Fischer of Geneva, or The Bomb Party*. While one need not look into the individual merits of each grouping, there seems, without a shred of doubt, to be a case for critical re-evaluation of the different criteria Kaur appears to have enshrined in her work, especially in terms of the applicability of one criterion to more-than-one work, and *vice versa*.

Having discussed the rather problematic critical stance/s that are to be seen in the work of Satnam Kaur rather acerbically, it, perhaps, becomes rather anticlimactic to discuss another critical work, if the only available course of action is hinged upon the identification of admirable aspects in it. This is especially more so if the concerned critic is actually a self-confessed 'fan' of the author about whom s/he is writing, as it is the case with Graham Greene and Maria Couto, 'one of the most creative literary figures of our time' and one of the most discerning critics the Indo-Anglican literary establishment has ever produced. Nevertheless, for the limited purpose of an academic dissertation, which is, in this chapter, restricted to critiquing the 'methodology' used in a given analytical work *vis-à-vis* Greene, one should perhaps feel less disquieted in according

praise where it is due, especially from the perspective of methodological choices. Couto's unique work on the variegated problematic of the diverse and artistically rich interfaces between politics and religion of and in Greene's novels, *Graham Greene: On the Frontier: Politics and Religion in the Novels*, 'is a fresh and original contribution to the study of Greene's work'.[40]

The above-mentioned work by Couto, which has been hailed as one of the defining texts in Greene scholarship the world over, explores Greene's perceptions, ideas, beliefs and system of values, and analyses their relation to contemporaneous realisations expressed in the novels in political and religious terms. These latter, are, however, free from ideological, dogmatic and hegemonic 'commitments' to simulate human circumstances and contexts, in all possible senses and according to all probable notions and connotations. The book examines the novels—in an amazingly rich thematic structure—from inside this framework, and inculcates the perspective of the discussion with a perusal of Greene's travelogues, dispatches and letters to the press, concluding with an interview. This book is certainly 'the key text so far as' Couto 'is concerned' because of a number of factors that categorise it as belonging to a hypothetical big league of critics. In the first place, the compactness of the organisation of data, of which there is a veritable treasure-trove in the book, and interpretations in the work make it a text disarmingly easy to navigate, even to the lay reader. Secondly, there is a noetic symmetry in the structural delineation of the body of the work, making any experience in reading it one conducive to an almost effortless culling of the threads of argument spun by the author. Thus, there is no mismatch between what Couto intends and what she winds up saying, with the connotative signals that go to the reader being precisely the ones that should have. Thirdly, the language used in the work, though occasionally dense, and even dissuasively academic, is never anything other than an effective agent of communication—one that manages to convey all the nuances of meaning the author had originally intended to transmit. Finally, nowhere does the text, despite the large number of diversions, which are always harmonised with the dominant argument in a manner deserving kudos, stray from the readability and ease of narrative linearity that holds the entire text in a firm embrace.

After getting a doctorate from the Jawaharlal Nehru University, New Delhi,[41] Dr Maria Aurora Couto taught English Literature in the Universities of Bombay and Delhi, being involved, when in the latter, with the Lady Shriram College for quite some time. She has written on film, art[42] and literature in the print media, especially in newspapers and periodicals, particularly on

Rudyard Kipling, Joseph Conrad, Salman Rushdie and Graham Greene, of whom she is a self-admitted 'fan', and has given BBC World Service 'Book Talks', and has appeared on BBC TV Arts programmes. She is married to Alban Couto, who was a 'senior official', that is, civil servant, now retired back to his family home in Aldona, Goa. The couple have three children, Vinay, Veena and Vivek, and enjoy participating in the socio-cultural and ideational life of Goa and India in general, as is evident from their numerous interventions—mainly in the form of articles in the print media—in the arena of public debate on many issues of current interest.[43]

Couto first came across Graham Greene in Goa in 1963, when he had been commissioned by *The Sunday Times* to do an article on Goa's liberation from the Portuguese. It was a time when the military-colonial rule was giving way to a democratic form of government within the Indian Union, divided into two sovereign states. End of Empire, clash of cultures and the lingering of 'narrow' religious and Catholic traditions—these were all Greene themes. The 'Structures of existing Power', both religious and political, enabled Greene to formulate his own visions, and it is on this subject that Couto spoke recently at the Graham Greene Birthplace Trust's annual festival in Berkhamsted, Hertfordshire, England. Greene had responded to her review article on *The Human Factor* with a two-page hand-written letter, and the ensuing correspondence and the friendship continued with meetings in London and Antibes. Of that relationship, on which is based what should be considered Couto's unique work on Graham Greene's novels, she writes: 'It has been long and deeply moving, so completely contrary to the media view.... Extraordinary humility.'[44]

In the meaningful execution of any analysis of 'methodology'—especially that of academic research—what appears to be indispensable is the presence of an independent structure of 'Signifying'[45] criteria, which should be able to stand the test of cultural and noetic relevance. Thus, the foremost and primary considerations that should inform any analytical discourse seeking to critique a given work—be it creative, critical or historical—ought to be those of depth of research, to the extent of what is very loosely termed 'over-determination', and the breadth and vision of the 'critical gaze' brought to bear upon the concerned text. In such an indicative and, hence, categorical analysis of any structure of signification, the foremost and primary consideration is the presence of elements of scholastic and rationalising influences in the work, which should give the work—and, consequently, the methodology that characterises it—varying degrees of accountability and validity. Thus, it becomes a necessity for every—or at least,

most—exercises in surveying 'research methodology' to imbibe, and possibly even ingest, many of the qualities they seek in the works in their perusal, *viz.*, transparency and accountability of the entire range of scholastic efforts, the quality of redefining the notion of originality in a critical-analytical paradigm etc. In fact, the entire framework of this analysis should revolve around the notions of Signification, if any, and seek to present the resultant conclusions with cast-iron counter-guarantees of validity and relevance. 'Over-determination', or what is loosely termed as such, should thus be an exercise that adds to the whole, rather than dilutes the intensity of the expression of critical 'difference'. From this standpoint, Maria Couto does appear to do a commendable job in her path-breaking work, *Graham Greene: On the Frontier*, which surprises the first-time reader—both academic and otherwise—with its refreshing directness of opinion, and formal cohesion.

This structural compactness is, however, no poorer for its strategised argumentation, which, in fact, adds to the effect of the work being a well-ordered whole. In order to firmly establish the validity of her various presuppositions and assumptions, which will be discussed later in this chapter, Couto takes the help of numerous kinds of argumentative and analytical strategies, all of which contribute to the affirmation of her central thesis—the primacy, in Greene's *oeuvre*, of religious themes and motivations over those highlighting the pursuit of political aims.[46] In analysing and establishing the validity of this argument, the first 'argumentative or analytical' strategy employed by Couto is the attempt to trace and spatio-temporally relocate Greene's perceived 'anti-Americanism' to a few decades before Vietnam.[47] In fact, Greene had always seen the prevalent and dominant culture of the 'New World' as being somewhat like that of the philistines, and thus anti-mystical in religion. Although Greene's Roman Catholicism was initially an attempt 'to understand what his future wife believed in'[48], he developed an unbreakable bond with the faith when he 'went to Mexico and saw the faith of the peasants during the persecution there.' Thus, his criticism of the anti-Church brutalities of the then Mexican State—as detailed in *The Lawless Roads*—is liberally laced with ill-concealed distaste at the cosmetic adventurism and crassly-shallow consumerism of the American tourists who had almost set up 'patches of America' in an alien land, held captive in their thrall.

It is this reconciliation of apparent opposites—ultra-socialist anti-clericalism and no-holds-barred, unashamed and money-flaunting capitalism—that Couto manages to demonstrate convincingly through her argumentation in the very first section, titled 'Explorations', through to

the 'Interviews' towards the very end. In fact, the almost austere division of the book into six main sections—'Explorations', 'The Intimate Enemy', 'The Religious Sense', 'England, My England', '*Colons*, Intermediaries and Exiles', and 'Hegemonies'—drives home the thematic, spatial and temporal categorisation that is so necessary for a properly-structured understanding of Greeneland. The categories, thus, reinforce the fluid continuity in the works of Greene, be they pertaining to the religious, political, emotional or cultural experience of humanity as a whole.

Another decidedly effective argumentative technique employed by Couto is the precise delineation of the manner in which Greene's travelogues lead to many of his acclaimed novels, dealing as they do with the twin themes of 'industrial capitalism and 'cultural imperialism'—such favourites of the twentieth century's leading intellectual lights. Apart from asking Greene very precisely-structured questions in her interviews with him, she also scrutinises the precise concatenation of events through which Greene's pleasure at being able 'to go back [to Sierra Leone] after Independence'[49] gets transformed into the *blasé* insipidity of Major Henry Scobie's experiences at his post. Similarly, the desperate search for adventure in a brutal landscape—as seen in *The Lawless Roads*—does get transmogrified into the panorama of passion and belief on display in *The Power and the Glory*. Couto's critical success lies in being able to map the exact co-ordinates of the progress of the near-journalistic narratives of the travelogues to the mature diction of the 'leading voice of the twentieth century', as one of his peers, the renowned William Golding, called Greene. This makes Couto's analysis of the thematic universe of Greene's novels—in terms of their varying, and often rather deceptively ambiguous, politico-religious content—all the more topical and mature, worthy in every manner of the reputation her book has. In a nutshell, the centrality of her argument/s remains steady.

In p. 21, Couto lets slip, as if unintentionally, an indication towards what is perhaps one of the major debates concerning Greene's religious beliefs—that of his position *vis-à-vis* what is called, not very convincingly, 'Liberation Theology'. In the 'losing battle for the Indian's soul', one may see the unfolding of the broader struggle in South America in general, though, in *The Lawless Roads*, the specificity is certainly Mexican. That paradigmatic conflict encompasses the entire gamut of indigenous, 'Amerindian' responses to the already-vexed notions of spirituality and mysticism. 'The legend of the Virgin of Guadalupe', and 'the crowds of Indians who worship defiantly in churches that are empty or in ruins, and who descend from the mountains to re-enact the Passion and death of Christ in a living, noisy communion with the spiritual'

represent the externalisation of an aspect of his own religio-spiritual confabulations, which is what Greene comprehends but cannot share.' This, one has reason to believe, is a brilliant method of bringing to light a specific facet of the character one is discussing that seems remote to concretised description, and, it does bring about a shift in the discourse, commencing a deservedly lengthy discussion of the role of faith, belief, scepticism and organised religion in the *Weltanschauung* of Graham Greene.

What, however, is most striking in Couto's handling of the material of her research is the manner in which she links '[t]his discussion of the travelogues' to 'the framework of history and faith of Greene's novels', going on to say that '[t]he most distinctive feature of his artistic achievement is the imaginative form given to the life of his times.'[50] In fact, the entire corpus of the paragraph—from which the last line has been quoted—is important from the perspective of a clear espousal of Graham Greene's systems of belief and doubt. The 'analysis of the travelogues illustrates the importance of religion in the creative process, and how strongly it underlies the writer's insights.'[51] The privileging of Cardinal Newman's 'theological influence'—in whose work, Greene "says, the idea of a 'developing' religion is implicit"—also helps Couto bring out the underlying inconsistencies and deliberately-created ambiguities in Greene's work.

This brings one to the inevitable—because the entire corpus of the critical scholarship dealing with Greene's notions of religious faith is hinged upon it—discussion of a fundamental point of departure in Couto's work that takes the form of one of her underlying assumptions—'[q]uestions relating to man and his destiny underlie all Greene's work and are particularly poignant when religious belief generates action.'[52] It may appear that this is not as central to the analysis of Greene's work as Couto would have her readers believe, but one must give her kudos for being able to integrate a tremendous amount of what could well have been construed as evidence to the contrary in a manner that is supportive of her basic argument. Also, there seems to be some doubt—at least, in the mind of this writer—*vis-à-vis* the existence of any real evidence for the said presence of a 'symbolic vocabulary' in Greene's works. Here, one feels, lies one of the most problematic gaps of the text undergoing this part of the present review—the analytical tools Couto brings to bear upon Greene's novels do not seem wholly supportive of her argument, which can certainly be challenged here, at the juncture where she attempts to paper over the ever-so-thin crevice between iconicity and ideas. This gap between a critic-constructed, theory-delineated, *anschauung*-abstracted, and topicality-independent analytical model, and, as it

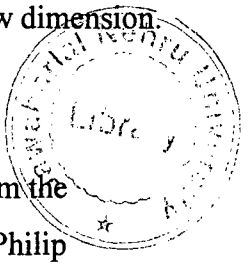
were, the core text, could be properly addressed by a tentative overturning of the received frames of reference; and, as should be shown in the two subsequent chapters, gainfully interpreted from a fresh perspective. The latter, as well as any other, could well be linked to Indian critical *Praxis*.

In p. 206, where one finds a transcript of Couto's interview with Greene, one comes across another essential presupposition that Couto brings to her work. In the very first question she asks him, there is the following observation: 'My analysis of your work rests on the premise that you were moved by socialist ideals in the 1930s, that your politics has developed but has not changed.' When this is tallied with some of Greene's letters to the press, especially those on 'Liberation Theology', 'The Pope and Nicaragua', 'War in Vietnam', 'Policy in Vietnam' etc., the overweening impression is one of stretching things a bit too far. A quotation from Greene should be most appropriate in this context: 'A damnable doctrine has got to be reviewed with some amount of criticism.' Perhaps, the usually well-woven rationalisation that one never fails to find in Couto wears thin on the issue of balancing Greene's political 'commitment'—or the lack of it—with his doubtlessly very sincere belief in the existence of 'something beyond rational human effort', howsoever much he may theorise—idly, one feels—on his position 'between the stirrup and the ground'.[53]

A very interesting aspect of Couto's methodology is her handling of 'secondary sources and citations' in her book, which is replete with various references to a cornucopia of non-primary counters of signification. One may take, as an instance, 'Cardinal Newman's notion of economy, clarified in his essay *The Theory of Developments in Religious Doctrine*', which is said to embody 'the most valuable clue to the relation between Greene's vision and artistic skill.' This is not as apparent as Couto would have us believe, for there is reason enough to believe that this excerpt from Newman's sermons[54] sheds precious little light on the issue of Greene's religiosity. Thus, there is no scope for the reader to be ever-so-slightly complacent towards Couto's use of secondary and tertiary sources, because, even though her argument does follow, wherever it does, the sources quoted and referenced, in places where she is unconsciously removed from the spectrum of signification derived from these sources, she tends to append them somewhat discordantly. Also, it always seems to pay to be in full control over one's own mind, and speak it, as Couto does in her slight criticism of Bernard Bergonzi,[55] showing thereby that she refutes 'easy' categorisations. Treating Greene as a humanist and liberal individualist, she firmly places her own work in a space bereft of dogmatic ideologism, thus pre-empting

possible Marxist criticism. Being part of no overarching category or 'school',[56] Couto succeeds, beyond all reasonable doubts, in presenting Greene as close to his real situation as is possible for another human being, shorn of all dogma and shibboleth, unaffected by shallow slogans.

In conclusion, one should like to argue that, despite the clear technical-methodological superiority of Couto's work over those penned by critics like Kaur, and even Sharma, the former also suffers from a typical noetic straitjacketing that seems to be so very characteristic of Indian Greene-criticism. The overwhelming commonality of analytical paradigms, which, more often than not, stress the same hackneyed themes, has succeeded in condemning Indian critics to those dreary desert-sands of imagination-scarcity that most creative writers have cautioned against. In fact, when one glances through, even cursorily, the diachronically-ordered list of Indian doctoral dissertations that is appended to this chapter, one should realise the utter ineffectuality of being shackled to a particular paradigm, especially while attempting to interpret the works of an author as deliberately-ambiguous, and ideationally-multi-faceted, as Greene. Thus, most Indian critics seem to be loathe to venture far beyond the benchmarks set up for them by their Anglo-American counterparts, at least, as far as analytical issues are concerned. It is due to this self-inflicted, but very dominating, narrowness of critical vision, that one feels the need for exploring new ways of looking at any text, especially those by Greene; and, in this context, most Indian literary theories, which have multi-generational depths of argumentation, can help in extracting a new dimension.



End-notes.

1 Edward Sackville-West once referred to Graham Greene as 'the electric hare whom the greyhound critics are not meant to catch.' This datum has been sourced from Philip Stratford's brilliant, if somewhat tongue-in-cheek, work, *The Portable Graham Greene* (1st Ed., 1973; Harmondsworth: Penguin Books, 1977, p. vii).

2 This phrase was first used by a noted Israeli academic and literary critic, William Freedman, in an e-mail—discussing emerging areas of academic research *vis-à-vis* Graham Greene's works—written to this writer nearly a couple of years back, when the latter was scouting Greeneland for possible research areas, and toying with the idea of working on Greene's vexed attitude to Jews.

3 One should like to thank Anne E. Baker, Professor of Psycholinguistics and Language Pathology, and also of Sign Language and Linguistics, in the *Universiteit van Amsterdam*,

for this phrase, which was used during a conversation on 'seminars' between her and this writer.

In his *Literary Theory: Indian Conceptual Framework* (Delhi: Affiliated East-West, 1998), Kapil Kapoor argues broadly for a systematic endeavour to delineate a scheme for the usage of Indian theories of literary suggestion, as, for example, *dhvani*, and interpretative techniques that range from the quest for literary typicality, by inquiring into 'narrative, stylistic, rhythmic and sound structures', to the studies of 'types' or 'genres'; beyond which there were the notions of textual autonomy and linguistic interpretative methods, and the study of the literary text as an author-independent entity. In his 'Interpretation of Texts in the Indian Tradition', published in *Structures of Signification*, Vol. 1, ed. H. S. Gill (New Delhi: Wiley Eastern Limited, 1990), Kapoor opines that there is a rather significant divergence in the manner of Indian critical evaluation, as compared to that evolved 'under western skies', especially when analysed from the crucial perspective of 'constitution of meaning'.

This aspect of the Indian analytical-interpretative tradition is further explored by him in his 'Knowledge, Individual and Society in Indian Traditions', *Saini Foundation National Lectures—IV* (Chandigarh: Punjab U, 2002), an inspiring, but objective, presentation of the facts of the case for a foregrounding of the Indian problematic of poetics. According to him, knowledge in India has never been dissociated from justice, having always been 'imbricated with ethics, with the dominant ethical value of dharma.' From this uniquely-structured *Weltanschauung*, it is possible to see that many of the contemporary western debates about the problem of knowledge, which 'make complete sense in the Western history of ideas', are not even tangentially relevant in the Indian context. Thus, one sees a slow, but steady, rise in the demand for seeing '*Sphota*' for 'Deconstruction', and applying the Indian critical coda on what are quintessentially western texts, though, however, Greene is one writer who has not yet been put under the scanner of the analytical approaches of a long line of critical thinkers and texts—Bhāmaha, Vāmana, Dandin, Rudraṭa, Ānandavardhana, Mahimabhaṭṭa, Kuntaka, Bhoja, Abhinavagupta, Viśvānātha, and Pandit Jagannātha—spanning almost two eventful millennia. Thus, there does seem to be a case for the utilisation of these theories of meaning in analysing the works of Graham Greene, if only to see whether their ideational catholicity, and universally-fêted humanism stand the test of 'validation' *vis-à-vis* an essentially alien interpretative idiom.

5 The idea of critical originality, though a rather contentious one, need not be so problematised as to necessitate an undiscerning and/or uncritical silence on being faced by derivativeness.

6 Though the critical vocation is somewhat innately 'derivative', excesses are still to be avoided.

7 This Sanskrit term means 'chewing what has already been chewed', and, hence, in the literary, critical and/or academic sense, connotes rumination, and a tendency to juggle with words.

8 Pandit Jawaharlal Nehru had once said, 'If I was asked what is the greatest treasure which India possesses and what is her finest heritage, I would answer unhesitatingly it is the Sanskrit language and literature and all that it contains. This is a magnificent inheritance and so long as this endures and influences the life of our people, so long will the basic genius of India continue. Apart from it being a treasure of the past, it is, to an astonishing degree for so ancient a language, a living tradition. I should like to promote the study of Sanskrit and to put our scholars to work, to explore and bring to light the buried literature in this language that has been almost forgotten.' (This has been sourced from the URL < http://www.wisdomworld.org/additional/ListOfCollatedArticles/TheWaitingVehicle.html>.) Sadly, though, such pious intentions have not been followed up by proper administrative and funding-related measures by successive governments that claimed to be upholding the Nehruvian legacy in education and culture, and its tiring trajectories in policy-formulation.

9 This Latin phrase means, literally, 'the soil/surface of the Moon', thus connoting an abstracted ambience that is seen as some sort of an ivory tower, which can be accessed by only a few.

10 This phrase was used by Sophie Feyder, a friend of this writer, during a rather polemical and confrontationist conversation on the real nature of India's 'intangible intellectual heritage'.

11 According to Kapil Kapoor, in his *Literary Theory: Indian Conceptual Framework*, there is an eminent feasibility of classifying 'the [Indian] literary theories on the basis of what aspect of literary composition is central to them.' Thus, the main categories are: (1) *rasa*, or 'aesthetic experience', (2) *alamkāra*, or 'language[, the](principle of figurativeness)', and *vakrokti*, or the 'principle of deviation', (3) *rīti*, or 'mode of expression', (4) *dhvani*, or 'verbal symbolism', (5) *guṇa/doṣa*, or 'excellence/faults', (6) *aucitya*, or propriety, (7) *mahāvākya*, or 'narrative,...as inferable from Bhoja's *Śṛn gāraprakāśa*' and Paṇinian grammatical classifications. Here, it should be noted that *guṇa/doṣa*, *rīti*, and *aucitya* are all included in the category of 'style and compositional value', and, as such, form one group.

12 This quotation has been sourced from Graham Greene's *The End of the Affair*, as quoted in S. K. Sharma's *Graham Greene: The Search for Belief* (New Delhi: Harman, 1990, p.121).

13 *Ibid.*; it is a matter of no mean consequence that Sharma's work is laced with quotations from all kinds of poets and other writers, among whom Graham Greene predominates; and, with the in-depth nature of Sharma's studies of previous criticism, one really has him in mind as far as the categorisation of some Indian Greene-criticism as being more in the nature of 'casebooks' and/or 'critics' debates'! Satnam Kaur, however, deserves a rather prominent mention when it comes to that problematic feature of any research endeavour, the 'select bibliography', given that she has one of the largest, and most all-embracing, bibliographies ever written, though *not* all of the entries in it seem, at least, to this writer, to be pertinent.

14 *Ibid.*

15 *Ibid.*, p. 43.

16 This phrase has been borrowed from the title of a well-established Indian academic and/or research journal, *Critical Practice*, which is edited by Professor Avadhesh Kumar Singh, who heads the Institute of English & (*sic*) Comparative Literary Studies, in the Saurashtra University Campus, Rajkot, and regularly published from the same city in Gujarat, India.

17 This gentleman is the writer of *Graham Greene: An Existential Approach* (New Delhi: Associated Publishing House, 1985), a work that seems to overlap greatly with Kaur's own; in fact, one may safely opine that their treatises present text-book cases of 'duplication of work'!

18 Professor S. K. Sharma had been teaching, for many decades, in the Department of English at the Kurukshetra University, which is in Kurukshetra, and, incidentally, his *alma mater*, too.

19 Sharma, S. K. *Op. cit.* P. 6.

20 Philip Stratford once accused Greene of 'diabolically tell[ing] one critic one thing, another, another'. This reference is culled from the formers 'Unlocking the Potting Shed', *The Kenyon Review*, 24, No. 1 (Winter 1962), p. 131.

21 According to Sharma, in p. 9 of his book, 'the scope of this painstaking study [Kenneth Allott and Miriam Farris, *The Art of Graham Greene* (1951)] is delimited because the authors are obsessed with the theme of Greene's obsessions', and he goes on to categorise this harping on a few of Greene's obsessions as an obvious 'oversimplification that must be guarded against.'

22 In pp. 20-3 of his work, Sharma discusses the nature of most so-called 'Existential' critiques of Greene's works with a refreshing candour and surprising agility of treatment, which force one to take notice of the fact that, although he seems to be hamstrung by a persistent preference for the western developments in literary criticism, there is no dearth of 'original' insights in his critical output. 'It has almost become a fad to draw anything and everything into the existential net. As Sartre has written, "the word is now so loosely applied to so many things that it no longer means anything at all."' [This was quoted by John Macquarrie in *Existentialism* (1972, reprint Penguin Books, 1978), p. 13.] While reacting—and rather dismissively, too, though deservedly so—to Robert O. Evans's discovery of 'Sartre's avowedly atheistic existentialism in Greene' and locating 'its culmination in *The Quiet American* ["Existentialism in Graham Greene's 'The Quiet American,'" *Modern Fiction Studies*, 3, No. 3 (Autumn 1957), p. 248]', Sharma characterises Evans's conception of Existentialism as a 'text-view', faulting him for not making any concrete 'attempt to find illustrations from [Greene's] novels.' Thus, it necessarily follows to Sharma that '[a] comparison with Sartre's *Nausea* and *The Age of Reason* will at once reveal that *The Quiet American* lacks that peculiar intensity of feeling, so characteristic of existentialist works.' In concluding this line of argumentation, which seems to engage readers fruitfully, Sharma opines that 'Graham Greene does not become an existentialist merely by dealing with the theme of death, any more than John Donne when he wrote "Death, Be Not Proud."'

23 This is *not* to suggest, that the defining characteristic of a literary critic is a passionately-intense espousal of her/his individual prejudices and/or predilections, but, as Tatiana A. Doubianskaia, of the Department of Indian Philology, Institute of Asian and African Studies, Moscow State University, agreed with this writer, during a particularly-engaging conversation in March 2004, that literary criticism need *not* be divested of creative liberty.

24 This Sanskrit term, which is used in a critical idiom here, means 'empathy,' and/or 'the act of experiencing what is represented in a literary composition'. (Kapil Kapoor, *Literary Theory: Indian Conceptual Framework*; New Delhi: Affiliated East-West, 1998; p. 173.)

25 This German term literally means 'Evening-Country/Land', thus connoting the West, and was first suggested to this writer by a perusal of the German Oswald Spengler's (1880-1936) *Der Untergang des Abendlandes*, which comes in two volumes, and is a 'philosophical' text that was supposed to have profoundly influenced Adolf Hitler's quest for a socio-

cultural structure/organism that had been purged of emasculating accretions, and thus played a vitally-formative role in fashioning the uniquely-programmatic Hitlerian racism. Published in German in 1918 and 1922, it was translated into English as *The Decline of the West* in 1926 and 1928, and, soon after, achieved, along with American Brooks Adams's (1848-1927) *The Law of Civilization and Decay* (1895), and Englishman Arnold Toynbee's (1889-1975) *A Study of History* (in twelve volumes, 1934-61), 'enjoyed', according to Petri Kuokkanen, in his thought-provoking 'Academic Dissertation', which is titled *Prophets of Decline: The Global Histories of Brooks Adams, Oswald Spengler and Arnold Toynbee in the United States 1896-1961*, a 'short-term fame among American readers'. This treatise was 'presented' to the Department of History, University of Tampere, Finland, on 17th May, 2003; and can be accessed at the URL <http://acta.uta.fi/pdf/951-44-5643-2.pdf>.

26 'An odd comfort that the way we are always most in agreement is in playing the same game where everyone always gets lost.' However, it perhaps had not occurred to Sharma that he was also, and this does not really comfort the present writer either, colluding in the self-deluding venture of critically examining Greene's works from a received noetic perspective that was as alien to the former then as it is to this writer now; consequently, despite the all-too-obviously-exhaustive nature of his survey, the 'Introduction' serves more like a review.

27 The critical works referred to, in greater detail, spread over a few paragraphs each, by Sharma here, respectively, are *The Art of Graham Greene* (1951), *Graham Greene and The Heart of the Matter* (1954), *Graham Greene* (1955), *Graham Greene* (1957), *Graham Greene* (1963), 'Graham Greene: A Reconsideration', in the *Arizona Quarterly*, 27 (Autumn 1971), p.198, and 'Graham Greene: In the Grip of Paradox', in *20th Century English Literature: A Soviet View*. There are less-detailed analyses of the point/s made by many other critics also.

28 Both the internal quotations, which are numbered 11 and 12, are from one of Greene's two autobiographical writings, *Ways of Escape*, pp. 17 and 121, respectively.

29 Sharma, *op. cit.*, p. 6.

30 Given that his work was published in 1990, a year before Greene passed away, Sharma seems to have set what he characterises as 'limits', the latter just skirting one of the more eventful years of Greene's creative life, 1988; the former, notably, was definitely no less interesting!

31 One of the highest-selling published books of all ages, *The Pilgrim's Progress* occupies a very unique position in the history of English literature. Its author, John Bunyan, immortalises

the colloquial idiom and diction of the *hoi polloi* as precisely as he portrays their manners, attitudes and appearance/s, and as resolutely as he comprehends their inner emotional and spiritual existences. Please do visit, for more publication and other related information on this work, the following URL: <http://www.amazon.com/exec/obidos/tg/detail/-/0192834002/104-0302624-2345564?v=glance>.

32 According to the renowned *Independent*, '[o]ne of the best travel books this century', *Journey Without Maps*, along with Greene's other 'travelogue', *The Lawless Roads*, discover, for the reader, Greene's 'ravening spiritual hunger, a desperate need to touch rock bottom both within the self and in the humanly-created world', as the famous *Times Higher Education Supplement* would have it. White men were not greatly welcome in Liberia when Graham Greene made it the locus of his first exploratory sojourn outside Europe; and, mesmerised by the apparent 'seediness' of a republican demesne secured for all manumitted African-American slaves, and, most importantly, by the sombre, brooding and shadowy mystery that Africa has stood for in the 'unconscious minds' of not-so-few people, he travelled with a group of porters from the border of Sierra Leone, across the headwaters of many rivers, and, finally, down to the coast at Grand Bassa. Greene had embarked on this journey to 'discover Liberia,' and, traversing the red-clay topography from Sierra Leone to the coast of Grand Bassa, he came to terms with one of the few places in Africa as yet unsullied by the dehumanising processes of colonisation, and found that neither poverty, disease nor hunger seem to be able to quell the native spirit. Please do visit, for more publication and other related information on this work, the following URL: <http://www.amazon.com/exec/obidos/tg/detail/-/0140185798/104-0302624-2345564?v=glance>.

33 *A Burnt-Out Case*, according to *The Merriam-Webster Encylopedia of Literature*, is a much-celebrated novel 'by Graham Greene, published in 1961, that examines the possibility of redemption.' The narrative begins with Querry, a much-féted European architect, who has forfeited and/or relinquished 'the ability to connect with emotion or spirituality,' and no longer enjoys life or takes pleasure in art, arriving 'at a leprosarium in the Belgian Congo.' His religious-spiritual dryness is compared to a pathological burnt-out case, *i. e.*, 'a leper who is in remission but who has been eaten up by his disease.' Querry is recharged, and feels reinvigorated, by his vigorous contacts with the leprosarium and its *habitués*, and

proceeds to come to terms with his new life. Parkinson, a self-serving and opportunistic journalist, discovers Querry's distinguished career-history, along with his 'lurid past and begins to write sensationalized newspaper articles about him.' Finally, when 'Querry innocently consoles the wife of the manager of a local factory, he is shot dead by her husband.' According to *The Times*, 'Mr. Greene's extraordinary power of plot-making, of suspense and of narration, moves continuously both in time and space and in emotion.' Even John Le Carré had said, 'Graham Greene had wit and grace and character and story and a transcendent universal compassion that places him for all time in the ranks of world literature.' Please do visit, for more publication and other related information on this work, the following URL: < http://www.amazon.com/exec/obidos/tg/detail/-/0140185399/104-0302624-2345564?v=glance>.

34 *The Heart of the Matter*, as read out in Michael Kitchen's excellent voice, in the 'Audio Cassette edition', has come 'to embody the gin and rain-sodden cheer that epitomized the late British Empire in the tropics.' The novel's hero, or, perhaps, anti-heroic protagonist, Scobie, is a senior policeman 'who has conflated duty with love and who doesn't get much pleasure out of either.' There are the distempers, blasé corruption, and even a war, but since this is classic Greene-writing, 'the real damage below the water line is not done by the U-boat, but by our hero's own character.' Besides Scobie, one reads about 'the Brits, the carping wife, the sorrowful mistress, locals honest and locals who lie like rugs. Everyone speaks politely, precisely, incessantly, and yet it seems not to matter at all. This road goes right to hell.' As Scobie, who, though distrusted, believed in being 'scrupulously honest and immune to bribery', when he gets entangled romantically, is pushed towards betraying all that he'd, hitherto, put his trust in, with tragic results. While reviewing this novel, the *New York Times* called Greene a 'superb storyteller with a gift for provoking controversy.' Please do visit, for more publication and other related information on this work, the following URL: < http://www.amazon.com/exec/obidos/tg/detail/-/0140283323/ref=pd_sim_books_3/104-0302624-2345564?v=glance&s=books>.

35 This book, according to the author, who 'has been teaching English Literature at [the] D. A. V. college for Women, Amritsar,' from 1972, had come out 'of several years of research, [and] is a revised and enlarged version of [her] doctoral thesis, "Existentialist Motifs in

Graham Greene's Major Novels," written under the supervision of Dr B. L. Chakoo, [then] Reader, [at] the Department of English, Guru Nanak Dev University, Amritsar, Punjab'.

36 Here, it should be useful to discuss the much-debated, and voluminously-written-on topic of literary-artistic 'existentialism' [egzisten'sh*u*liz*u*m, eksi–, according to the 'Pronunciation Key'], which seems to have inspired many an Indian critic of the works of Graham Greene. This is an umbrella-term for one, or many of various philosophical frameworks, all located in the figure of the individual, 'and his relationship to the universe or to God.' Significant proponents of the concept, who are 'of varying and conflicting thought', include Soren Kierkegaard, Karl Jaspers, Martin Heidegger, Gabriel Marcel, and Jean-Paul Sartre. The most essential commonality between them is a 'revolt against the traditional metaphysical approaches to man and his place in the universe.' Such renowned intellectual figures 'as St. Thomas Aquinas, Blaise Pascal, and Friedrich Nietzsche have been called existentialists, but it is more accurate to place the beginnings of the movement with Kierkegaard. In his concern with the problem of the individual's relationship to God, Kierkegaard bitterly attacked the abstract metaphysics of the Hegelians and the worldly complacency of the Danish church.' His seminal noetic contribution involved the acknowledgement of the more tangible moral-psychological and religio-cultural exigencies challenging the human individual. He sought to establish that these challenges could not be dealt with just by 'an intellectual decision, but required the subjective commitment of the individual.' The urgent and most compelling 'necessity and seriousness of these ethical decisions facing man was', according to Kierkegaard, 'the source of his dread and despair. Kierkegaard's analysis of the human situation provides the central theme of contemporary existentialism.' After him, inheriting his legacy, 'Heidegger and Sartre were the major thinkers connected with this movement. Both were influenced by the work of Edmund Husserl and developed a phenomenological method that they used in developing their own existential analyses. Heidegger rejected the label of "existentialist" and described his own philosophy as an investigation of the nature of being in which the analysis of human existence is only the first step. Sartre was the only self-declared existentialist among the major thinkers', and, according to him, the ideating crux of most existential thinking is the belief in 'existence' preceding 'essence'. Sartre held that 'there is no God and therefore no fixed human nature that forces one to act. Man is totally free and entirely responsible for what he makes of

himself. It is this freedom and responsibility that, as for Kierkegaard, is the source of man's dread.' Sartre's postulates, as articulated in his literary works, 'as well as in his more formal philosophical writings, strongly influenced a current in French literature,' aptly referred to as being 'represented by Albert Camus and Simone de Beauvoir.' The most notable French proponent 'of a Christian existentialism was Gabriel Marcel, who developed his philosophy within the framework of the Roman Catholic Church', and is usually, by major western and other critics on whom people like Sharma base their work, seen as having had a formative influence on Greene's noetic, interpretative, figurative, and mimetic mindscapes. Along with Heidegger, the foremost 'German existentialist was Karl Jaspers, who developed the central Kierkegaardian insight along less theological lines.' Many 'other theologians and religious thinkers such as Karl Barth, Martin Buber, Paul Tillich, and Reinhold Niebuhr are often co-opted into the orbit of existentialism', though, perhaps, with less-than-uniformly-sound validity. Please do visit, for more publication and other related information on this topic, the following URL: <http://reference.allrefer.com/encyclopedia/E/existentism.html>.

37 Satnam Kaur, *op. cit.*, p. i, 'Acknowledgements'.

38 *Ibid.*, p. 1.

39 Here, one should like to discuss, given the lack of such a thematic delineation in Kaur's work, the significant aspects, which have been articulated by several famous critics, of the generic characterisation of the novelist's art. In the first place, one should like to analyse the rather polemical concept of 'formal realism', as foregrounded by Ian Watt, who had anchored his work upon the ontological bed-rock of the proposition of the 'individual apprehension of reality', which necessarily had an 'individualist, innovating reorientation'; and this went way back to both Descartes and Locke, who had emphasised the primacy of 'truth [as] discovered by the individual through his or her senses.' Hence, the generic structure of the novel seems to emerge as "the logical literary vehicle of a culture, which, in the last few centuries, has set an unprecedented value on originality, on the 'novel'; and", as a result, one may deem the English 'novel', significantly called '*Roman*' in German, Russian and many other European languages, as having been aptly so-called. This calls for a declared 'rejection of traditional plots', thereby differentiating the novel 'from earlier narrative fiction in a certain freedom from stereotypes in plot, character, and names.' Thus, the onus is, most temporally-delegated literary formulae having been discarded, on a self-definitive

attempt to avoid the utilisation of custom-fixed notional patterns "of the 'universality' of human nature and human rituals." This, though, makes novelists rather too self-conscious 'about innovation and novelty', despite, *a la* Henry Fielding, an innate anxiety for a *locus classicus* within the broader literary tradition, resulting in the 'oddity' of 'original' works like Sterne's *Tristram Shandy* stand out in comparison with 'mainstream' fictive narratives.

Another characteristic feature of novel-writing is in the technical particularity that does exhibit 'itself most strongly in characterization and presentation of background', in which the novel is certainly different from other narratival genres; and especially so in terms of the quantum of care 'it habitually accords both to the individualisation of its characters and to the detailed presentation of their environment.' There is, most definitely, a divergence with the tradition in according to characters names and identities that are more 'realistic than allegorical', despite the widespread use of what are termed 'telling names'. A marked stress on the development of characteral personality and *anschauung*, especially as mediated temporally, and through the operation of memory, as represented in the structural 'interpenetration of past and present self-awareness', variegates the novel from the earlier fictive narratives, which seemed to revel, as in the Shakespearean lack of interest in the temporal relevance of historical setting, in 'a-historical' anachronism. This is corroborated in the novel's concern with the precise formal specificities in spatio-temporal figuration.

Another discerning feature of the novelist's art lies in a flexible 'adaptation of the prose style to give an air of complete authenticity', which seems to have undergone a subtle 'paradigm shift', especially at the level of fictional stylisation, from the erstwhile, custom-based concern 'with the extrinsic beauties which could be bestowed upon description and action by the use of rhetoric' to a quest for 'the correspondence of words and things'. Thus, the fictive technology utilised by the novelist to encapsulate 'this circumstantial view of life may be called its formal realism;' since the connotation here does *not* revolve around 'any special literary doctrine or purpose', and the methodological emphasis lies on some narrative techniques that are usually discernible in the novel alone, even to the extent of validating the claim of exclusivity. However, in his analysis of Watt, Michael McKeon indicates "that 'romance' continues to be extremely important in an anti-individualist and idealizing tradition"; and identifies the genre of the novel as having arisen from a conflict between the contesting discourses of aristocratic elitism, radical progressivism, and modern

conservatism, in the thesis-antithesis-synthesis mould. Thus, according to McKeon, the confusion between fact and fiction, within the ambience of 'total authenticity', gives the lie to the notion of the conventionality of formal realism; hence, he introduces the concept of the 'progressive narrative', showcasing Fielding's 'ill-fitting' works as having broken the undeclared mould for the English novel, despite Watt's simultaneous admission of and indifference to this. Thus, there seems to emerge a 'theoretical inadequacy of our [critical] distinction between romance and novel', for which one may refer to Mikhail Bakhtin's idea of 'heteroglossia', which, arguably though, is a better analytical model *vis-à-vis* Fielding.

Thus, Watt's rather too 'hypothetical analogy between the rise of the novel and the rise of the middle class [is] questionable'; and, instead of historicising the entire analytical process, by following a linear-chronological approach, it should do well to 'begin at the end.' Around the mid-eighteenth century, the terminological stabilisation, as evidenced by the ever-appreciating currency of the term 'novel' as both colloquial and canonical coinage, indicates the newly-found 'stability of the conceptual category', and the acceptability of the concerned literary product. McKeon's major argument, *vis-à-vis* 'the categorical instability about how to tell the truth' leading to the generic evolution of the novel, posits that the form, rather unavoidably, mirrors this 'instability'; and here, the vexed issues of 'truth and virtue', as imbued with the fluidity in societal classifications, both external and internal, and moral interludes that impact characterisation. Now, both of these confront one with the problem/s of signification, especially those revolving around the category 'of authority or evidence' needed, by a narrative, to enable 'it to signify truth to its readers', primarily, that socio-existential or behavioural one, which indicates a character's virtue' to all the readers.

The novel may, also, 'be understood as [a] cultural instrument designed to confront intellectual and social crisis'; and, thus, seen to encapsulate the artistic-emotional conflicts that seem to represent 'alternative methods of doing the same thing.' According to J. Paul Hunter, in his *Before Novels*, there are other sets of characteristics of the novelist's art, like, in the first place, 'contemporaneity', whereby, as distinct from the references, in most other genres, to the spatio-temporally esoteric and distant, those in novels are to incidents rooted in the present or 'relevant past.' Secondly, 'credibility and probability' seem to have come about as major defining characteristics of the manner of narratival delineation in the fictive world, as characteral and incidental parallels between the fictive and real worlds are rather

unambiguous in novels. This is akin to what Clara Reeve (1785), in her clear differentiation 'between romance and novel,' opines, by defining the novel as being an observational, and *not* completely artificial, 'picture of real life and manners', especially, as evinced by 'the lower social rank of characters', and giving 'a familiar relation of such things, as it passes every day before our eyes.' This leads to the third important distinctive feature of the novel, *vis-à-vis* characterisation in novels and romances, that of an emphasis on individualistic and freely-signifying subjectivity, which brings about a perceptional variation in the many ideational and sensory pathways that guide 'individuals in relation to their world and their experiences in it.' Hence, the inherent 'subjectivity of the novel involves not just a raised status for the [isolated] individual self but an intensified [meta-]consciousness of selfhood.'

Fourthly, novels, as recreational forms and/or artifacts of cultural transference, seem to provide the reader with 'a sense of what it would be like to be someone else,' and share another's burden of identity for a while. The avid "readers of novels 'identify' or 'empathize' with the heroes and heroines of novels,' thereby signifying an augmented, and more concrete, closeness between readers and novel characters, as compared to that extant in other fictive genres. Fifthly, there is an all-pervasive 'coherence and unity of design' in the novel, which 'seeks to gather its multiple parts under some guiding design, theme or governing idea, ' as, from a generic perspective, most novels are given to a more overt and direct ideologism than other generic forms. Fifthly, there is a great amount of 'inclusivity digressivenes, [and] fragmentation', which, by the middle of the eighteenth century, was, in the novel, gravitating towards a quest 'for identity, terminology, and definition.' In just the earlier generation, authors like Daniel Defoe, Eliza Haywood, Mary DelaRivier-Manley and Penelope Aubin had crafted very important works in the evolving manner. Thereafter, Richardson and Fielding managed to develop an awareness among readers and prospective writers, to the effect that a notable and 'lasting' genre had been created, and literary careers could be built around it; and, with Clara Reeve, it was manifest that 'the new species had been established.' Please do visit, for more publication and other related information on this topic, the following URL, which serves as the web-page for a course, offered in 1997, in the University of Freiburg: <http://www.lit-arts.net/Behn/novel.htm>.

40 According to Samuel Hynes, who was teaching at Princeton University when Couto wrote this book, and had helped Couto by '[read]ing the work at various stages, and [giving her]

the benefit of his knowledge and experience', '[t]he book's point of view—a judicious merging of the political and the religious-- ... directs the reader's attention to Greene's importance for his time more effectively than any other book on Greene that I know.' He opines that the most engrossing and 'valuable' aspect of the work is the astute but empathetic comprehension of politics 'not only in terms of Greene's own convictions, but in terms of world-politics in the twentieth century, and particularly Third World politics.' He believes that Greene should assuredly emerge—in both the popular and critical perceptions—as the 'first white novelist to give imaginative form to this subject', and categorizes Couto's book as a crucial forward movement thereunto.

41 Maria Couto had submitted her thesis on François Mauriac and Graham Greene in what was then the Centre for French Studies, School of Languages, Jawaharlal Nehru University, New Delhi, in 1980. The concerned thesis is *François Mauriac et Graham Greene: Etudé Comparée le Thème de l'Humanisme Religieux.* (Please do refer to the relevant entry in the bibliography towards the end of this paper.) In an e-mail sent to this writer, Couto says, 'There is not much I can say about my thesis except that I dislike it!!
The subject was Religious Humanism in the work of G[raham]G[reene] and F[rançois]M[auriac]. I took the novels and the journalism. Both were political journalists.' However, though one cannot really agree with her that Mauriac was 'extremely right wing in his politics', though he 'joined Andre Malraux and the French Left in the Resistance movement from France during the French occupation by Germany during World War II', one feels she has hit the nail on the head when she writes in this e-mail, 'with GG, the ideal was moral. Not political ideologies.' This statement affirms her possession of a rare clarity of perception.

Nevertheless, a few niggling doubts regarding the exact connotations of the term 'political journalist' do linger, e. g., are works like *J'accuse: The Dark Side of Nice* and *Yours Etc.: Letters to the Press* political in the real sense of the term? If, as she says, 'with GG, the ideal was moral', and '[n]ot political ideologies', then does not one detect an ever-present dismissiveness in Greene 'vis-à-vis' politics, and a capacity to admire the individual politician who is 'different', and thus somewhat removed from the political arena? Also, did not Greene remain as unconvinced by all 'smelly little orthodoxies', including those on the left of the ideological spectrum, as perhaps ultimately demonstrated in his open

championing of Gorbachev, as mentioned by Leopoldo Durán? So, do Mauriac-- who was, after all, not that much right-wing-- and Greene not have more in common than she seems to suggest, when she says 'my conclusion was that GG is a political journalist whereas FM remained trapped in his conservative world view and orthodox religious ideals. So I took my conclusion and re researched GG in the context of the political novel in England etc in the 1930s and hence the book you have read'? The jury is definitely out on this one! The address of the relevant web-page, where this e-mail can be viewed, is < http://webmail2.vsnl.net//cgi-bin/vsnlpop/getmsg.pl?id=41&shorter=gautamcind&loginname=gautamcind&sessid=8703765&POPserver=mail.vsnl.net&servicedomain=vsnl.net&cache=>. Also, please do refer to p. 251 of the concerned thesis.

42 In a two-part article in the online edition of the *Sunday Magazine*, *The Hindu*, 'Souza: In Communion with Goa', Maria Couto remembers the artist Francis Newton Souza, who passed away recently in Mumbai, on 28th March, 2002, which was Maundy Thursday, a day preceding the Crucifixion. According to her, he discovered and included the latter in his art, 'which in turn reflected his own tortured self.' Being wont to refer to Goa as 'his country', his work was rooted in a landscape, religion and a rural way of life. His most recent works that were arranged and sponsored by Saffronart and the Apparao Galleries, Chennai, and exhibited at the Kala Ghoda festival in Mumbai, 'reveal a vibrant palette.' They resulted from Souza's experience during a month spent at an intellectual/painting workshop along with Baiju Parthan in Los Angeles. The non-conformist and 'cosmopolitan' air of the city of Mumbai, 'his membership in the 1950s of the Communist Party', and his own maverick temperament guided the Progressive Artists Movement, which he founded together with S. H. Raza, M. F. Husain, Tyeb Mehta and K. H. Ara. 'Goa gave him the colour and form of his best work.' According to Couto, in the conclusion of a two-part article, 'It is in keeping with his destiny that he should have returned to touch the spirit that possessed him on his brief visit there a few months ago.' The first part: <http://www.hinduonnet.com/thehindu/mag/2002/03/31/stories/2002033100220800.htm>. The second part: <http://www.hinduonnet.com/thehindu/mag/2002/04/07/stories/2002040700120200.htm>.

43 Various articles by both Alban and Maria Couto—*vis-à-vis* issues like 'secularism', 'conversion', 'Indian nationhood and nationalism', 'Hindu-Christian relations' etc.—can be viewed on web-pages with the following URLs: < http://www.goa-world.net/about_goa/politics_of_conversions.htm>, < http://www.prajna.org/Art11299.html>, < http://www.hinduonnet.com/thehindu/mag/2001/11/11/stories/2001111100280400.htm>, < http://www.hinduonnet.com/thehindu/2001/07/01/stories/13010177.htm>, < http://www.freenewsgoa.net/modules.php?op=modload&name=News&file=article&sid=62&mode=thread&order=0&thold=0>, and < http://www.freenewsgoa.net/modules.php?op=modload&name=News&file=article&sid=47>.

44 Please do visit the URL of the Graham Greene Birthplace Trust, based in Berkhamsted, England, which is <http://www.angelfire.com/journal/ggbtps/FestivalIntroduction.htm1>. This year, on 28th September, at 1.30 a. m., Maria Couto spoke on 'Graham Greene: Crossing the Frontier' in the Deans' Hall, Berkhamsted Collegiate School. The occasion was the 'Annual Graham Greene Birthplace Festival' in his hometown.

45 Please do refer to that seminal work on the possible approaches to 'Black' poetics by Henry Louis Gates, Jr., *The Signifying Monkey: Towards a Theory of Afro-American Literary Criticism*. In chapter 2, p. 44, Gates, Jr. writes: 'Thinking about the black concept of signifyin(g) is a bit like stumbling unawares into a hall of mirrors: the sign itself appears to be doubled, at the very least, and (re)doubled upon ever closer examination. It is not the sign itself, however, which has multiplied. If orientation prevails over madness, we soon realize that only the signifier has been doubled and (re)doubled, a signifier in this instance that is silent, a "sound-image" as Saussure defines the signifier, but a sound-image sans the sound.'

46 On p. 240 of *Graham Greene: On the Frontier*, Couto refers to, in the notes on the section spartanly titled 'Interviews', which consist of her interviews with Greene, an article by Kenneth Tynan in the February 1953 edition of *Harper's Bazaar*—'An Inner View of Graham Greene'. Here, Tynan opines that 'Greene's Oxford years had proved to him that the best of English literature, from Shakespeare to James Joyce, had always been produced from the Christian standpoint.' He opines that Greene was 'infuriated' on hearing the likes

of Stephen Spender—who, going by what Greene says in his interview with Couto, does not seem to be in the formers good books—privileging the 'politically conscious' novel over all others. Greene was inclined to believe that '[p]olitical novelists' targeted 'an attainable objective, and once that objective had been gained, all passion died.' He gave 'the later Russian cinema' as an example, and argued for the never-subsiding quality of the 'care and passion' of religious novelists, who 'could never gain their objective'. Then, Tynan goes on to make one of the most profound comments ever made on the psychological and attitudinal *Hintergrund* (background) of Greene's art, saying that 'Greene has always preferred a sense of passionate inadequacy to a sense of fulfillment.' Thus, the religious, since incomplete, is ever the eternal.

47 Throughout his life, Greene had the strongest possible words for what he saw to be the narcissistic and ostrich-like obduracy of American foreign policy. From Pyle in *The Quiet American* to President Reagan in real life, Greene's powerful and 'official' Americans could not distinguish, and, often very crassly, between public good and private predilections. On p. 217 of her work, Couto quotes Greene as saying, during his interviews with her, 'In a strange way I had a sort of sympathy for the French [*vis-à-vis* Vietnam]. I could understand their feelings; they had been the colonial power and believed they were fighting for something of value. ...I had also my sympathies for the Vietminh, but I could see no reason why the Americans should come in from half-way across the world to interfere.' Earlier, in p. 209, Greene tells Couto that '[w]hat's ugly about the United States—not the American people but the occupants of the White House—is their desire to have the whole of the American continent under their control right down to Chile.' Thus, Couto succeeds in delving into the roots of Greene's perceived 'anti-Americanism' in a holistic manner.

48 Maria Couto, *op. cit.*, p. 220.

49 *Ibid.*, p. 218.

50 *Ibid.*, p. 22.

51 *Ibid.*, p. 23.

52 *Ibid.*, p. 23.

53 *Ibid.*, p. 212.

54 *Ibid.*, pp. 23-4. John Henry, Cardinal Newman. *Sermons on the Theory of Religious Belief*, pp. 347-8.

55 *Ibid.*, pp. 5 and 231.

56 In another e-mail to this writer, Couto asserts, 'I am suspicious of labels and pigeon holes. I do not want myself categorised. We have to deal with broad global issues and our own reality. We have the advantage in that we can speak from the inside since we perceive the trials and tribulations within our society, and must needs confront them. Liberalism, humanism, social democracy have a special meaning. As Greene says they are now mere labels. But we can use them as rungs in a ladder towards expressing our ideals. The task of the novelist is to give imaginative utterance to the human spirit.' The URL for the relevant web-page is <http://webmail2.vsnl.net//cgi-bin/vsnlpop/getmsg.pl?id=52&shorter=gautamcind&loginname=gautamcind&sessid=1649236&POPserver=mail.vsnl.net&servicedomain=vsnl.net&cache=>.

Chapter III: An Indian Critical Approach towards Greene: Will 'the [Not-So-]Plaintive Numbers Flow'[1] Again?

In the previous chapter, one had tried to undertake an analytical survey of the extant corpus of Indian critical writing, mainly of the academic variant, on Graham Greene's works; and, there did appear a lack of conscious attempts to critique Greene's *oeuvre* from the rather unique perspective of an Indian critical idiom. In fact, even if this were to result in the much-touted 'confusion of contexts and categories'[2], there does seem to be a considerable amount of merit in the argument for the evolution of an indigenous Indian critical paradigm based on one or more of the literary-theoretical categories that had been evolving in India for the last three-odd millennia. As A. L. Basham observes, in his justly-renowned treatise on the socio-cultural and civilisational history of ancient and early-medieval India, *The Wonder That Was India*, while discussing the occasionally-infuriating tendency of the Indian mind to indulge itself casuistically in hyper-pedantic speculation, the Indian theorist seemed to have an explanation for everything, esoterically complete in its alpha-numeric configuration.[3] Thus, it is but understandable that the frameworks available to and built upon by Indian literary theoreticians should be replete with complex, though not argumentatively unsustainable, constitutive pathways of meaning. One such cognitive trajectory is to be discovered in the arena of the classical Indian paradigm of narrative grammatology, which comes in both theoretical and applied *avatar*-s; and merits a discussion of its finer points, both in terms of exploring a new critical *modus operandi*, and critiquing Greene.

Despite the absence of a well-delineated 'model of narrative grammar as such in the tradition'[4], it is not impossible to evolve a similar analytical structure from numerous sources, *viz.*, 'grammar, philosophy and poetics.'[5] The notion of the existence, and/or the scope of the grammar of a given narrative is well-established in modern, western literary theory as a tentative framework for the detailed analysis of 'the structure of literary content, particularly of prose fiction'; and is linked, in the main, to the French theorist Algirdas Julien Greimas.[6] Here, the term 'grammar' is utilised to connote 'the principles of organisation, the elements of structure and their arrangements'[7]; and, this connotative dimension had been fashioned by 'extending and reinterpreting'[8] the classifications of linguistic grammar. According to Kapil Kapoor, as well as many other modern scholars, the doyens and denizens of Sanskrit poetics had, in their powerful concept of *mahāvākya*, a theoretical delineation 'of narrative grammar, one that has originated in fact in philosophy.'[9] In this chapter, this writer should like to discuss the broad parameters of the

Indian tradition of grammatical narratology, after considering the broad characteristics of literary theory in India, where it 'has greater antiquity'[10] than in the Graeco-Roman intellectual legacy. Thus, the endeavour of this writer, in the next few pages, will be to advance from *virodha* to *sādṛsya*, while attempting a comparative overview of Indian and western poetics, as discourses of knowledge, which, despite their points of unique individuality, do have numerous similarities.

From the generalising and streamlining perspective of the informed layman, the term 'poetics' is taken to signify 'any internal theory of literature'.[11] Thus, it defines and explicates the classifications that empower us to simultaneously recognise both the integrity and variegation of literary works, by proposing descriptive structures that reveal, on conscientious application to most literary texts, their rudimentary commonalities and differences. Hence, poetics is chiefly involved not with the hermeneutic interpretation of individual texts, but the sublimation and fine-tuning of analytical instruments, being concerned with problems in literary discourse analysis. In other words, the emphasis is on the deciphering of the codified structures that characterise the difference between literary and other discourses, and evolving fit parameters for textual analysis.

In the West, the theoretical study of poetics has a long and chequered history that goes back to Aristotle's *Poetics*, which is the canonical primary text of this genre. Interestingly, the two major subsequent texts—Longinus's *On the Sublime* and Horace's *Ars Poetica* (*The Art of Poetry*)—do not mention Aristotle, though much Aristotelian influence on the issues discussed is evident, particularly in the latter work. During the Renaissance, there was a renewed interest in studying Aristotle in Italy, as is evinced in the works of Scaliger, for instance; and in Germany—*e. g.*, Lessing, Herder—in the eighteenth century. It becomes a major draw with the advent of the Romantics—the Schlegel brothers and Coleridge—and nineteenth-century symbolism, as first delineated by Poe, before finally taking roots in France as well with Mallarmé. Barring perhaps the Aristotelian saga, poetics has not been an independent discipline in the West, having been, for a long time, a part of rhetorical studies, and, in the discourse of modernity, a part of the study of philosophical aesthetics. It is only in the last century that it was bestowed with a certain amount of autonomy as a mono-discursive discipline, with major schools and theories beginning to be identified. In the first place, there were the 'Russian Formalists' with their quest for literary typicality, conception of literature as an autochthonous discipline, and inquiries into 'narrative, stylistic, rhythmic and sound structures'[12], as well as the relationship between life and literature. Secondly, there were the 'Morphologists' with their studies of 'types' or 'genres', and structural

units of literary discourse; thirdly, the 'New Critics'—along with other similarly-minded Anglo-American schools—with their notions of textual autonomy and linguistic interpretative methods. Fourthly, 'Structuralism', and its later modifications, including 'Deconstruction', which evolved under the influence of ethno-linguistic research, with its emphasis on figural, narrative, and textual forms, all of which lead to the study of the literary text as an author-independent entity.

These, and other modern developments such as psycho- and socio-, and bio-linguistics, and gender studies ultimately draw sustenance from the work of Ferdinand de Saussure, which is obvious in the undisguised preference, exhibited by all the above-mentioned schools of theory, for linguistic commentary as an interpretative tool. It is in this, and their rudimentary dependence on linguistic methodologies, that they may be compared with classical Indian literary theories. It is not irrational to assume, in the light of the history of European—particularly German—ideas in the eighteenth and nineteenth centuries, that these parallelisms are not random but constitute a systemic reflection of contemporary study and research in the corpus of Sanskrit texts. In fact, almost all the predominant nineteenth-century German and other European thinkers were either Sanskritists or enthusiastic students of the language, which came to acquire some sort of a cult-status in the academic and noetic mindscapes of Enlightenment and post-*Illustrisme* Europe.

Poetics, however, has a much hoarier antiquity in India, and, as early as in the ninth century B. C., there already was an interpretative text on poetics—Yāska's *Nirukta*—that deals with the issues of meaning in the Vedic hymns, their symbolism and iconicity, and the figural structures of the simile and the metaphor. Almost two centuries later, Pāṇini's *Aṣṭādhyāyī* does mention 'literature' as the fourth category of discourse in a pentagonal taxonomy, and enunciates the underlying notion of *sādṛśyatā*, *i. e.*, similarity, in similes and metaphors. Around the second century B. C., Bharata's *Nātyaśāstra* has already evolved as the source text of our literary theory, being, in fact, a treatise on Semiotics, dealing with the myriad processes through which meaning is divergently coded and transferred. A long line of critical thinkers and texts follows hereafter—Bhāmaha, Vāmana, Daṇḍin, Rudrata, Ānandavardhana, Mahimabhaṭṭa, Kuntaka, Bhoja, Abhinavagupta, Viśvānātha, and Pandit Jagannātha—spanning almost two millennia. Besides the primary texts composed by the above-mentioned authors, there seems to be at least one *saṃgraha* text, pedagogical in nature, which collates and explicates the predominant theories—Mammata's *Kāvya Prakāśa*, dating back to the eleventh century A. D., and certainly one theoretical overview of problems in poetics—Rājaśekhara's *Kāvyamimaṃsā*, dating back to the

ninth century A. D. Indian literary theories, as expounded by a long line of savants and scholars, are also fundamentally 'linguistic and constitutive'[13], thus addressing themselves to a plethora of queries that have been raised in the Western tradition as well. One of the more pertinent among these is the issue of analysing the role of 'literature as a discourse of knowledge', comparatively.

The emergence and evolution of the disciplinary study of poetics in India has been alluded to in various texts, and overtly recorded in the familiar legendary mode by Rājaśekhara. It does seem to have passed through well-delineated stages of primary enunciation, elaboration, systemisation, composition of a meta-text, and later specialisation and disintegration into various competing theories. It should be noted that the Indian thinkers are in a dilemma about the status of literary theory—whether it is a *śāstra* or a *vidyā*, *i. e.*, if its statements have the categorical and 'final' aspect of scientific discourse or not. The poetical part dealing with the figural mode is seen as a *śāstra* (*alaṃkāraśāstra*), though the entire discipline is more frequently termed *vidyā* (*sāhitya vidyā*). The 'non-presence' or unavailability of a unified, sole source text that is also composed in the given *śāstra*-ic mode—the received style of rational discourse—is the main factor behind literary theory being denied an unambiguous status as a subject of study. Here, it may be pointed out that, in the seventeenth century A. D., Pt Jagannātha attempted to remedy this by authoring the *Rasagangādhara* in the fashion and idiom of *Navya Nyāya* ('New Logic').

According to the classical system of generic typology, *kāvya* (literature) is the third most important 'category after *śruti* (Vedic literature) and *smṛti* (treatises of philosophy, sciences, polity, *i. e.*, *śāstra*-s)'[14], and its assumptions, axioms, postulates, and precepts that are valued not for *śabda*—as *vis-à-vis* the *mantra*-s—or *artha*—as in the *itihāsa-purāṇa*—but for the stylistics of articulation. In the Pāṇinian typology, *kāvya* is introduced under the fourth category, *kṛt*, a body of statements relying on an individual for authentication, and, hence, one sans the validity of the four other categories of literature. Nevertheless, *kāvya* (*nātya*) is regarded as the fifth Veda, and by no less a figure than Bharata himself, being expected to provide guidance to the *hoi polloi* in the ordering of life, and also embody serious thinking and cognition (*Nātyaśāstra*, 1.14-5). According to Viśvanātha, *kāvya*, as much as *śāstra*, assists one in the attainment of the four *varga*-s (ends) of life. Bhāmaha categorically enjoins upon the *kavi* to master the *śāstra*-s, all along considering *kāvya* as the product of a greater intellect, and Rājaśekhara discusses 'the mutual instrumentality of *śāstra* and *kāvya*. Hence, to hail the chanters of Vedic hymns as *ādikavi*-s is to accord, by implication, a confirmed status to *kāvya* as a valid noetic trajectory.

There are two broad vertical types of *kāvyajñāna*—of the referential world, and human experience, both of tremendous importance in terms of poetic signification. For instance, in 'The Solitary Reaper', William Wordsworth *refers* to the 'Highland Lass', and 'travellers in some shady haunt/Among Arabian sands', with the lone harvester combining singing with the acts of cutting and binding grain, thus providing examples of observational facts. Then, there are the many 'subjective impressions of the poet about objects'[15]—about the valley 'overflowing with the sound', and the cuckoo's song 'breaking the silence of the sea'. Further, there is a certain amount of uncertainty *vis-à-vis* our knowledge of the content of the reapers song—is her theme 'unhappy far-off things and battles long ago' or 'some natural sorrow, loss or pain'? These generalised but programmed references to objects, events, phenomena, and even abstractions represent, with different degrees of certainty, the tangible world, thus constituting the referential world—one needs to refer to the external world, which lies out of the ken of the composition, for decoding it.

The other type of *kāvyajñāna* is the feeling of lonely solitude embodied in the poem, and this experience is immanent in the structuring of things and happenings—as expressed and/or given shape to in '*langage*' by the poet—and the same figure reacting to or interpreting the above. This experience gets transformed into a reader-level object of knowledge. If the whole poem is treated as a *sign*, then, in comparison with the notion of the linguistic sign, following Bhartṛhari's definition (*Vākyapadiya* 1.55), an analogy has two dimensions, being both the 'revealer (*grāhaka*)', and the 'revealed (*grāhya*)', i. e., simultaneously a means and an object of knowledge. For instance, Sylvia Plath's poem, 'Daddy' (1962), through its dense maze of historical, geographic, and cultural allusions is a 'revealer', because of the readers' need to access sources outside the text for exhaustive information-collation. Simultaneously, the profound pathos of a daughter's irreversible separation from her dead father is demonstrated to us only for an ease of comprehension—'this complex experience is *internal* to the poem.'[16] These two dimensions—the referential and the experiential—need be separated only for convenience, being, in fact, totally inseparable in any literary composition, being universally immanent, and compositionally fixed.

In numerous ways, the Indian idea of knowledge differs from that of the West, with the notion of a Knowledge-inspired conflict between God and Man, leading to the latter's Fall from Grace—as evinced in the Biblical narrative—permeates the very foundation of Western thought.

This is so very contentious due to the close identification, in most occidental thinking, of power with knowledge, which is seen as giving 'dominion' over all flora and fauna—all mundane and material resources. Hence, both have an inbuilt specificity in the Western tradition, given to the search of mono-ideational Truth, in the manner of monotheistic divinity, with supreme disdain for all dissent, which is viewed as pure heresy and cant. Thus, Knowledge, in Western thought, secures the subjection of the individual by making him conform—and, consequently, 'otherising' the non-conformists—to the socio-communal parameters of knowledge-formation. Pestered from the very outset by doubts about 'knowability', Western epistemology has greatly emphasised sense-perception, with the concurrent stresses on verifiability and difference, instead of Unity.

In the Indian noetic tradition, *jñāna* or Knowledge has an instrumental role to play in the dynamics of liberating the self from the narrow bounds of body and mind, leading on to the pure freedom of the individual soul, termed *mokṣa*. God is not an agent in the conscious cultivation of Knowledge, and there is no imperative of a single, given Truth, thus allowing for ideational pluralism, so admirably encapsulated in the Vedic aphorism '*ekam sat, viprā bahudhā vadanti* '—'Truth is One, the wise call it by many names.' Hence, there is no fixed commitment on the part of the individual to subject his free judgment to the dictates of community-rhetoric, sharing only those views he does by his own volition. Thus, after explaining all the possible paradigms associated with the need to fight the *Mahābhārata* war, according to some a societal/community-related query Kṛṣṇa leaves it to Arjuna to take the final decision *vis-à-vis* his participation in it.[17]

Encountered with the mind-boggling diversity and multiplicity so characteristic of the Indian socio-geographical reality, the Indian mind has concluded that the highest form of knowledge is that of the fundamental Unity of all, of non-difference, of transcending the binarity of Self and Other(s). The goal, therefore, is not merely individual amelioration, but one of most actively building a social order in which everyone should strive towards the aim '*sarve sukhinah bhavantu*'—'may everyone be happy'—a position finally and unequivocally epoch-breaking, which was akin to the final and unequivocal pronouncement by the Buddha in searching for 'nirvikalpa *sāmādhih'*, though called *nirvāṇa*. Thus, knowledge in India has never been dissociated from justice, having always been 'imbricated with ethics, with the dominant ethical value of dharma.'[18] From this uniquely-structured *Weltanschauung*, it is possible to see that many of the contemporary western debates about the problem of knowledge, which 'make complete sense in the Western history of ideas', are not even tangentially relevant in the Indian

context.[19] Hence, one should like to opine that it is never a happy venture to view Indian notions of the chiaroscuro of life, literature and thought with Western themes and biases built into one's scheme of analysis, if only because 'East is East, and West is West,/ And the twain'[20] do diverge.

According to the main Indian notion/s of critical interpretation and analytical philosophy, 'while *pada*, the morphological structure, is the [chief] object of study in *vyākaraṇa* (science of grammar),'[21] *vākya*, which constitutes the sentential meaning of structured articulation, is the main preoccupation of all proponents of *mimāṃsā*, a philosophical school seeking to interpret Vedic sentence-construction. One can allow for the fact that, while analysing sentential meaning, the *purvamimāṃsā* should squarely face the issue of 'larger-than-sentence units,'[22] *i. e.*, the idea of discourse. *Mimāṃsā* pioneered the utilisation of the term *mahāvākya* technically, in order to conceptualise 'longer-than-sentence'[23] units of discourse-related actuality. In the course of time, it began to be used for units as diverse as a conglomeration of some sentences to an entire epic like the *Rāmāyaṇa*. In a definitional sense, *mahāvākya* is 'a group of sentences which are interconnected and serve a single purpose or idea',[24] and is a figure of discourse based on a 'two-fold unity of syntax (*ekavākyatā*) and [literary] sense and purpose (*artahikatva* or *ekārthibhāva*).'[25] Despite the widely-differential definitions of *mahāvākya*, in order to attune it to various philosophies and assorted subjects, there are two ever-present requirements of semantic and syntactic unities. The entities termed 'sentences', which are constituted by words coming together, as *varṇa* and sounds, *etc.*, together constitute 'words', rather cumulatively 'constitute *mahāvākya*', 'provided they fulfil the needs of sequence'(*karma*), mutual expectancy (*ākānkṣā)*, compatibility (*yogyatā*) and spatio-teminal contiguity (*saṃnidhi*),'[26] apart from the 'syntactic unity, [which is] a kind of textual unity expressed through linguistic [registers], and a unity of sense and purpose geared at the communication of one great universal semantic aspect or *bhāva*.

Thus, it was rather convenient for the academic practitioners of Indian poetics to extend the definitional scope of *mahāvākya* to address entire literary compositions, the famous *kāvya*-s, themselves. Bhoja, in the eighth chapter of his *Śṛn gāraprakāśa*, refers to the *Rāmāyaṇa* as *the mahāvākya par excellence*, given that the latter enagages with 'the character, and conduct of *Rāma*'[27] as its one true *ekārthibhāva*. 'The unity of literary texts, *prabandhaikya*,'[28] appears to have been acknowledged as early as Bharata, who addresses the issues of both aesthetic and narrative unity; and, the text of *Sāhityadarpaṇa*[29] elaborates upon its definitional location of *kāvya*, *i. e.*, as a *mahāvākya* that encapsulates 'a unified aesthetic experience.'[30] The application

of the above-mentioned analytical paradigm to literary texts, in their entirety, by the ancient and medieval practitioners of Sanskrit poetics, has 'much [more] significance' than merely a passive articulation of 'a theory of the structure of discourse.'[31] When a creative endeavour is deemed to have produced 'a *mahāvākya*, an extended analogue of a sentence, *vākya*,'[32] then the entire work has, analogous to a sentence, 'an internal grammar';[32] in fact, this grammar of the narrative tends to be 'an extension of the sentential grammar.'[33] Thus, one can arrive at the formulation that it is eminently feasible to prepare a blueprint for the compositional framework of a given literary text by the discerning utilisation of grammatical categories, which, however, need to be fine-tuned.

The above position can be sustained by referring to 'a major assumption of the greatest of Indian grammarians,'[34] *viz.*, that grammar is an empirically-ordered, and closely-formed 'system of conceptualisation'[35] that is an ambiguously-abstracted structure, which may be used to order and explicate all experience, both sense-dependent and otherwise, from the perspective of major literary and other theoretical issues, and not just the 'universe of language (see Srivastava and Kapoor, 1988).'[36] For an effective, and successful, analytical interpretation of the skeletal framework of a literary *рассказ*, which is the much-misused Russian term for narrative, within a grammatical mould, a grammatological model is a *sine qua non*. In the Indian milieu, it is quite logical to adopt the Pāṇinean structure to the goals and ends of such analyses, as the former is admirably fitted to Indian cognitive practices, and contemplative-interpretative pathways. The Pāṇinean grammar equips the prospective analyst of narrative with 'a dynamic, affixation system in which, through processes of adjunction, substitution, deletion and addition, new arrangements and permutations of entities are'[37] effected, and given continually-evolving formal contiguities.

Here, one should do well to remember that '[t]he flux of language'[38], which is sought to be grasped and made sense of by grammatical processes, is mystically analogous to the fluidity of life itself, with the nouns representing the entities, adjectives standing for the many attributive characteristics of those entities, verbs doubling as the 'states, processes and actions'[39], and, adverbs plotting 'the coordinates of time and place.'[40] Pāṇini's *kāraka*-theory is, fundamentally, one 'of configurations, of the complex relationships that hold between events and entities.'[41] Hence, in a certain given narrative, as, for instance, the *Rāmāyaṇa*, each individual sentence, and/or cognate phrasal entity does lend itself to careful interpretation as encapsulating an entire narrative. In the sentence, 'Rāma killed Rāvaṇa'[42], for instance, there is a totally-structured story, howsoever elementary, complete with myriad spatio-temporal specificities, characterisation, and

movement and/or 'action'[43]. It is an open-ended narratival configuration that has the possibility 'of multiple extensions in the direction of *why*, *where*, *how*, *what for*, *etc.*'[44], and can be suitably amplified, or, to use an everyday word, paraphrased into a vivid, multi-dimensional and/or pluri-contextual *dénouement*. Thus, what does seem to help in contextualised summarisation, by the means of condensation into the root-polarities, is also the vehicle for expansion into elaborations.

Pāṇini's grammatical corpus, as is rather renowned, abounds in the aesthetic richness of its technical specificities, and also in the evolved profusion of its 'analytical categories.'[45] In the following paragraphs, a tentative attempt will be made to present a rather schematic appraisal of Pāṇinean grammatical classifications and processes; with, however, this notion in mind that '[t]he narratologist reinterprets these categories and processes to make sense of the elements, the events, the relations, the transformations and the spatio-temporal coordinates of a narrative.'[46] In fact, one of the most germinal explorations in this arena has been accomplished in a thought-provoking article by the Kapoors, Kapil and Ranga, in 1994, titled '*Mahāvākya*: The Indian Theory of Literary Discourse'[47], which shows the feasibility of analysing the constituent aspects of literary narratives by taking the help of the constitutive categories of grammatical structures.

In the Pāṇinean coda, situated at the very beginning is *śabda*, or lexis, which is somewhat schematically subdivided into *prakṛti*, or base, and *pratyaya*, or affix; the former is further split into *prātipadika*, or nominal base, and *dhātu*, or verb root. *Prātipadika*-s are, again, of two kinds, declinable and indeclinable, the latter having as its important constituents 'conjunctions, adverbs, postpositions, presuffixal derivatives, demonstrative pronouns, present, perfect participle'[48]; the former has been divided by Pāṇini into basic and derived, which is further divisible into *kṛdanta*, or primary, *taddhita*, or secondary, and *samāsa*, or compound. *Dhātu*-s are either conjugated or non-conjugated, with the former being divisible into basic and derived; basic being 'listed and classified in ten groups in the *Dhātupāṭha* and marked for transitivity, egocentricity, *etc.*'[49], and derived being 'casual, frequentative, desideartive'[50]. Here, it should be noted that, from the most important perspective of 'grammatical operations'[51], declinable *prātipadika*-s are instrumental in the 'formation of feminine base'[52], which evolves further into the six *kāraka*-s, or cases, that lead to the seven *sup-vibhakti*-s; similarly, conjugated *dhātu*-s, in a functional-grammatical sense, evolve into the ten *lakāra*-s, which embody 'grammatical categories of the verb—tense, mood and aspect'[53] that lead to the *tiṇ-vibhakti*-s. Both the *sup-* and *tiṇ-vibhakti*-s should 'agree with *kartā*, *karma*, *etc.*, in *number* and *person* to meet the required syntactic conditions'[54], and lead to

'morphophonemic and phonological rules to give the surface phonetic shape'[55], which fashions the ultimate phonetic structure of the spoken verbal entities. Thus, what appears to be a rather simple process of easy verbal articulation is actually a protractedly-complex sequence of steps.

In his cogently-written article on an alternative, 'Indic' perspective, titled 'Theory of the Novel: The Indian View'[56], Kapil Kapoor opines that, being 'only one kind of narrative'[57], the novel, as a genre, does *not* afford the critic the luxury of studying and/or analysing it outside the tradition of 'narrative fiction'[57]. It does appear that, since the late eighties, the academic West has evinced a rediscovered preoccupation with the notion of 'a new centrality of the narrative'[58] not only in literary criticism[59] but also in scriptural interpretation.[60] This *rapprochement* with narrative has come about as an aspect of the "general disillusionment with 'theories' or 'isms' as adequate explanatory structures"[61] for the complex socio-cultural and behavioural organisation of the 'modernist' experience. It has begun to be suggested that, in order to be able to engage, in a more responsive manner, with the complicated realities, both noetic and mimetic, of our times, there is a pressing necessity 'to recollect what has already been, to retrieve from our memory the right narrative, the right record, the appropriate story that would serve as an analogy and an illustration of the events of today.'[62] Thus, in a nutshell, the *Zeitgeist*[63] demands the utilisation of 'narrative as *interpretation*'[64], and, especially so, as this entity is nowadays being utilised, in a rather noteworthy manner, 'to explain human action, the nature of agency, the structure of consciousness and human traditions, as "an alternative to foundationalist and/or other scientific epistemologies, and to develop a means for imposing order on what is otherwise chaos"[65].'[66]

In India, as has been known since the early days of Indological research, there has always been a primordial and overwhelming dependence on the narratival strand, or *Kathā*, in multiple morphological delineations, and at various stages. In one quintessential example, that of the epic *Mahābhārata*, the core text, which is 'the Indian novel/narrative *par excellence*'[67], along with the *purāṇa*-s, has a 'clear ontological status'[68] in all the significant arenas of socio-cultural and geo-historical explorations of Indian civilisation. However, they also operate simultaneously as some sort of 'extended interpretive systems for the "foundationalist" knowledge of the Vedas'[69], that is, from an epistemological perspective. According to *Śrī* Veda Vyāsa, at the commencement of the *Mahābhārata*, it is '[w]ith the *Itihāsa* and *purāna*-s alone [that the] meaning of the Vedas can be expounded and its validity understood' (I. ll. 267-8).[70] A little later, with characteristic Indian fascination for the *fabliau*-oriented mode, Vyāsa asserts an independent status for his nonpareil

composition, though indirectly: 'In the far-off, ancient times, the gods got together and weighed the *Mahābhārata* against all the four Vedas—the *Mahābhārata* outweighed them... in the matter of truth, this text proved to be of greater significance, seriousness, and depth' (I. ll. 269-73).[71]

These broad-based, universal assumptions that are laced with exemplifying narratives, which, in their turn, demonstrate myriad universal givens, constitute 'the organising principle of another major text'[72], the *Hitopadeśa*, which is a prose-recension of the *Pancatantra*. All the charmingly-structured narratives of this quaint text are realism-imbued presentations of the sum-total of human realisations, mapped in the discourse of human nature, which, incidentally, is a major preoccupation in all the novels, and other works, of Graham Greene. In the *Hitopadeśa*, composed, as it is, in the form of a collation of *fabliaux*, woven around the lives of a number of 'like-minded' animals in a woodland-situation, one is *never* allowed to fail to reckon with the fundamental classifications of moral and ethical typology. Nevertheless, the matter, scheme and framework of narrativisation, both intrinsic, and *vis-à-vis* the entire text, do tend to get somewhat variegated between texts, as is proven from the plethora of 'categories and sub-categories (at least 24) of *kathā* enumerated, for example, by Bhoja.'[73] These narratival classifications 'are defined by one or more than one of the different parameters that have been [majorly] invoked by'[74] many well-known experts on poetics, *viz.*, 'language, metre, subject-matter, narrator, goal, type of major protagonist, the span of time, *etc.*'[75] In the western theoretical paradigm, which, surprisingly, gets its definition from the archetypal characters of 'time, subject and place of the Individual'[76]—in the periodical existential chaos that descends upon the Earth, which, in turn, extracts a questioning of 'what is "social" and what is "purely" individual'[77]—one rarely does encounter these questions, but, once one has got the drift of them, one realises the fact that the semantic connotation/s of these words is/are passively constituted by one from a 'familiarity with a particular body of literature or experience.'[78] Thus, according to Kapil Kapoor, the 'social experience of the English novel consists of 'love, marriage, money and sometimes belief'[79]; though S. K. Sharma, as has been discussed in the previous chapter,[80] privileges the latter, *vis-à-vis* the works of Graham Greene. Now, love, both pre- and post-marital, constitutes an important dimension in Indian fictive writing, and its composite handling is, occasionally, more 'modern'[81] than could be expected in a nineteenth-century novel, for instance. Conversely, the seemingly *etatiste* discourse in the *Pancatantra*, as delineated in its schematisation of amity, peace, hostility

and conflict, stresses the value of not assuming/asserting that the Indian narrative-tradition, as ethics is socially-constructed, and rather meta-personal, is 'either marvellous or ethical alone.'[82]

Before going on to a structural analysis of Graham Greene's works, effected within the narrative-grammatical parameters of the *mahavākya*-mode, it should profit one to ascertain what Indian theoretical poetics has to enunciate on the form and typology of narratival frameworks. In the first place, Indian practical poetics 'defines its objects of study, defines the genres and sets up sub-topologies within each genre,'[83] while simultaneously furnishing classificatory paradigms for detailed analyses of 'each genre and sub-genre.'[84] Nevertheless, the protracted, and still-continuing tradition of poetics has spawned a liberally-endowed corpus of jargon, which leads to 'the interpretive problem of defining each term unambiguously'[85], in order to truly differentiate it from others, as is the situation with *kathā*, or narrative, as well. Upon close scrutinisation of the various positions on narrative, as taken by Indian poeticians from Bhāmaha, who belonged to the fifth or sixth century, A. D., and Bhoja, eleventh century, to Viśvanātha, fourteenth century, one can formulate the ensuing narratival typology. At the apex of the schematic pyramid, one finds *kāvya*, which bifurcates into *gadya*, or prose, and *padya*, or verse; and the former further divides into three categories, one of them being the narratival category, *ākhyāna-jāti*, which comprises of *kathā*, *ākhyāyikā*, and *ākhyāna*. In the broad tradition, *kathā* signifies both an ordinary fictive tale, and a '"story" which is a narrative of particular scope and size'[86], being an imagined prose- or verse-narrative, or a 'fictitious working out of a historical fact.... Though the word *kathā* as generally used denotes such stories as *Rāmāyaṇa* also'[87]. An *ākhyāyikā* is a prose-narrative hinged on custom/s, legend/s, and/or historical information, though, varying somewhat, it could also be formally 'biographical or autobiographical... with the protagonist himself or some protégé of his as the narrator.'[88] *Amarakoṣa*, the famed Sanskrit lexicographical treatise, explains *ākhyāyikā* as a narrative sourced from *soi distant* historical developments, and mentions *upalabdhārtha*, or the recollection of 'available/already known events'[89] as being synonymous to it; *kathā*, in the same work, has been seen 'as an imaginary composition (*prabandhakalpanā*)'[90].

Thus, despite Daṇḍin's assertion of there being 'no difference between *kathā* and *ākhyāyikā* in terms of narrative, language or chapter division, the two are the same'[91], one does happen to observe a discernible divergence between the two conceptual categories *vis-à-vis* the source/s of and its/their handling in a given narrative. Hemchandra, apropos Bhāmaha's advice, given in *Kāvyālaṃkāra*, 1.29, opines that the two might also differ in the depiction of the hero—

that of the *kathā* being '*abhijāta*', *i. e.*, nobly-born and immaculate, and, as Hemchandra says, '*dhīrśānta*', *i. e.*, profoundly-peaceful and serene; the hero of an *ākhyāyikā*, however, is a figure abounding in energy, and intensely dynamic.[92] *Ākhyāna*, a separate category altogether, is a tale rooted in mythopoeia, and sourced from the legends constituting the socio-cultural context of the Vedic hymns, as, for instance, those of Junašsepa, Māra, Jābāli-Satyakāma, *etc.* Also, this class contains such narratives as those of Bhagiratha and Raghu, and, thus, even the *Rāmāyaṇa*, which deals with the fortunes of a scion of Raghu's clan, is categorised as *ākhyāna*, which is very much more ancient than the other two categories, which may have evolved out of it. Thus, while being a signifier for a particular variety of narrative, *ākhyāna* serves as the commonest term for story-telling. Here, it ought to be noted that *kathā*-s are of two types, the simple *kathā* and the great one, or *mahākathā*, which is an exalted narrative, lofty in connotation, and, thus, 'a perennial source of pleasure and edification'[93]. From this perspective, the *Rāmāyaṇa* is a k*athā* that is a *mahākathā* too, and, having been composed in verse, surely eligible for the role of *mahākāvya.*

Secondly, narratival structures may also be sub-classified from the perspective of their relationship/s with other narratives, to which they themselves may lead. During a discussion on the issue of the suitability of the language of literature, Ānandavardhana opines that such topical appropriateness is greatly influenced by compositional specificities, *prabandha-bheda*, and then proceeds to elaborate on, amidst other concepts, the three categories of *kathā—parikathā*, *khanda-kathā*, and *sakalakathā.*[94] *Parikathā* is an anecdotal sequence, which seeks to illustrate a specific theme, usually involved with one of the four goals and/or ends of life, *viz.*, *dharma*, *artha*, *kāma*, and *mokśa*—'righteousness, wealth and power, desires and wishes, and salvation or liberation'[95]—like a concatenation of pearls on a necklace. *Sakalakathā*, conversely, is a work of greater dimensions, having anecdotal/narratival sequences illustrating the *caturvarga*, *i. e.*, the four ends of life; *upakathā* is 'a sub-story'[96], which is encapsulated within the primary fictive framework, and *kathānika* is synonymous to it. Similarly, *upākhyāna* is a subordinate story that resides within the *ākhyāna. Khanda-kathā*, a most engaging classification, is a narrative based on a minor fragment, either episodic or characteral, of a major composition, and, according to both Ānandavardhana and Abhinavagupta, it is a Prākṛt composition. Now, while discussing almost all literary typologies, most theorists had some comments on the language-use in them, whether or not they were in Sanskrit, Prākṛt or a mixed idiom. Apparently, even during the earliest times, like those of the Magadhan Empire, in the fifth century B. C., literary works in *patois* other than

Sanskrit, the *devabhāṣā*, or divinely-ordained vehicle of abstruse and brilliant thought, had evolved in their own rights; and, it is creditably believed, the use of the Prākṛts symptomised an 'intellectual revolt against the high tradition.'[97] Hence, one may safely opine that the narŕatival class called *khanda-kathā* epitomises the trend of re-formulating extant, 'original' narratives, and that such an exercise necessitates continual re-evaluation, and relocation, of the key source-texts.

Bṛhatkathā, which is a *kathā* according to Daṇḍin and Bhāmaha, evolved as an individual category, due to the all-permeating influence of GunāDhya's eponymous text; and, in this case, the textual poetics has managed to be privileged into sub-generic poetics, mainly by Bhoja. It is admirably-structured, with various parts; has an attention-grabbing effect, or *adbhutārtha*, which includes the wonderful, as a category akin to modern 'science fiction'[98]; is fortified with a grand thematic interest, or *mahāviṣaya*; and has the facility of being created in a vernacular idiom that resolves issues of mass-accessibility, thus being a rightful claimant of path-breaking originality.

Thirdly, narratival categorisation also takes the route of thematic specificities, with a tale having 'a definite moral purpose' being a *nidarśana*, and may take either fabliau-oriented, or allegorical, or even an uncomplicated fictive form. A humor-filled prose-narrative, which pokes fun at some failure or shortcoming of 'otherwise reverential subjects'[99], *e. g.*, the sacerdotal, monastic and bureaucratic classes, is termed *manthulli*, which has ample scope for 'irony, sarcasm and satire.'[100] A mystery-oriented narrative, which commences with a rather incredible and 'inexplicable'[101] datum, and is progressively demystified, is engagingly-termed *manikulya*.

Fourthly, all narratives are broadly divisible into compositional categories structured on their principles of 'organisation'[102], *e. g.*, 'loosely strung compositions'[103], which are termed *anibaddha*, and greatly-schematised ones like the *Pancatantra* and the *Mahābhārata*. Based on extant work, it has been possible for the theorists to divide the latter into three categories—(i) *parva-bandha*, where, as in the *Mahābhārata*, the chief division is the *parva*, 'a node or point where two things (themes) come together;'[104] (ii) *sarga-bandha*, which implies division into sectional portions that do 'not impede the flow of the narrative'[105], and is the usual scheme for structuring long poems; (iii) *kānda-bandha*, where, like in the *Rāmāyaṇa*, every 'chapter has a name,'[106] like the *parvas* in the other great epic, which is inspired by a station in life or some location. It ought to be noted here that, in the *Mahābhārata*, each *parva* gets its title from the subject of the incidents described, *e. g.*, conflict, spirituality, truce, renunciation, *etc.* Finally, there are other kinds of categorisations that merit separate analyses, like *lambha*, *ucchāvsa*, *etc.*

In conclusion, one should like to discuss the two broad, overarching categorisations that seek to dissect narratives, *viz.*, *utpādya*, or author-constructed, and *anutpādya*, or 'adapted from available sources'[107]. While defining the scope of these classifications, the poeticians introduce the ensuing parameters: (a) 'language of composition: Sanskrit, Prakrit or mixed'[108]; (b) 'medium: prose, verse or mixed'[109]; (c) 'scope: *mahat* (major) or *laghu* (minor) work'[110], the former connoting stories related to each/all of the *caturvarga*-s, and presenting the entire spectrum 'of psychical experience (*Rasa*)'[111]; (d) 'narrator'[112], including examinations of the issue of the former's identity, as coterminous with the protagonist and/or the author; (e) 'type of protagonist'[113], meaning whether s/he is '*sthita-prajnā*'[114], *i. e.*, having a balanced, open nature like Rama's, or a person of power and dynamism, like Harśa; (f) quantum of relativity to the four 'ends of life (*puruśārtha*)'[115]; (g) thematic nature and content of the narrative; (h) representative characterisation; and (9) 'organisation', on the bases of the entities detailed in the last paragraph.

Thus, it seems to be palpably evident that, like most other things in Indian poetics, the examination of narratival structures 'is a descriptive analysis based on [the] available body of work.'[116] The wealth and fascinating exactitude of classes and sub-classes indicate the historical presence of a colossal literary corpus, even though this might have existed, and been transmitted, 'mainly in the form of oral compositions'[117] throughout the generational span. Hence, one cannot conceive, in the ordinary sense, 'of a reader—though reading or study/meditation function is not excluded—but only of a'[118] participant who may assimilate the multi-sensory realisation that is Indian literary *oeuvre*. Given that this unique mimetic corpus was geared towards overwhelming 'mass-participation'[119], chiefly during religio-cultural ceremonies and festivities, its thematic and formal concerns had been kept as universal and simplified as was feasible; which could explain 'the linkage of narratives to the four ends of life enjoined in the Indian'[120] *dharma-śāstra*-s. One may, thus, link the narratival preferences of Indian poetics to the socio-cultural predilections of the Indian people as a whole, thereby envisaging Indian *kāvya*-literature as being 'mainly, almost wholly narrative—*kathā*'[121] when it is *śravya*, or aurally-constituted. This should be borne in mind while applying Indian poetical categories to the study and analysis of non-Indian literary texts, as should be attempted, *vis-à-vis* a novel by Graham Greene, in the following chapter.

End-Notes.

1 This harks back to a very profound, and moving, line in William Wordsworth's nonpareil poem 'The Solitary Reaper': 'Perhaps, the plaintive numbers flow'.

2 This was what this writer had been advised against, with quite an amount of justification, by Dr Saugata Bhaduri, of the Centre of Linguistics and English, Jawaharlal Nehru University; and has been consciously watched out for throughout this work. While it cannot be denied that this work seeks to apply what are essentially 'classical' Indian critical paradigms to a perusal of the works of Graham Greene, a 'modernist' author firmly rooted in the Euro-American context, one should be wary of confusing the precise parameters of such a very sensitive application. Thus, this writer should like to state clearly that the present exercise is geared towards achieving a fresh insight into the *oeuvre* of one of the most controversial, and successful novelists of the twentieth century, *without* claiming any inherent superiority for such a methodology, or seeking to establish any untenable connection between Greene and India, beyond the fact that his works seem to lend themselves well to 'Indic' literary analyses, and the reason for utilising the relevant methodologies lies in the rather pandemic overdependence of modern Indian Greene-critics on the *carvitacarvaṇa* of the noetic West.

3 In fact, Arthur Llewellyn Basham, despite his well-known, and unrestricted, admiration for the Indian civilisational ethos, which he had done quite a lot to elucidate, is rather ambivalent in his reception of the often-abstrusely-articulated findings of 'classical' Indian science.

4 Kapil Kapoor, *Literary Theory: Indian Conceptual Framework*; New Delhi: Affiliated East-West Press, 1998; p. 29.

5 *Ibid.*, p. 29

6 Algirdas Julien Greimas. 'Narrative Grammar: Units and Levels', in *Modern Language Notes* 86, 1971; pp. 793-806.

7 Kapoor, *op. cit.*, p. 29.

8 *Ibid.*, p. 29.

9 *Ibid.*, p. 29.

10 *Ibid.*, p. x.

11 *Ibid.*, p. ix.

12 *Ibid.*, p. x.

13 *Ibid.*, p. xi.

14 *Ibid.*, p. 84.

15 *Ibid.*, p. 84.

16 *Ibid.*, p. 85.

17 *The Mahābhārata*, 18.63.

18 Kapoor, *Knowledge, Individual and Society in Indian Traditions*, 'Saini Foundation National Lectures—IV'; Chandigarh: Publication Bureau, Punjab U; p. 2.

19 *Ibid.*, p. 2.

20 These two lines—the second one, 'And the twain shall never meet', being incomplete—are from Rudyard Kipling's 'The Ballad of East and West', a poem that inspires near-visceral reactions in certain sections swearing by Said's 'Orientalism', but is considered to be one of the perennially-popular poems on the highly-Romanticised engagement of the British Raj with the fiercely-independent tribal frontiersmen of the undivided Indian subcontinent.

21 Kapoor, *Literary Theory: Indian Conceptual Framework*, p. 29.

22 *Ibid.*, p. 29.

23 *Ibid.*, p. 29.

24 K. Subramanyam, *Mahāvākyavichāra* (a treatise written in Sanskrit), p. unknown. All graded references to this text, in the present work, are sourced, in English-translation, from the pertinent essays by Kapil Kapoor, given that the present writer does not know Sanskrit.

25 Kapoor, *op. cit.*, p. 29.

26 *Ibid.*, p. 30.

27 *Ibid.*, p. 30.

28 *Ibid.*, p. 30.

29 This was an unparalleled, and especially so in its encyclopaedic nature, *saṃgraha* text, which was composed in the fourteenth century A. D., by Viśwanātha, who can be credited with perhaps the most exhaustive and categorical classification of *kāvya*, and systematic work in defining each type in the sixth chapter of his work that stands out till today for its thorough and vivid typological, and conceptual, clarity, precision, all-inclusiveness, and rootedness.

30 Kapoor, *op. cit.*, p. 30.

31 *Ibid.*, p. 30.

32 *Ibid.*, p. 30.

33 *Ibid.*, p. 30.

34 *Ibid.*, p. 30.

35 *Ibid.*, p. 30.

36 Please do refer to a seminal article by R. N. Srivastava and K. Kapoor, titled 'Semiotics in India', and published in the Fifth Volume of *The Semiotic Web 1987*, which was edited by T. A. Sebeok and Jean Umiker-Sebeok; The Hague: Mouton.

37 Kapoor, *Literary Theory: Indian Conceptual Framework*, p. 31.

38 *Ibid.*, p. 31.

39 *Ibid.*, p. 31.

40 *Ibid.*, p. 31.

41 *Ibid.*, p. 31.

42 *Ibid.*, p. 31.

43 *Ibid.*, p. 31.

44 *Ibid.*, p. 31.

45 *Ibid.*, p. 31.

46 *Ibid.*, p. 31.

47 This article was published in *Confederate Gestures: Search for Method in Indian Literature Studies*, ed. Charusheel Singh; New Delhi: Associated Publishing House.

48 Kapoor, *Literary Theory: Indian Conceptual Framework*, p. 32, Figure 1.3.

49 *Ibid.*, p. 32, Figure 1.3.

50 *Ibid.*, p. 32. Figure 1.3.

51 *Ibid.*, p. 32. Figure 1.3.

52 *Ibid.*, p. 32. Figure 1.3.

53 *Ibid.*, p. 32. Figure 1.3.

54 *Ibid.*, p. 32. Figure 1.3.

55 *Ibid.*, p. 32. Figure 1.3.

56 This article was published in *Indian Response to Critical Theory*, ed., R. S. Pathak; Delhi: Creative Publishers, 1996. In the present work, all pagination-references to this essay are from its original published form in the *Journal of Comparative Literature and Aesthetics*, Vol. XV, Nos 1-2, 1992.

57 Kapil Kapoor, 'Theory of the Novel: The Indian View', p. 85. This ideational phrase was first used in *Narrative*, ed., Jeremy Hawthorn; London: Edwin Arnold, 1988; p. XIII. 'Narrative fiction', as a critical entity, includes 'novel, short-story or narrative poem', *cf.* Shlomith

Rimmon-Kenan's *Narrative Fiction, Contemporary Poetics*; London, New York: Methuen, n. d.

58 Kapoor, *Ibid.*, p. 85.

59 Hawthorn, and also Rimmon-Kenan, *op. cit.*

60 Stanley Hauerwas and L. Gregory Jones, 'Introduction: Why Narrative?' in *Why Narrative? Readings in Narrative Theology*. Grand Rapids, Michigan: W. B. Berdmans, 1989; p. I.

61 Kapoor, *op. cit.* in 57 above, p. 85.

62 *Ibid.*, p. 85.

63 This German word means 'the spirit of the times', and was quite popular with numerous East German literary critics, especially during the heady days of post-Nazi 'communitarianism'.

64 Kapoor, *op. cit.* in 57 above, p. 85.

65 Hauerwas and Gregory-Jones, *op. cit.*, p. II.

66 Kapoor, *op. cit.* in 57 above, p. 85-6.

67 *Ibid.*, p.86.

68 *Ibid.*, p.86.

69 *Ibid.*, p.86.

70 *Ibid.*, p.86.

71 *Ibid.*, p.86.

72 *Ibid.*, p.86.

73 This categorical enumeration is to be found in Bhoja's *Śṛn gāraprakāśa*, chapter 11.

74 Kapoor, *op. cit.* in 57 above, p. 86.

75 *Ibid.*, p. 86.

76 *Ibid.*, p. 86.

77 *Ibid.*, pp. 86, 91.

78 *Ibid.*, p. 91.

79 *Ibid.*, p. 91.

80 Please do see ChapterII, *The Greyhound Critics, Many of Them Brown, are Truly Confounded by the Electric Hare*, of the present work; and also consult Sharma's research.

81 For instance, in the famous eighth-century Jaina 'novel' *Yaśodharacarita*, Yaśodhara's wife Amṛtamati has an adulterous liaison with a hunchback; and, this is followed by her self-defence, carried out by appealing to the readers with allusions to the prior existence of such

escapades *vis-à-vis* the gods, and within the mainstream perception of adultery. Thus, the above novel 'is a critique of the prevalent mores of Indian socio-cultural philosophy, as had been coded in the *dharma-sāstra*-s', and also some other major texts on societal dynamics. (*N. B.*: The above text has been sourced, collaterally, through Kapoor, *op. cit.* in 57 above.)

82 Kapoor, *op. cit.* in 57 above, p. 91.

83 *Ibid.*, p.93.

84 *Ibid.*, p.93.

85 *Ibid.*, p.93.

86 *Ibid.*, p.93.

87 The source for this categorisation has been V. Raghavan's translation of Bhoja's *Śṛn gāraprakāśa*; Delhi: Motilal Banarsidass, 1963; p. 615.

88 This sub-definition has been sourced from Bhāmaha's *Kāvyālaṃkāra*, trans., P. V. Naganatha Sastry; Tanjore: The Wallace Printing House, 1927; *paricchada*, or chapter I, verses 25-7.

89 Kapoor, *op. cit.* in 57 above, p. 93.

90 Amarasiṃha, *Amarakoṣa*, entries 1.6.5 and 1.6.6 respectively. (*N. B.*: This classical text has been sourced, collaterally, through Kapoor, *op. cit.* in 57 above.)

91 Daṇḍin, *Kāvyadarṣa*, 1.28; in this verse, Daṇḍin discusses *ākhyāna-jāti*, 'the whole class of narratives' that may possess various types of formal structures. (*N. B.*: This Sanskrit text has been sourced, collaterally, through Kapoor, *op. cit.* in 57 above.)

92 V. Raghavan, *op. cit.*, p. 619.

93 Kapoor, *op. cit.* in 57 above, p. 94.

94 For the text of the complete discussion of these, and other issues, please do see the renowned Ānandavardhana's even more famous work, *Dhvanyāloka*, III.7, with *Locana*-commentary. (*N. B.*: The above text has been sourced, collaterally, through Kapoor, *op. cit.* in 57 above.)

95 Kapoor, *op. cit.* in 57 above, p. 94.

96 *Ibid.*, p. 94.

97 *Ibid.*, p. 94.

98 *Ibid.*, p. 95.

99 *Ibid.*, p. 95.

100 *Ibid.*, p. 95.

101 *Ibid.*, p. 95.

102 *Ibid.*, p. 95.

103 *Ibid.*, p. 95.

104 *Ibid.*, p. 95.

105 *Ibid.*, p. 95.

106 *Ibid.*, p. 95.

107 *Ibid.*, p. 95.

108 *Ibid.*, p. 95.

109 *Ibid.*, p. 95.

110 *Ibid.*, p. 95.

111 *Ibid.*, p. 95.

112 *Ibid.*, p. 95.

113 *Ibid.*, p. 95.

114 *Ibid.*, p. 95.

115 *Ibid.*, p. 96.

116 *Ibid.*, p. 96.

117 *Ibid.*, p. 96.

118 *Ibid.*, p. 96.

119 *Ibid.*, p. 96.

120 *Ibid.*, p. 96.

121 *Ibid.*, p. 96.

Chapter IV: Making Sense of 'the Notorious Toothpaste Millionaire'[1], within the Indian Critical Idiom

In the last chapter, one managed to get an inkling of the multi-dimensional potential of an 'Indic' analytical paradigm, at least, as far as a rather experimental foray into Greene-criticism is concerned; and discussed the promising possibilities embedded in the many-faceted demesne of '*mahāvākya*', as a critical-experiential tool that can be brought to bear upon the western mimetic idiom also, despite being firmly rooted in the Indian poetical ethos. There seemed, in the course of these confabulations, to be a certain theoretical bias that was innate to the notion of utilising an analytical model based on the Indian critical framework of 'narrative grammar'; and, hence, one felt the need to put this 'indigenous' critical idiom, which was theorised, rather briefly, in the previous chapter, to the test of practical, hands-on application. Now, while, as has been clarified in the second end-note of the previous chapter, it is *not* one of the analytical goals of the present work to showcase the indigenous Indian critical methodology as, somehow, a *superior* mode of analytical interpretation of literary texts, one should definitely seek to explore the full potential of the constituent elements of this promising framework. The onus, thus, is on noetic syncretism, which does seem to have the ability to deliver modern literary theory from the vicious circle of superfluous hypothetical speculations and their concomitant antitheses, which the 'theorrhoea'[2] that seems to have weakened critical objective subjectivity ever since the 'Theory Explosion' in the Sixties. Although it is no one's claim that 'Indic' critical models, like that of the *mahāvākya*, which should be held up to analytical scrutiny hereafter, are inherently superior to those that are available in the West, one should like to carry out this intellectual exercise for its cognate merits.

Before embarking on the above-mentioned intellectual exercise, it should be of useful to discuss the extant critical opinion *vis-à-vis* this very 'emblematic tale *Doctor Fischer of Geneva or The Bomb Party*'[3], where 'the destructive lure of wealth'[4] manages to effect a tragic severance in many human relationships. According to Maria Couto, Graham Greene chooses, in this novel, to present a *vignette* of his essentialised vision, as against 'the narrative of action'[5]; and confronts the twin realms of economic power and political hegemony, with, rather significantly, a slew of 'old men as protagonists'[6]. The extraordinary tale of Doctor Fischer symbolises a disturbing life of unyielding attachment to a 'selfish absorption with worldly goods and power'[7]. Anna-Luise's disavowal of her paternal inheritance, both material and emotional-spiritual, the refreshing and simple-hearted candour of her various relationships, and not only with her husband, the engaging

protagonist Alfred Jones, offers an 'antithesis to Doctor Fischer's avaricious quests and his caviare.'[8] While the death of her father, never referred to as such by either her or Jones, is tinged with acrimonious violence, and withering loneliness, her own tragically-premature death has all the makings of a poignantly-fleeting, near-idyllic, and almost 'seamless transition that reveals illusion as the reality'[9]. Following her fatal accident, while skiing, Jones opines that 'happiness is like one of those islands far out in the Pacific which has been reported by sailors when it emerges from the haze where no cartographer has ever marked it. The island disappears again for a generation, but no navigator can be quite certain that it only existed in the imagination of some long-dead lookout. I tell myself over and over again how happy I was in those weeks, but when I search my head for the reason I can find nothing adequate to explain my happiness.'[10]

In fact, the woefully-ephemeral marital bliss of Jones and Anna-Luise is described, by Couto, as 'the most gentle, tender and idyllic recreation of love in Greene's novels.'[11] Here, the fictive framework manages, in a structure bereft of 'the passionate intensity of *The End of the Affair* and the anguish of *The Human Factor*'[12], to portray this very delicate and multi-layered *entente*, with a compellingly-realistic interface. In what can only be called the first flush of her youth, Anna-Luise, who was desperate to give the venomous acrimony of her paternal home the slip, fell in love with someone who, despite having had his own share of almost gratuitous and tragic suffering, *vis-à-vis* his previous widowhood, and the acute physical and emotional losses he had reeled under during the war, was still capable of an exquisitely-crafted *amour propre*. In a way, this charmingly-poignant dalliance with innocent romance, along with 'the fruitful laughter of *Travels with my Aunt*'[13] (1969), and the mellow, if somewhat schematic, fruitfulness of *Monsignor Quixote* (1982), symbolises 'Greene's final crossing of the frontier guided by his compassion for human inadequacy.'[14] Being powerfully-allegorical in form, the narrative, in the riveting saga of the inventor of Dentophil Bouquet, is like a morality play in its schematic nature; and its touching quality resides in the 'dramatisation of Doctor Fischer's parties within an interlude of love.'[15] Having been enriched by the commercial success of his toothpaste-brand, and, consequently, ensconced in a palatial residence, which "stands against the lake 'like a Pharaoh's tomb' where his staff adopt some of his arrogance,"[16] the doctor has a mighty disdain for everyone surrounding him. A binarily-opposite pole to Fischer's much-flaunted opulence is occupied by the unassuming shop's clerk, Steiner, who, having been a friend of Fischer's wife, is destroyed by the latter, because of a 'revengeful jealousy'. Poised on a nearer-to-middle rung in

this hegemonic pyramid, Jones, despite being merely a 'translator in a large chocolate factory,'[17] managed to provide Anna-Luise the secure domesticity that seems to have been lacking 'in the heartless excess of her father's house.'[18] With both his wife and daughter rejecting his opulence for a heightened cultural and/or romantic sensitivity, Doctor Fischer's saga documents the 'dehumanising effects of material pursuits and the blight these cast on human relationships.'[19]

Despite the fictive fault-lines, which are characteristic to Greene's *oeuvre*, being absent, the novel, with a very potent stylistic austerity, portrays the dehumanising quality of cupidity, and the hollowness eating at the *elan vitale* of 'successful', worldly-wise people. Jones is a very disgusted 'observer at Doctor Fischer's dinner-parties to which he invites a sycophantic group.'[20] Due to his non-participation in the self-abasing charade that masquerades as party 'games', he forgoes a very expensive present, which is some sort of a compensation for the insults suffered. The emblematic nature of his juxtaposition with the unabashed display of puissance, hubris and covetousness, along with his instinctive distaste for the doctor's insensitive ways, reveals the abject scarcity, in the latter's world, of the 'generosity, contentment, sincerity, and love, which are part of the world [Jones] shares with Anna-Luise.'[21] This work, a rather talented adaptation of the Russian roulette theme, toys with the notion of divine power, as apparently allegorised here by the almost limitless nature of Doctor Fischer's clout[22], which characterises his crazed company as fit to be craved, despite the reprehensible costs involved. There is also his daughter, a charmingly-consistent woman who is apprehensive of her post-marital happiness being marred by Fischer and his 'Toads', as Anna-Luise, in her indifferent English, calls his 'toadies'. There seems to be a deeply-embedded desire in her psyche to keep as far away from this malevolent group as is possible; and this suggests the pervasive nature of their corroding clout. In a poignant and moving scene, she tries to convince herself against her above-mentioned inclination, when Jones decides, with her consent, to accept Doctor Fischer's invitation to one of his horrid dinner-parties; 'We don't depend on him for anything. We are free, free.... He can't hurt you or me.'[23]

However, according to the present writer, and even Maria Couto herself, the "*Gringo* 'Maestro'" appears to be less concerned in portraying Doctor Fischer 'as a malevolent force, a wanton God'[24]; and more interested in showcasing him as a marked exemplum of the adverse consequences of quotidian victories and points scored; and he is shown to have been reduced to 'a lonely, bitter man who has lost the power to love and be loved.'[25] This is nowhere more effectively drawn than at the time when Anna-Luise fills in, for the benefit of Jones, key gaps in

the jigsaw puzzle of Doctor Fischer's past; and, rather acerbically, recounts his abject failure to acknowledge, let alone assimilate, his wife's passion for music. Stung to the core on discovering his wife's companionship with a man as 'insignificant' as Steiner was in his *Weltanschauung*, he takes recourse to unlimited and merciless disdain, or rather, contempt, which 'has no limits and soon embraces the world.'[26] After she had pined away to her untimely death, withering steadily underneath his savagely-subliminal scorn[27], he was left stranded with a more pronounced notion of the range of his *Machtbewustsein*[28], strangely untempered by a prescience of its hollowness.[29] However, it is useful to note that Greene seems to have taken a rather sympathetic view of his character: 'I hoped that [the] correct description of him as a very sad man came through at the end, even through the hatred felt for him by Jones. I meant the reader to feel suddenly a sense of sympathy at the close'[30]. Thus, one can see the effective, and, perhaps, inevitable transformation of 'Greene's quintessential villain' into yet another ambiguous admixture of myriad hues of gray.

Finally, this novella's 'evocation of worldly success'[31] is an exercise in data-oriented and information-based tokenism, being set, for example, in Switzerland, a country famous for its peculiarly-intertwined commercial and monetary linkages—'a great deal of political as well as financial laundering goes on in that little harmless neutral state'. While translating a document, on being requested to do so by Mr Kips, who is one of the 'Toads' and Doctor Fischer's lawyer, Jones comes across weaponry-related jargon: 'Apparently there was a firm called I.C.F.C., Inc. which was American and it was purchasing weapons, on behalf of a Turkish company, from Czechoslovakia. The final destination of the weapons—all small arms—was very unclear. A name which sounded as if it might be Palestinian or Iranian was somehow involved.'[32] (Greene, *op. cit.*, p. 77.) Despite Mr Kips's clarification that this matter was not linked to Doctor Fischer, it does, as a 'little piece of information'[33], broaden the scope of the machinations of Fischer's sycophantic acquaintances. Thus, multiple aspects of the proverbial 'big game', both political and economic in range and nature, seem to emerge from the otherwise murky existences of the 'Toads' at the periphery. Hence, as a consequence *not*, perhaps, entirely unpalatable to Greene, his riveting tale, with its behavioural logic, also seems to have distinct socio-political undertones.

With the above-discussed critical outline, which is representative of the received western analytical *Anschauung*[34], of *Doctor Fischer* having been familiarised, one may now proceed to introduce a detailed analysis of this multi-signifying literary text, as accomplished from the ages-old, but freshly-introduced perspective of *mahāvākya*, which had been ideated, tested and sagely-

applied in India many centuries ago. In the first place, one should note that the nebulaic notion of 'narrative grammar' seems to have a secure foot-hold in modern, western poetics 'as a model for analysing the structure of content, particularly of prose-fiction'[35]; and this is primarily due to the intellectual endeavour of the French thinker Algirdas Julien Greimas[36], who continued the work of Vladimir Propp[37] and Claude Levi-Strauss[38]. This model is chiefly geared to examine as to 'how the infinite variety of stories may be generated from a limited number of basic structures'[39], and ascertain 'the logical relations among elements in a story.'[40] The variegated categorisation of 'grammar', in this theoretical model, serves to signify both the ordering of language and broad criteria of organisation; and, indeed, one does come across 'three grammars of discourse—of content, of expression, and of meaning'[41], which are only partially self-contained, given that self-referentiality does *not* work out, at least in cognitive terms. They 'complement each other in the description and interpretation of a text'[42], despite the apparent felicity with which one can ascertain the demesne of each '*vidhā*', or discipline (in Sanskrit). Hence, the 'grammar', *i. e.*, structure, of content has to do with categories of 'elements'—both characteral and episodic—'arrangements', *i. e.*, inter-elemental relativity, and *dénouement*-related 'developments', which are undergone by the characters, and narratively-figured. 'The grammar of expression is what the familiar linguistic analyses are concerned with'[43], *vis-à-vis* lexical, syntactic and imagery-oriented classifications. Semantic 'grammar', which has to do with 'meaning', examines lexical and framework-related sequences, in order to discern the modalities of meaning-generation, and the authorial *Weltanschauung* 'implicit in the narrative.'[44] Thus, 'narrative grammar', that is, in the modern, western mould, seems to be, primarily, a content-wise category in the above context.

From the Indian perspective, 'while *pada*, [or] the morphological structure, is the object of study in *vyākaraṇa*'[45], which is the scientific study of grammatical laws, *vākya*, or the whole sentential-structure, is the thematic concern of *Mimāṃsā*, which is a philosophical school that seeks to study sentential semantics in the Vedas. It is rather comprehensible that, while studying sentential semantics, the *Purva-Mimāṃsā* should deal with the issues of 'larger-than-sentence units, that is the concept of discourse.'[46] The first technically-significant utilisation of the word *mahāvākya*, in the connotation of supra-sentential discourse-related phenomena, was effected in *Mimāṃsā*, and, in due course, this term came to signify 'units ranging from a collection of a few sentences to the whole epic such as the *Rāmāyaṇa*.'[47] Being evidently imbued with 'complex denotation'[48], this term addresses, at the simplest connotative level, "the key equative sentences

of Indian philosophy—'*Aham Brahmasmi*' ('I am the Brahman') and '*Tat tvamasi*' ('Thou art that')."[49] Indeed, 'this is the unmarked sense, and when it is used to mean "a unit of discourse", it has too be explicitly noted.' K. Subramanyam, proffers a technical definition of the term, as being 'a group of sentences which are interconnected and serve a single purpose or idea... .'[50] The identification of this discourse-related figuration is achieved through a binary unity, that of syntactic constitution, or *ekavākyatā*, and semantic deliberation, or *arthaikatva* or *ekārthībhāva*. Despite the existence of varying definitional criteria, which cater to individual ontological and disciplinary requirements, these two required binaries are seen to be omnipresent. Hence, like the constitution of a broader discourse-related unit, the 'word', or '*śabda*', by the conglomeration of 'sounds', or '*varṇa*', and, similarly, the 'sentence', or '*vākya*', from words, the richly-signifying semantic and syntactic coming-together of different sentences leads to the emergence of the *mahāvākya*; given that they have met 'the requirements of sequence (*krama*), mutual expectancy (*ākāṅkṣā*), compatibility (*yogyatā*), and spatio-temporal contiguity (*saṃnidhi*)'[51], apart from the syntactic coalescing, a typically-linguistically-articulated textual coalescing, and a deliberative-semantic coalescing geared towards the apt expression of 'a single overall meaning or *bhāva*.'[52]

Thus, it seems to have been rather uncomplicated for the Indian literary theoreticians to broaden the scope of the notion of *mahāvākya*, as has been defined above, to connote even entire literary compositions, or *kāvyaī*-s. Bhoja, in the eighth chapter of his renowned *Śṛṅgāraprakāśa*, describes the *Rāmāyaṇa* as a '*mahāvākya*', given its definitive treatment of the characterisation and behavioural orientation of Rāma, which does serve as its pivotal *ekārthībhāva*. 'The unity of literary texts, *prabandhaikya*,'[53] seems to have been acknowledged even as far back as Bharata, known to have discussed both the 'aesthetic' and 'narrative' unities; and the *Sāhityadarpaṇa* was credited with explicating the *kāvya*, or literary composition, as 'a *mahāvākya* that has a unified aesthetic experience.'[54] The manner in which the preeminent Sanskrit-theoreticians utilised this analytical paradigm to entire literary texts is rather significant, given that they are, thus, positing 'a theory of the structure of discourse.'[55] The 'abstract' elements of this framework are, rather extensively, 'the compositional principles—*ākāṅkṣā* etc.—that govern sentence-building'[56]; but, in keeping with 'the tradition of aphoristic statement,'[57] it is vitally-important that one focuses on 'the *implications* that are left unexpressed'[58]. On categorising a unit of mimetic creativity as a *mahāvākya*, which is 'an extended analogue of a sentence,'[59] indeed, like a Brobdignagian version of the latter, one ought to accept that, akin to a sentence, or *vākya*, it is structured by an

internalised grammatical framework; thus, the latter can be seen as, fundamentally, 'an extension of the sentential grammar.'[60] In a nutshell, it is within the realm of possibility to analyse, and critique, a literary-compositional framework by utilising grammatical categories. This position is based upon a fundamental supposition in Indic grammatical thought, "that 'grammar' is a system of conceptualisation, an abstract framework"[61], which is used to interpret, and systematise, *all* forms of experiential knowledge, including the linguistic cosmos.[62] The process through which the classifications, operational trajectories, and systemic criteria of the Pāṇinean grammatical model uphold the above-mentioned 'epistemological' structure has been admirably delineated in two brilliant research papers by Kapil Kapoor.[63] Thus, in order to critique the mimetic, and also noetic, frameworks of a given literary text, from a grammatical procedural perspective, it should be useful, in the context of the need for an Indic grammatical scheme that can serve as an index, 'to adopt the Pāṇinean framework which will be a natural fit for Indian habits of thought.'[64]

The so-called Pāṇinean grammatical framework, which is disarmingly-simple, and yet technically-potent, has been discussed, in the broadest of outlines, in the previous chapter (pp. 6-7); but, one must admit that such a summarisation is, because of its conciseness, incapable of doing adequate justice to 'the extreme richness and complexity of categories'[65] that empowers Pāṇini to fashion a breathtakingly-original and exhaustively-systematic account of the 'Language of the Gods', or *Devabhāṣā, i. e.*, Sanskrit. If one replaces, at the apex of the Pāṇinean schematic model, *śabda* for *kāvya*, then there can be a transformation of a linguistic coda into a discourse-related one; and it is this latter model that will be used, in the following pages, to try to interpret a *novella* written by Graham Greene, *Doctor Fischer of Geneva or The Bomb Party*. One hopes that the conclusions, which may be drawn at the end of this analytical venture, whatever may be their nature, should amply illustrate the discursive strengths of this paradigmatic framework, and persuade other researchers to fine-tune the analytical pathways. In the present work, which has to be limited to a woefully-brief exploration of the broad, overarching classifications that constitute the above-mentioned Pāṇinean model, *no* assertion is made, of either analytical thoroughness or consequent finality, for this condensed scheme of analysis. One does hope, however, that future endeavours in this direction should be able to benefit from the investigative trajectories that have been indicated here, and produce subtler and more profound interpretations, which should be reached by utilising the more refined and abstract classifications and tools innate to this scheme.

Pāṇini's grammatical scheme, as has been indicated in the previous chapter, is, basically, 'a *dynamic* model—it takes abstract elements, such as the *pratipādika* (a nominal base) and transforms it into a living referential reality'[66] through its direct subjection to several 'catalytic elements'[67], *viz.*, 'affixes', or *pratyaya*, and procedures, *viz.*, 'derivation, agreement, etc.' The entire procedural trajectory is referred to, in the Indic critical tradition, as '*siddhi*, which literally means "to make real by investing with a particular form"'[68], given that this is a grammatical form that privileges operational fluidity. Then, one should also note the 'pyramidal structure that ends in a single construct, *śabda*, an *ekārthībhāva*'[69], that is, if the term is used figuratively. The awe-inspiring phenomenal diversity and numerousness is suitably marshalled, in order to aid the mental knowledge-formation of a unitary, precisely-linked entity. These two traits of Pāṇini's grammatical model present it with 'the necessary mobility to move out of the strict, local domain of language'[70], thereby transforming into a kind of worldwide structure, which should be able to account for a number of noetic-mimetic exercises, including literary fictionalisation that, in the words of Kapil and Ranga Kapoor, 'is a dynamic arrangement of texts and events, and is at the same time designed to evoke in the reader's mind a single *bhāva.*'[71] In all the works of Graham Greene, the dominant discourse-related realisation is that of Greene's 'reiteration of European signification'[72], which, according to Maria Couto, 'detract[s] from and all-encompassing world view.'[73] This, however, allows him to achieve the *one* self-identifying characteristic of Greene's work, that of bridging the gap between what Edward Said calls 'the affirmative powers of European discourse'[74], and the spiritually-signifying unity of non-Caucasoid, 'ethnic' heritages. Even in *Doctor Fischer of Geneva or The Bomb Party*, which is a work based entirely in Europe, and, that too, a place as apparently-staid as Switzerland, and dealing with what are, essentially, Continental sensitivities and sensibilities, the onus, as seen in the thoughts, words, and deeds of Jones, who is the protagonist in the *novella*, and may be said to suitably combine an 'Occidental' sense of balanced Romanticism with an 'Oriental' *penchant* for deeply-practicable attachments. The fictive linearity in this work, as in others by Greene, 'is a movement from Being to Being".[75]

This *novella*, which Neil McEwan calls 'a study of evil'[76], concretises the novelist's edge, both imaginative and ideational, over the established practitioners of philosophy and/or moral theology, through refashioning the ambience, tenor and sensibility that creates a style in the broad literary connotation, in a unique 'region of the mind', where Greene has staked claim to 'the tragi-comic region of La Mancha'. The characters have been culled from Greene's then

half-a-century-old fictive cosmos, but still have a lingering whiff of the 1980s about them. The narrative-style is tersely-connotative, and carries through the quintessentially-Greenean vocal signatures, ranging from 'light mockery to sardonic scorn, with an effect of effortless ease.'[77] This work appears to disavow the notion that narratival literature is, somehow, 'inauthentic' in the triumphal exuberance of post-modernism; and presents 'a very personal, intensely conceived rendering of values'[78] that seem to be ambiguously-scattered throughout the demesne of modern living. In what marks it as an undeniably-Greene-novel, *Doctor Fischer* is imbued with a rather ambiguous take on comic sensitivity, which, in a manner that disturbs the reader profoundly, is either suppressed or darkly-terrible. Fischer is a toothpaste-baron, who is so wealthy that some of the wealthiest of Swiss citizens—and that is quite something, for Switzerland is famous for all the money that is stashed away by its unquestioning, obsessively-focussed bankers—seek to placate him. Despite having attained to the pinnacle of mundane achievements, he continues to be driven by the need to be victorious; and rides roughshod over Jones, whom his daughter falls in love with, and marries, and whose living comes from composing and translating commercial correspondence. He is portrayed as having 'a smile of infinite indifference'; and quite a few of the 'Toads' are grossly-indifferent, and almost soulless characters, who seem to have elevated cynicism to a fine art. However, Fischer is *not* without a scar himself, having been consumed by the infernally-envious pangs of his late wife's supposed betrayal—who had found musical solace with Steiner, a shop-clerk with Mr Kips—and ruined this friend of his wife, by machinations that come easily to the obscenely-rich in a country where incremental wealth seems to guarantee unlimited power; but this ill-treatment of his wife estranges his daughter Anna-Luise from him.

With a set belief in the notion that God craves human abasement, Fischer takes up the role of God in his infamous dinner-parties, which are degrading rituals in suffering gross insults, having to consume cold porridge while he eats caviare, in formal anticipation of expensive gifts. Finally, on being told, by Jones, that this deep despising of the wealthy indicated self-hatred, he accepts the truth and shoots himself. Jones, in his turn, was devastated when Anna-Luise, a sweet and almost-angelic figure, has a fatal accident, while skiing in Les Paccots; and "the sight of the doctor's corpse destroys his 'small half-belief' in God."[79] Irrespective of one's attitude to the concept of 'damnation', Doctor Fischer is a chillingly-exquisite portrait of its possible looks, and most so in the finely-crafted dinner-scenes. Kingsley Amis had once protested about a party in a previous work, saying that it is 'designed to show what a terrible thing it is when people set

about enjoying themselves'[80]. Greene's allergy to mainstream merriment peaks to its rawest extreme in the Doctor's parties, where his sickening acolytes are bound to feign mirth at the perverted shenanigans of their host. Finally, at the last such dinner—the Bomb-party—these toadies pick, out of a bran-tub, small packages containing cheques of very high denominations, in spite of a caveat that one package contains a possibly-lethal explosive charge. The black farce is all the darker, and, in fact, takes on the guise of a heightened Russian-Roulette-archetype, with Fischer's genteel pronouncements contrasting deliberately with a basely-juvenile level of irony.

Though the woefully-brief thematic recapitulation given above is, perhaps, *not* sufficient to form any idea/s about the *Entwicklung*[81] of this Greenean narrative, one can characterise the fictive directionality as being one proceeding 'from Being to Being: Being—Disturbance or Action (generally disturbing)—Being.'[82] This evolving progression through various intervening stages of 'disruption' is akin to a clear articulation of the fundamental characteristic of the Indian *Weltanchauung*—the privileging of 'Harmony as the basic condition'[83]; and the overwhelming necessity is for the reinstatement of this *sine qua non*, 'which is the goal of the ideal human conduct, and also a condition of human happiness.'[84] This notional harmony, in the works of Greene, as in many other literary texts, is upset by human intransigence and *hubris*; and the Indic critic seeks the redressal of the cumulative grievances, not only of a particular reader, but also of a world-outlook that sanctifies the harmonious coexistence of different entities and phenomena. After a period of *stasis*, these elemental objects 'act, and are acted upon; and, finally achieve a new order of co-existence.'[85] The broad framework of the Pāṇinean grammatical scheme, while unravelling the above-mentioned core issue, posits that 'the given *pratipādika*-s ([signifiers of] nominal status corresponding to objects) co-exist independent of each other'[86]. Thereafter, they interface with the *dhātu*-s—the basic verbal forms, analogous with deeds and doings—and, in the course of this interaction, the concerned entities 'contract relationships (such as Agent and Object)'[87]. Consequently, a manifested framework, *viz.*, 'sentence', is evolved, and it indicates 'a new order of co-existing objects, a new harmony.'[88] In the curious context of *Doctor Fischer of Geneva*, this renewal of core-harmony can be seen as having occurred between the dissociated Agent and Object—Jones and the 'Toads', from one perspective, and the former and the father-daughter duo of Doctor Fischer and Anna-Luise, from another. Jones, Anna-Luise, the Doctor, his toadies, and even Steiner and Albert, Fischer's English Butler, coalesce spatio-temporally, engage with each other, both positively and negatively, and, finally, get separated, through a

narratively-mediated dissolution 'of the Agent-Object nexus, and co-exist again,'[89] dependent-but-transformed entities. There need *not* be complete internal *pax*—the Roman Catholic formula for spiritual serenity, originally a Latin word meaning 'peace'—in individual characters, as far as their external circumstances are concerned; but, it appears to this writer, both Jones and Steiner seem to come to terms with their tragic bereavements, and nagging senses of loss and suffering.[90] The ultimate grammatical framework of *Doctor Fischer* is, hence, indeed, 'a dissolution of arrangement—the "nouns" become *intransitive* Beings, rid of their "case-markers" (*kāraka-vibhakti*-s).'[91] The afore-mentioned inkling of the *Weltanschauung*, or 'ontological moorings' ingrained in the narrative, is readily accessible, and verifiable, through a grammatological prism.

The operational framework of 'narrative grammar', in theoretical terms, comprises of 'elements, their mutual relations and arrangements, and various operations'[92], which can, even standing alone, operate as an analytical force-field, or paradigm, within the fictive framework. It is possible to envisage the discourse-related role 'of a grammatical category'[93] in the same breath as the purely-grammatical one. The former is based in the category's '*content, i. e.*, the substance, the class for which it is a variable.'[94] Hence, it is a grammatical datum that a 'noun' is seen to ally with postpositions in Hindi, but the question of its prospective referentiality to a cognate entity is a weighty discourse-oriented 'fact'. The entity called 'tense', despite possessing structured grammatical characteristics, cannot deny its crucial role in providing 'the discoursal perspective on the actual time of the events.'[95] Another vital grammatical category, 'case', does possess a few grammar-related 'attributes'; however, on the strength 'of its semantic content, it'[96] does transform into a rather suitable criterion to locate the linkages or roles of the various characteral types in a narrative. Thus, yet again, the transforming process termed 'permutation' re-places an entity in the realm of ordered linearity. Here, the Kapoors make a crucial point by stressing that, within the span of discourse, 'significant spatial relocations of characters'[97] may be interpreted as 'discoursal analogues of "permutation".' Thus, grammatical categories require a renewed interpretation, in the above-discussed form, to attune it to the requirements of 'narrative analysis', which, in the following pages, should seem the practicable analytical tool it surely is.

While considering the Pāṇinean grammatical scheme, it is to be noted that a sequence 'of binary oppositions'[98] coalesce the classifications systematically. These are, in the *first* place, *prakṛti*, or 'base' against *pratyaya*, or 'affix'; *secondly*, *pratipādika*, or 'nominal base', against *dhātu*, or verb-root; *thirdly*, 'declinable', or prone to transformation against 'indeclinable', which

is not so; and, *fourthly*, 'basic' against 'derived'; and constitute a valid analytical typology 'for a rather straightforward classification of elements in a narrative.'[99] The categorisation of *prakṛti* is achieved by both characterisation and episodic delineation, these being the 'given' in a narrative; and, thus, Jones, Doctor Fischer, Anna-Luise, Steiner, Monsieur Belmont, the Divisionnaire, Mrs Montgomery, who is the only woman amongst the 'Toads', the Englishman at Les Paccots, the 'important Spanish confectioner from Madrid', the 'Argentinian client', who is mentioned in the last sentence of the novel, the 'French Swiss' 'taxi-man' at Geneva, the young doctor, who breaks the news of Anna-Luise's death to Jones, and the 'twice-weekly maid'; and translating letters about chocolates and/or guns, skiing, despising, being 'capable of a great disappointment', giving presents, and/or buying them, dining one's friends,[100] sharing one's love of music, and catching and cooking live lobsters are a few of the 'given' in *Doctor Fischer of Geneva*. These, which constitute *prakṛti*, occur in two varieties, *viz.*, 'characters and events, the *pratipādika* and *dhātu*'[101], both of which, left alone, operate in abstraction. Being 'elements that happen to be *prakṛti*'[102], the *pratyaya* seed the former with actuality, and both specify and identify them. Acting as 'catalysts', these 'affixes' alter or refashion the 'bases' they are dovetailed with by the operation of authorial discretion and choice, and/or textual, structural and narratival exigencies.

Hence, the often-minutely-crafted descriptions of the surroundings and persons of various characters in this novel, especially the Doctor, the 'Toads', Anna-Luise, and Steiner, operate like *pratyaya* in fashioning their typified, and 'unique' identities. Thus, when Jones goes to meet the Doctor for the first time, he sees, 'across a table... a man much like other men... more or less of [his] own age with a red moustache and hair that was beginning to lose its fire—perhaps he tinted the moustache. He had pouches under his eyes and very heavy lids. He looked like a man who didn't sleep well at night. He was seated behind a big desk in the only comfortable chair.'[103] This collation of Fischer-minutiae may be seen as one of the *pratyayai*, or 'affixial elements that externally identify a given character.'[104] The *dhātu*-s, or 'events', are handled in the same way; and an instance of this may be sought in Fischer's brash dig at Jones for 'translating letters about chocolates for a living.'[105] Jones's profession is referred to at numerous junctures throughout the narrative, apart from being elaborated upon, at length, by the protagonist himself; thus, it evolves into a major *Motiv*, to use the German term for the authorial selection of thematic modules, in the novel. However, all his translation-work is certainly *not* quotidian, and manages to transcend the realm of the everyday professional routine, and evolve into a highly-specified domain of active

signification. Consequently, Jones's work is characterised by myriad 'affixes', such as 'the five letters in Spanish and three in Turkish which lay on [his] desk'[106], 'the languages that [he] knew, thanks to his parents,'[107] and translating, and typing 'a fair copy'[108] of Mr Kips's dubious letter, which he wanted to 'send to Ankara'[109], 'see[ing] an important Spanish confectioner from Madrid on some business for the firm', and his general dogged attachment to his work, *etc.*

Yet another binary-arrangement, numerically the third, 'between elements that are subject to modification and those that are not'[110], assists the critical analyst in the isolated identification of 'the dynamic constituents that evolve in the course of the story.'[111] Hence, the 'Toads', the rude English butler Albert, Jones's 'chief', and Monsieur Excoffier, for instance, are all 'static' constituents; and the *sole* 'dynamic' elements being the two primary characteral figures, Doctor Fischer and Jones, with Anna-Luise and Steiner possibly categorisable as 'semi-dynamic' units. Further, there is a fourth binary-arrangement, of pitting 'basic' against 'derived', which assists in the dissociative identification of 'independent' and 'dependent' entities; thus, Anna-Luise seems to be an entity that occupies the middle ground between dependence and self-referentiality, given that she does play a part in bringing the Doctor and Jones together, and 'her significance in the story derives from her relationship to the protagonist.'[112] However, she is also a defining aspect of Jones's life, both during and after her stay with him; and, though the Doctor gives very little indication of any filial emotions *vis-à-vis* his daughter, her tragically-accidental death does seem to have contributed to his suicide. Also, given that 'the brief union of Jones and Anna-Luise is the most gentle, tender and idyllic recreation of love in Greene's novels'[113], her role in this very subtext-enriched novel seems to be much more than that of a prematurely-dead homemaker.[114] Similar is the case of Steiner, who, despite having been deprived of his livelihood by Fischer, and forced into penury and ill-health, occupies a significant position in the *dénouement* of Doctor Fischer's life-story; in fact, it is he who is deemed responsible by Fischer, much later, for his *own* deep misanthropy[115], and, thus, accorded the status of a 'quasi-dependent' character. The 'Toads' and Albert, while *not* located in a directly-contrarian and conflicting relational prism, are also *not* placed in a locus of emotionalised dependence, *vis-à-vis* Jones, as is, say, Anna-Luise, who may be said to be positioned in a subordinated arrangement with him. As far as episodic incidents are concerned, the above-mentioned oppositional binarity leads one to sift, and discern between, the contingent and independent ones. When seen from this modular perspective, Doctor Fischer's predicament—for, as Steiner says towards the end of the *novella*, just before the former

shoots himself, he is a man to be 'pitied' (Greene, *op. cit.*, p. 141)—stems as much from his ill-advised, and visceral, antipathy to Steiner, and the consequent despising of his wife, followed by the entire world, as his plutocratic snobbery, and vicious vengefulness of temperament. Jones, in a structurally-similar manner, is led into the murky and hellish[116] world of Fischer's dinner-parties, as much by his own, perhaps rather *naïve*, assurance of the limited nature of the danger this ambience could pose to him, as his marriage with Anna-Luise. Aided by this criterion, it is quite feasible to 'draw up a chain of causality among events, which has implications for'[117] their analysis *vis-à-vis* 'free will, responsibility and fatalism.'[118] Almost all the episodes in the lives of Jones and the Doctor, as portrayed in this *novella*, seem to be linked to an unforeseen evolution, that of the seemingly-inexplicable love of Anna-Luise for Jones[119], and an ill-placed envy, that felt by the Doctor towards Steiner, who, despite his unpretentious situation, had scored over him.

The grammatical aspects that have been discussed hitherto, in this work, may broadly be characterised as morphological, or having to do with *pada-siddhi*, and are, essentially, involved in the generation of completely-inflected archetypes. As has been clearly witnessed above, their *discourse*-related 'analogues' concern themselves with 'the full identification of characters and events which is achieved by filtering the text through a series of oppositions.'[120] Even their neo-terminological specifications, for instance, *pratyaya*, signify 'variables' for elemental categories and procedural nomenclatures. In the case of the *pratyaya*, the signification is of 'the principle of affixation, adding something to something, besides the entire class of affixes.'[121] This analytical aspect effects both a *categorisation* of entities and episodes, and a *marshalling* of these unitary constituents *vis-à-vis* each other; thus empowering one to both identify characteral and episodic abstractions, and cluster myriad data around them, as had been demonstrated during the analysis of the first meeting between Jones and the Doctor, who has been described carefully by Greene.

The second group of grammatical aspects, dealing with syntax-related issues, and the way in which the various entities link with each other, a process tantamount to sentence-building in the lexical dimension of grammar. Given that, in a sentential construction, one notices a systemic configuration of numerous nouns and a verb[122], it becomes possible to say that the sentence 'We drank our *bottle* of *champagne* with *Monsieur Excoffier* at the *Trois Couronnes*'—Greene, *op. cit.*, p. 33—has a modular functionality, with four nouns and a pronoun being operationally linked to the episodic agency of 'drinking', which has a verbal situation here. Hence, '*Achilles* killed *Hector* with an *arrow* from his *quiver*' is a marshalled sequence of four nominal entities

that link operationally to the incident 'of "killing" as agent (*kartā*), object (*karma*), instrument (*kārana*) and ablative (*apādāna*) respectively.'[123] The feasibility of augmenting the '*kāraka*'-framework to an entire narratival delineation makes it worth the critical while to observe 'how different characters cohere mutually.'[124] Hence, in *Doctor Fischer of Geneva or The Bomb Party*, there can be said to be a rather straightforward '*kāraka*'-framework, which is, like many other such narratives, essentially, an 'agent-object' framework. The remaining *pātra*-s, or fictive characters, though *not* exactly subsidiary, and/or 'dependent', do tend to coalesce around primary characteral delineations; thus, the 'Toads', the toffee-nosed English butler Albert, Jones's 'chief', and Monsieur Excoffier are all linked to Doctor Fischer, who may be categorised as the 'Agent', and Jones, classifiable as the 'Object', in a relationship of dependence, while Anna-Luise and Steiner are attached to these two in a precipitatively-dependent strategisation.

The *dénouement*-related complications of this *novella* should not, however, make one lose sight of the rather disarming simplicity of its narratival framework, which, fundamentally, is built around two people, who are acting upon one another, perhaps one more than the other. Thus, the 'tale' lies in the realisation that the 'object'-person is ever *independent*, and bereft of serenity and balance, due to being forced by the 'agent' to act, indicating 'an opposition between "freedom of will" and "freedom of spirit".'[125] There are numerous textual references to the fact of the domination of Jones's thought-processes and his imagination, both, ostentatiously 'free', as Anna-Luise asserts, though, perhaps, *not* without a subtext of insecurity, during one of their charmingly-depicted domestic discussions[126], by the spectrally-omnipresent *gravitas* of Doctor Fischer.[127] Jones seems to suffer from a scarcity of 'freedom of will', but is allowed his share of freedom of spirit'; and, for the Doctor, the situation is precisely the converse, in a differentiation that is most 'Indic' and significant. Also, the '*kāraka*'-framework, which is founded on the set of six '*kāraka*'-linkages, offers a 'finite abstract structure'[128] that is capable of aiding the evolution of innumerable stories of divergent interests; but this deserves a separate monograph altogether.

The 'mutual coherence of a character', and the episodic trajectory s/he is located in, seem to, also, be suitable criteria for analytical determination; and should be able to ascertain the valid *thematic* delineation of characterisation', by interpreting the episodic handling of a character in the course of the narrative, with a loaded emphasis on her/his response/s to all related incidents. In the novel that is being analysed here, it is noteworthy that nearly all the episodic interventions are those happening to either Jones or the Doctor, with a marked preference for those in which

both have a role to play, *e. g.*, the goings-on in the dinner-parties attended by Jones; shopping for gifts to be presented in 'the Porridge Party'[129], which was done by Mrs Montgomery, with the very reluctant accompaniment of Jones; Anna-Luise's marriage with Jones, and the midnight Mass at 'the old abbey at Saint Maurice'[130] during Christmas, both of which had the irritating presence of the 'Toads', who, according to Anna-Luise, at least, were decrepit extensions of Doctor Fischer[131]; and the Doctor's death. A relatively smaller number of incidents happen to any character as an individual, and there is a sense of inter-relatedness amongst the specificities of episodic fabrication; Anna-Luise seems to speak for this notional feeling, when she tells Jones: '... It's like when you find an end of wool on a sweater. You pull at it and you begin to unravel the whole sweater.'[132] In fact, no detail is, in this narrative, too trivial, and unrelated, *vis-à-vis* the main interest, from the rich descriptions of food consumed at the dinner-parties, and restaurants and cafés, to the almost-baroque portrayals of splendour and opulence, both natural and human; from the behavioural idiosyncrasies of bystanders and onlookers, *e. g.*, 'that damned Englishman'[133] at Les Paccots, to the quaint mannerisms of the 'Toads', especially those of the severely-handicapped Mr Kips. Every little, or big, detail seems to be imbued with iconic and/or heraldic significance, which imparts to almost every other phrase, in this laconically-expressive work, an apocalyptic feel of impending disaster; and thus, from the very beginning of the novel, there is a steady build-up to the poignantly-understated cataclysm of Anna-Luise's fatal accident.

It should be worth the critical while to examine the nature of Anna-Luise's characteral interventions in the *novella*, given that Greene does seem to paint her with a slew of sympathetic shades. She has Jones's rapt attention as long as they are together, and, though Doctor Fischer did not show any of the external manifestations of parental affection, there is *no* evidence that he had grudged her any comfort, or rather, luxury of upbringing and education. In fact, though she accuses the Doctor of not being 'interested' in her sufficiently, she does accept that he had 'never treated [her] badly'[134]. The 'Toads', of course, accord her a proto-sycophantic appreciation, as a daughter of their hyper-wealthy patron should be; and Mrs Montgomery even deems her a 'pretty girl'[135], who is 'very retiring.'[136] Nevertheless, she does fit into the quasi-domesticated mould of a homemaker, to whom Jones comes back after a day's work[137], and is elated, accepting, and disgusted, all of which happen to be passively-predicative. The 'Toads' are, despite being the set targets of near-universal mockery—from Albert to the Doctor, from Jones to Anna-Luise, not to mention the little children who revel in reading about '*The Adventures of Mr Kips in Search of a*

Dollar'[138], they receive nothing but unmitigated scorn—some of the most passively-expectant characters ever seen in world-literature. Hence, this is, primarily, a tale of Doctor Fischer and his maverick son-in-law, given that their characteral development takes up much of the fictive space.

However, while comparing the quantum of authorial attention received by these two, one does feel that, in a very subtle, but unambiguous manner, Greene does ascribe a *leading* role to Doctor Fischer, and not without a concrete causal imperative. He is the *sole* doer in the story, all the others, even Jones, being merely respondents, and also correspondents; and, interestingly, the 'predicates' attached to him 'are mostly *transitive* in which he appears as an active, volitional agent'[139]—he '*inhabited* a great white mansion...', '*invented* Dentophil Bouquet...', '*loved* no one...', "*ruled* them all [the 'Toads']...", 'never *called* [Jones] anything but Jones...', '*mocked* at his guests...', '*gave* himself a helping of caviare...', '*juggled* with eggs...', '*continued* walking slowly...', *et al.* There are merely a handful of passively- and/or 'statively'-oriented predicative formulations about him, and that, too, towards the very end, before he kills himself—he 'had the air of searching a long time...', 'seemed to look towards [Jones] for help', 'was out of sight...', *et al.* Also, there appears to be a fair number of existentially-descriptive assertions that seek to grasp the doctor's personality—'climbing slowly and laboriously, watching his own feet...', 'he was a bit like God Almighty...', *etc.* All these statements and positions depict the Doctor as a character who has realised the notions of *puruṣārtha* and *vita activa* in his life[140], and is 'a man of action—one who controls and shapes things—all his acts are careful, meditated acts,'[141] apart from that of shooting himself, tired beyond redemption of despising the whole of creation, towards the end; and it is this sole deed that transformed him 'into a *careful* doer.'[142]

What is of abiding interest *vis-à-vis* the episodic delineation of the novel's *dénouement* is the spatio-temporal sequencing of events, both past and present, in the stream of fictive creation, especially *vis-à-vis* the *real* spatio-temporal sequencing of incidents; and, despite the generally-uni-directional episodic delineation, there are a few moments when the narrative flows upstream. Hence, in the last chapter of the *novella*, Jones states that the very 'fact' of his having 'written this narrative tells well enough that, unlike Doctor Fischer, [he] never found the courage necessary to kill [him]self;'[143] and goes on to describe the nostalgic existence that has become his, following the deaths of Anna-Luise and the Doctor, and in which he has only Steiner for company. This admission should have come at the very beginning of the novel, though there are a number of hints, even direct ones, of the impending death of Anna-Luise, though *not* of Doctor

Fischer's suicide, the latter being 'ontologically'[144] located close to the narratival conclusion. On mapping the presentational delineation of the *novella*, and doing a comparative study of the *real* episodic sequence and the former, 'the presentational structure of the story, its craft'[145] is amply elucidated. Given that the chronological linearity of a literary work is often mediated by a rather irregular succession of both 'flashbacks' to past occurrences, and 'static points where things happen before the narrative moves forward again'[146], there ought to be no surprises at the enunciation of the fact that the story of the Doctor who was fond of dining his 'Toads' is rather liberally punctuated with instances of hearkening back to the past, and interrupting the linearity of the narrative; and, *hence*, the reader is kept in protracted suspense throughout the length of the action, especially *vi-a-vis* the fate of Doctor Fischer. It ought to be emphasised that the fictive framework is relatively uncomplicated, and, very importantly, there is a total dearth of futuristic speculation; and the *present*, being 'a product of the lived past'[147], is of abiding fascination, which, in its turn, makes life basically a remembrance of times past, a figment of one's memory.

On studying the *operational* aspects of this Pāṇinean grammatical scheme, one discovers *two* categories of grammatical functionality, *viz.*, 'morphological' and 'syntactic'. Due attention has already been given, in the pages above, to '*affixation*', which 'is the central morphological process'[148], and explicates, within a discourse-related framework, 'the incorporation of the ancillary by the dominant character or event'[149]; and also the qualitative changes effected in an 'object' by factual specificities, *e. g.*, the descriptive identification of Doctor Fischer by a factual particularisation of his looks and surroundings. The syntax-related functionalities are 'essentially transformational'[150], which means that they effect structural changes that are often broad-based. These basic transformational processes are, *viz.*, '*lopa*', or 'deletion', '*āgama*', or 'augment' or 'appearance', and *vikāra*, or 'change or modification'[151]; and they do account for the complete dynamic variation of mundane mutability. One should, within the broad parameters of *vikāra*, 'also subsume "substitution" which is in fact "disappearance of X" and "appearance of Y in its place".'[152] Transformative modifications appear in the fictive framework at three broad levels, temporal, spatial and personal; hence, the narrative of *Doctor Fischer* can be seen as having been wrapped up, somehow, within the span of a few hours, in the course of which Jones might be trying to communicate it to someone, say, Steiner, who becomes Jones's casual companion after the deaths of Anna-Luise and the Doctor. The readers are, nevertheless, presented an episodic portrayal of the happenings of a few months, from the meeting, and subsequent marriage, of

Anna-Luise and Jones to Doctor Fischer's suicide, with only passing references to Jones's 'wife [who] had died in childbirth twenty years before,'[153] and the loss of his hand during the Blitz; but these are encapsulated within an ordered sequence of epiphanic moments that permeate his psyche, and are stored in his mental *menagerie*—meaning 'zoo', in French—despite having occurred in different locations. Thus, 'major transformations' in the demesne of spatio-temporal actualisation bring about a modification in the true nature of episodic reality, from 'physical' to 'mental'. Similarly, there seems to be a significant transformation in the behavioural loci of both Jones and Doctor Fischer, with their gradual, but certain progression 'from "agitation" to "peace with the self".'[154] In the case of the latter, this comes in the form of a final comprehension of the real nature of his *Angst*, or anxiety, which was primarily directed at himself, with a great deal of self-loathing; and, consequently, he pays for his new-found self-realisation with his life. In the cases of Jones and Steiner, 'with [their] two very different memories of love'[155], there seems to be a reconciliation with what is seen as the inherent logic of their respective situations—meekly adjusting to the stark realities of loss and loneliness; and a rather melancholy acceptance of what is immanent, and self-evident. Here, though one does, perhaps, risk one guess too far, there may be said to exist a parallel between Greene's mimetic imagination and 'Sāṃkhya-Yoga'[156] ideas.

Lastly, one should consider the three syntax-related relational entities, which do possess ample relevance *vis-à-vis* the concept of *mahāvākya*, and are eminently amenable to appropriate contextualisation, which is required for them to be attuned to discoursal application, being akin to the other 'elements of grammar as pointed out above'[157]. The Doctor's 'research', into human greed, that 'must go on to its end'[158], takes him to the level of such extreme self-loathing that he gives away a colossal quantum of it as cheques, in a form of Russian roulette that is, perhaps, unique in world-literature; but, at the end, he faces the inevitable, a response triggered by a wry comment from Jones, and commits suicide. This quest, analytical only in form, and actually a *façade* for the Doctor's deep sense of hurt and betrayal, 'according to the laws of expectancy, can only end in his finding the object of his search,'[159] which, in the quietus he achieves with his death, he manages to do, in a fashion. Nevertheless, there seems to be a general ambiguity as to what *exactly* Fischer was looking for, which is crafted with a typically-Greenean ambivalence of characteral handling and episodic delineation; and it is this lack of certainty that imbues this *novella* with an ironic sensitivity. The 'presence', 'absence' and/or location of the above-stated relations in a narrative—'and when they are present, their nature—'[160] mould 'what is called "the

story-interest" in'[161] cinematic frames of reference. The appositeness of many grammatical constructs, *vis-à-vis* the above-discussed analytical scheme, may be doubtful in the case of many a narratival framework; and, in any case, one *novella* is not a rationally-sufficient testing-ground for any interpretative scheme. The onus to make this, or any other, analytical scheme work is on the critical analyst, who, if equipped with a refined grasp 'of both literature and grammar'[162], perchance, can analytically strategise most of the grammar-based categories discussed above.

However, there do remain, without a shred of doubt, several bottlenecks in the functional utilisation of this paradigm *vis-à-vis*, for instance, the topical interpretation of a protracted fictive framework like the 'epic'. In this case, or others like it, it could be incumbent upon the practical critic 'to posit frames within a frame, to see successive structures embedded within one another or distinctly coordinated one to the other'[163]. This being clearly feasible, and meriting further exploration and illustration, one may, perhaps safely, assert that there are similar marshalling criteria for different narrative-based genres like 'the sentence, the short story, and the epic.'[164]

With that, having come to the end of what had held every promise of turning out to be a most demanding, and proportionately rewarding, analytical experience, and *has*, too, one does feel that this could only have been, and *was*, a rather rudimentary exercise in attempting to cull out the timeless, and almost limitless treasures embedded in the 'golden body' of the Pāṇinean grammatical scheme, which is a veritable 'jewel in the crown' of Sanskrit poetics, along with being *the* ultimate in grammatology. In a nutshell, having 'three parts—elements, arrangements, operations (and relations)'[165], it allows the critical practitioner to formulate viable depictions of most fictive frameworks, *vis-à-vis* characteral, or object-oriented, and episodic delineation, both typologically, and in a particularised manner. There are systematic portrayals of the sequences of both characteral and episodic coherence, the thematic frameworks within which the 'characters', both dependent and independent, operate, 'the general themes (by a typological analysis of the meanings of all the verbs)'[166], and the broad parameters of fictive fluidity and progression. In today's critical scenario, especially in the demesne of academic poetics, there is a tremendous predominance of the assorted theories of structuralism and semiotics, especially those that have evolved within the noetic ethos of the modern Euro-American poetic paradigm. One does hope that this interpretative exercise, which had started off with 'an analytical survey' of extant Indian Greene-criticism, focussing, primarily, on the 'received', and thus, derivative nature of the ideas of many Indian critics writing on Greene, has managed to offer a freshly-delineated version of an

ancient, but universally-valid, noetic scheme. There is an attempt, in the second chapter of the present work, to study the divergent aspects of the entire gamut of interpretative issues related to 'Indic' schemes of critiquing prose- and novel-fiction; and, in the present chapter, there has been a tentative figuration of Graham Greene's *Doctor Fischer of Geneva or The Bomb Party*, a most riveting tale of fundamental human passions, according to the criteria set by these schemes, with special focus on the *mahāvākya*-mode. One feels that this attempt, which has been greatly aided by, and is firmly rooted in the works of previous scholars, should serve as a pointer to the total absence of any *compelling* need, for adherents of any, or all, of the 'Indic' models of literary and artistic analyses to search for analytical structures located beyond this profoundly-rich paradigm.

End-Notes.

1 This phrase has been taken from the blurb of the Vintage Classics—which is a series published by the Random House UK Ltd—edition of Graham Greene's *Doctor Fischer of Geneva or The Bomb Party* (1980), which is the novel chosen, due to structural and technical reasons, for being the work that is to be analysed by a nuanced application of the *mahāvākya*-model. Of course, 'the Notorious Toothpaste Millionaire' is none other than the misanthropically-snobbish Doctor Fischer himself, who had earned his millions by means of a toothpaste-brand named, with shades of 'black farce' in the nomenclature, 'Dentophil Bouquet', and '[did]n't like to be reminded of how his fortune was made.' (P. 25.) *N. B.*: All pagination-references to *Doctor Fischer*, in this chapter, are from the above-mentioned edition, which was published in London, in 1999, and was a runaway success, in *all* commercial terms.

2 This term is taken from a path-breaking book, by Raymond Tallis, who has been a Professor of Geriatric Medicine at the University of Manchester, since 1987, titled *Theorrhoea and After*, which casts a rather too-acerbically-omniscient glance at the 'Theory Industry', as he calls it, that had come to rule the roost in the sphere of literary criticism, ever since Ferdinand de Saussure's positive intervention in linguistic philosophy. According to Tallis, nothing valuable has followed Saussure's work; and the above-mentioned text crowns the achievement of this 'polemical' author's previous critiques, which openly challenged post-Saussurean thought, and details 'the tactics used by theorists to keep theory alive', with a differential analysis of literature and allied arts. Tallis is also 'a Consultant in Health Care of Older People at Salford Royal Hospitals Trust,' a rather prominent personality in British

gerontology, and has been fêted 'with many prizes and Visiting Professorships, including, most recently, the Dhole-Eddleston Memorial Prize for his medical writing about the care of older people.' His chief research thrusts have been in 'stroke, epilepsy and neurological rehabilitation', and he was elected to a Fellowship of the Academy of Medical Sciences in tentative acknowledgement of this valuable work. Over the last one-and-a-half decades, 'he has published fiction, several volumes of poetry, and over a dozen books' in the demesnes of cognitive and/or mental philosophy, 'philosophical anthropology, literary theory, and cultural criticism.' His books dissect, often clinically, most contemporaneous intellectual fashions, and present 'an alternative understanding of consciousness, the nature of language and of what it is to be human.' It was in recognition of this work, which has been sought to be suppressed by the critical 'Establishment', with a near-total blackout of Tallis, and the issues he has cogently raised, that he was made a Doctor of Letters (*Honoris Causa*) by the University of Hull in 1997, and given a Litt. D. by the University of Manchester in 2002. Please do visit, for more publications and other related information of/on Raymond Tallis and his work, the following URL: < http://www.thegreatdebate.org.uk/raymondtallis.html>

3 This is how Maria Couto refers to this very compelling novel, which is a 'parable about human greed, hate, compassion and salvation', in her book *Graham Greene: On the Frontier: Politics and Religion in the Novels*, which has been discussed rather extensively in the first chapter of this work, and is a critical text of considerable analytical integrity; pp. 141, 186.

4 *Ibid.*, p. 141.

5 *Ibid.*, p. 197.

6 *Ibid.*, p. 197.

7 *Ibid.*, p. 197.

8 *Ibid.*, p. 197.

9 *Ibid.*, p. 197.

10 Graham Greene, *Doctor Fischer of Geneva or The Bomb Party*, Vintage Classics edition; London: Random House, 1999 (first published in 1980); p. 44.

11 Couto, o*p. cit.*, p. 197.

12 *Ibid.*, p. 197.

13 *Ibid.*, p. 198.

14 *Ibid.*, p. 198. In an incisive article, titled 'An Inner View of Graham Greene', which was published in *Harper's Bazaar*, February 1953, Kenneth Tynan had tried to account, rather indirectly, for, in Couto's words, 'the lack of song and fruitful laughter in Greene's work': 'hell is murky, and Dante, remember, escorted us through a long purgatory and a still longer inferno before, in the last Cantos of the *Paradiso*, he unfolded joy. The final test of a man's stature is his capacity for exultation: but we must wait ten years or more before deciding whether Greene's literary journey is going to bring him back across the Styx.' In the same article, later, Tynan had written, rather assertively: 'Greene's Oxford years had proved to him that the best of English literature, from Shakespeare to James Joyce, had always been produced from the Christian standpoint. It infuriated him to hear men like Stephen Spender deploring the death of politically conscious novelists in England. Political novelists, said Greene, in the course of a public wrangle with Spender, aimed at an attainable objective, and once that adjective had been gained, all passion died. Look, he exhorted his audience, at the later Russian cinema. Religious novelists, on the other hand, could never gain their objective, and, accordingly, their care and passion never diminished. Greene has always preferred a sense of passionate inadequacy to a sense of fulfilment.'

15 *Ibid.*, p. 198.

16 *Ibid.*, p. 198.

17 *Ibid.*, p. 198.

18 *Ibid.*, p. 198-9.

19 *Ibid.*, p. 199.

20 *Ibid.*, p. 199.

21 *Ibid.*, p. 199.

22 When Jones returns from Geneva to their home in Vevey, after meeting Doctor Fischer for the first time, Anna-Luise asks him if he'd been invited to a party by the doctor, to which he answers in the negative. At this, she thanks God aloud, and Jones remarks: 'Thank Doctor Fischer,... or is it the same thing?' (P. 29, *op. cit.*) There are other such references throughout the text, which does seem to be a black-farcical parable of a Fischer, who is 'Greene's quintessential villain', and 'thinks of himself in theological terms', according to Neil McEwan, in his *Graham Greene*. (Basingstoke: Macmillan, 1988; pp. 132-3.) This thought-provoking critic argues that, given Fischer's conviction 'that God is hungry for our

humiliation, he plays God accordingly: the rich guests at his parties endure humiliations—cold porridge while he has caviare—in exchange for costly presents.' (P. 133.) McEwan further argues that, given Fischer's assertions 'of hating God and trying to hurt his Son, we can read the story as a Christian fable about theological despair leading to damnation' (p. 133). While one need not agree completely with McEwan's version, there seems to be little difficulty in accepting the suggestive, and *not* imposing, quality latent in many of Jones's, and Fischer's, statements *vis-à-vis* the parallels between Hebraic notion of damnation and the sordid realities involved in the humiliating opulence of Doctor Fischer's dinner-parties. Neil McEwan, who was a Lecturer in English at the University of Qatar in 1988, when his above-mentioned book was first published, had also held lectureships at the Universities of Alberta, Leeds, Cameroon and Fez, and travelled widely. He has also written *The Survival of the Novel*, *Africa and the Novel*, and *Perspective in British Historical Fiction Today*

23 Greene, *op. cit.*, p. 47-8.

24 Couto, *op. cit.*, p. 199.

25 *Ibid.*, p. 199.

26 *Ibid.*, p. 199.

27 When Anna-Luise tells Jones of the plight of her mother at the hands of Doctor Fischer, who was greatly infuriated by his wife's friendliness, or rather, companionship, with a fellow-music-lover, Jones begins to wonder thus: 'She was leaving him by entering a region into which he couldn't follow her. His jealousy so infected her that she began to feel he must have a reason for it—she felt herself guilty of something, though of what she wasn't sure. She apologized, she abased herself, she told him everything—even which record of Heifetz pleased her most, and ever after it seemed to her that he made love with hatred. She couldn't explain that to her daughter, but I could imagine the way it went—how he thrust his way in, as though he were stabbing an enemy. But he couldn't be satisfied with one final blow. It had to be the death of a thousand cuts. He told her he forgave her, which only increased her sense of guilt, for surely there had to be something to forgive, but he told her also that he could never forget her betrayal—what betrayal? So he would wake her in the night to stab her with his goad again.' (Greene, *op. cit.*, p. 40.) This does make the reader look at Doctor Fischer's character with more than just 'scorn', and perceive it distastefully.

28 This is a rarely-seen German critical term, which is used here to signify the 'consciousness of power', as an obsessive psychological preoccupation, especially in megalomaniacal minds.

29 During a conversation Jones has with Doctor Fischer, after the latter had asked to meet him, through the good offices of Mrs Montgomery, immediately following Anna-Luise's death, he refers to the 'Toads' as being Fischer's 'friends'. This prompts the Doctor to retort, in a manner indicative of the depth of his sense of hurt: 'I have no friends... These people are acquaintances. One can't avoid acquaintances. You mustn't think I dislike such people. I don't dislike them. One dislikes one's equals. I despise them.' (Greene, *op. cit.*, p. 104.)

30 This is an excerpt from one of Greene's charmingly-detailed letters to Couto, dated 6th June, 1980; and has been quoted from her book (*op. cit.*), p. 240—'Notes' to the 'Conclusion: Face to Face'. In what was a rather engaging correspondence, Greene had given Couto a number of valuable insights into his *oeuvre*, especially on its myriad political and religious dimensions, which were the keystones of Couto's analysis of Greene's novels in her book.

31 Couto, *op. cit.*, p. 200.

32 Here, it ought to be observed that Greene, with his uncannily-prescient command over politics and international relations, not to mention the clash of conflicting ideologies, seems to have foreshadowed, in 1980, the Iran-Contra deal, whereby the American Administration, under the stewardship of Reagan, appears to have sold weapons to Ayatollah Khomeini's Iran.

33 Couto, *op. cit.*, p. 200.

34 This is a German word, meaning 'outlook', which is used here as a critical term, to signify the sense of 'paradigm', *i. e.*, a framework within which a specific analytical task is inscribed.

35 Kapil Kapoor and Ranga Kapoor, '*Mahāvākya*: The Indian Theory of Literary Discourse', which is the 7th chapter in *Confederate Gestures: Search for Method in Indian Literature Studies*, ed., Charusheel Singh; New Delhi: Associated Publishing House, 1994; p. 71. The Kapoors are an eminent couple in the arena of literary studies in India, especially in New Delhi, where they reside. Kapil Kapoor is a Professor of English, and of Sanskrit, at the Jawaharlal Nehru University, where he has held key administrative positions throughout the last decade. He has been developing innovative courses on and teaching 'literary and linguistic theories, both western and Indian, philosophy of language, and nineteenth-century English literature for almost four decades', having visited myriad other universities to lecture on these subjects. He has authored, among others, *South Asian Love Poetry*, *Text*

and Interpretation: The Indian Tradition, Language, Linguistics and Literature: The Indian Perspective, and *Canonical Texts of English Literary Criticism*; and has contributed to a number of compendia and journals on poetics, grammatical theory, and the Indian noetic and intellectual heritage. Ranga Kapoor has taught for many years at the Indraprastha College for Women, which is affiliated to the University of Delhi, and is a much-loved teacher, especially amongst her students, as is her husband, due to her friendly helpfulness.

36 Julien Algirdas Greimas, 'Narrative Grammar: Units and Levels', *Modern Language Notes*, 86, 1971; pp. 793-806. This work had caused a stir in the world of western critical thinking.

37 Vladimir Propp, *Morphology of the Folk-Lore* (originally in Russian, 1928), Austin, Texas: U of Texas, 1968. When this admirably-thought-out work was first published in the West, there seemed to be absolutely *no* attempt to challenge its findings and formulations.

38 Claude Levi-Strauss, *Structural Anthropology* (originally in French, 1958), New York: Doubleday Anchor Books, 1968. This immensely-popular, and justly-famous book was, and still is, one of the seminal texts in the study of most structuralist analytical frameworks.

39 Kapoor, Kapil and Ranga, *op. cit.*, p. 71.

40 *Ibid.*, p. 71.

41 *Ibid.*, p. 71.

42 *Ibid.*, p. 71.

43 *Ibid.*, p. 71.

44 *Ibid.*, p. 71.

45 *Ibid.*, p. 72.

46 *Ibid.*, p. 72.

47 *Ibid.*, p. 72.

48 *Ibid.*, p. 72.

49 *Ibid.*, p. 72.

50 K. Subramanyam, *Mahāvākyavicāra*, Visakhapatnam: Sherwani Printers, 1986. This deeply-learned exposition of the *mahāvākya*-concept is a Sanskrit text, which has an 'Introduction' in English by P. Sriramamurti; and is one of the most authoritative exegeses of the notion.

51 Kapoor, Kapil and Ranga, *op. cit.*, p. 72.

52 *Ibid.*, p. 72.

53 *Ibid.*, p. 72.

54 *Ibid.*, p. 72.

55 *Ibid.*, p. 73.

56 *Ibid.*, p. 73.

57 *Ibid.*, p. 73.

58 *Ibid.*, p. 73.

59 *Ibid.*, p. 73.

60 *Ibid.*, p. 73.

61 *Ibid.*, p. 73.

62 This point is discussed extensively, and thoroughly, with some of the most appropriate and striking illustrations, in the following work: Kapil Kapoor and R. N. Srivastava, 'Semiotics in India', in *The Semiotic Web*, Sebeok and Sebeok, eds.; Berlin: Mouton de Gruyter, 1988.

63 These two cogently-argued research articles, which have contributed a fair amount of sources and references to the present work, are: (1) '*Vyākaraṇa aur Jñāna-Mīmāṃsā*', a paper presented at the Annual Conference of the *Akhil Bhāratiya Darśana Pariṣad*; Baroda: Maharaja Sayajirao U., 1986. (2) 'Forms in the Ocean: The Indian Conception of Language and Reality', a paper read at the National Seminar on 'Hindu Grammatical Thought and Contemporary Linguistic Theory'; Bombay: U. of Bombay, December 1-2, 1989.

64 Kapoor, Kapil and Ranga, *op. cit.*, p. 73.

65 *Ibid.*, p. 73.

66 *Ibid.*, p. 73, 75.

67 *Ibid.*, p. 75.

68 *Ibid.*, p. 75.

69 *Ibid.*, p. 75.

70 *Ibid.*, p. 75.

71 *Ibid.*, p. 75.

72 Couto, *op. cit.*, p. 204.

73 *Ibid.*, p. 204.

74 Edward W. Said, *The World, the Text and the Critic*; Place unknown: Faber, 1984, p. 224. In fact, in the same page, Said delineates the working of 'the hegemony of an imperialistic culture', which is what Greene managed to imaginatively dissociate literature from, and discerns the knowledge-power interface thus: 'If we believe that Kipling's jingoistic White

> Man was simply an aberration, then we cannot see the extent to which the White Man was merely one expression of a science—like that of penal discipline—whose goal was to understand and to confine non-Whites in their status as non-Whites, in order to make the notion of Whiteness clearer, purer, and stronger. If we cannot see this, then we will be seeing a good deal less than every major European intellectual and cultural figure in the nineteenth century saw.... What they saw was the necessary, valuable connection between the affirmative powers of European discourse—the European signifier, if you like—and constant exercises of strength with everything designated as non-European, or non-White.'

75 Kapoor, Kapil and Ranga, *op. cit.*, p. 75.

76 McEwan, *op. cit.*, p. 132.

77 *Ibid.*, p. 132.

78 *Ibid.*, p. 132.

79 *Ibid.*, p. 133.

80 Kingsley Amis, 'Slow Boat to Haiti', *The Observer*, 20th January, 1966; p. 27.

81 This German term, which is normally applied in the analytical idiom, means '*dénouement*'.

82 Kapoor, Kapil and Ranga, *op. cit.*, p. 75.

83 *Ibid.*, p. 75.

84 *Ibid.*, p. 75.

85 *Ibid.*, p. 75.

86 *Ibid.*, p. 75.

87 *Ibid.*, p. 75.

88 *Ibid.*, p. 75.

89 *Ibid.*, p. 76.

90 In the seventeenth and last chapter of *Doctor Fischer* (pp. 142-3), a rather short, two-page affair, but one of the deepest, and most signifying, parts of the entire work, Greene paints a very poignant portrait of Jones, who had 'never found the courage to kill [him]self'. However, his motive was *not* to restore Jones to the situation he had been in before Anna-Luise had walked into his life; but, as this writer feels, to show that, although the 'grand climacterics' in human life do manage to transmogrify entire periods and stretches of time, both for better and worse, 'day-to-day mind-dulling routine' saps away at the gnawing sense of uniqueness and originality of human experience/s. Thus, "death [besides 'nagging

senses of loss and suffering'] seems in the end to lose its point", given the futility of forsaking the satiety of memory—'As long as I lived I could at least remember her [Anna-Luise].'—for a reckless descent 'into nothingness.' Consequently, Jones seems to have been confirmed in, more than despair, his earlier belief in the irrelevance of divergent, tragic, cataclysmic, and even romantic interventions in the universal scheme of life; and appears resigned to a poignant and melancholy lifestyle that hinges on remembrance—"Once as I boiled myself an egg for my supper, I heard myself repeating a line which I had heard spoken by a priest at the midnight Mass at Saint Maurice: 'As often as you do these things you shall do them in memory of me.'" Thus, although Jones 'had a sufficiency of despair,' he becomes progressively-less confident of the reconstitutive powers of death, in terms of 'ever seeing Anna-Luise in *any* future.' (Italicisation by the present writer.) If, as he says, he 'had believed in a God', there could have been dreams of 'that *jour le plus long*' with her, but, with the Doctor's suicide, even the 'small half-belief had somehow shrivelled', and the notion of death as being the 'Great Unifier' of abandoned souls seemed to have lost all meaning. In this, he is accompanied by Steiner, who seems to have come close to Jones because of the remarkable resemblance, both physical and temperamental, between Anna-Luise and her mother. What is of considerable significance is the fact that Jones considers their respective 'memories of love' to be radically different, given that the relationships recollected, too, were quite far apart, both qualitatively and formally. One may, however, assert that, despite the difference/s, there is a fundamental kinship in the manner in which both these bereaved, and wronged, people return to their 'daily round'.

91 *Ibid.*, p. 76.

92 *Ibid.*, p. 76.

93 *Ibid.*, p. 76. In the foot-note, which is linked to this phrase, and is located at the bottom of the page, the authors do clarify that they are applying the term 'category' to 'all' grammatical entities, *viz.*, '"parts of speech", "declension" and "conjugation" classes, and strict nominal and verbal categories like "tense", "aspect", "number" and "use", as also syntactic types and operations such as "declarative", "complex", "transformation".' These grammar-based classifications and entities have been constructed in the thought-processes and cognitive practices of pioneering grammarians, as had been remarked by Bharṭrhari many centuries ago, having been structurally-imbued with 'an abstract reality and an explanatory function.'

94 *Ibid.*, p. 76.

95 *Ibid.*, p. 76.

96 *Ibid.*, p. 76.

97 *Ibid.*, p. 76.

98 *Ibid.*, p. 76.

99 *Ibid.*, p. 77.

100 This is a reference to the quotation, from Herman Melville, Greene had decided to insert at the commencement of Chapter 1 of *Doctor Fischer of Geneva or The Bomb Party*: 'Who has but once dined his friends, / has tasted whatever it is to be Caesar.'

101 *Ibid.*, p. 77.

102 *Ibid.*, p. 77.

103 Greene, *op. cit.*, p. 27.

104 *Ibid.*, p. 77.

105 Greene, *op. cit.*, p. 106.

106 *Ibid.*, p. 15.

107 *Ibid.*, p. 11.

108 *Ibid.*, p. 78.

109 *Ibid.*, p. 77.

110 Kapoor, Kapil and Ranga, *op. cit.*, p. 77.

111 *Ibid.*, p. 77.

112 *Ibid.*, p. 77.

113 Couto, *op. cit.*, p. 197.

114 What seems to heighten both Jones's and the general sense of loss, after Anna-Luise's death due to the skiing-accident on the *piste rouge* at Les Paccots, is the fact that she was so very young, hardly twenty-one yet; and they were planning to have a baby after 'the skiing's over'. (Greene, *op. cit.*, p. 47.) In fact, both of them had earmarked the money for the child they were planning to have shortly: "'No, we kept that untouched. For the child we meant to have.' I added, 'When the skiing stopped,' and through the window I saw the continuous straight falling of the snow as though the world had ceased revolving...." (P. 108.) Later, as Jones walks away, with 'the Divisionnaire's cracker in [his] fingers', he thinks: 'This was a

death which belonged to me, it was my child, my only child, and it was Anna-Luise's child too. No skiing accident could rob the two of us of the child I held in my hand.' (P. 135.)

115 Just before Doctor Fischer commits suicide, when he is talking with Jones, the latter tells him: 'All because one woman despised you, you had to despise all the world.' (P. 140.)

116 At the end of the second chapter of the above novel—*Ibid.*, p. 18—when Jones asks Anna-Luise, on being told by her to 'be careful' when he went to meet Doctor Fischer, if he was 'so dangerous', his then wife-to-be says: 'He's Hell'; thereby indicating his infernal nature.

117 Kapoor, Kapil and Ranga, *op. cit.*, p. 78.

118 *Ibid.*, p. 78.

119 In fact, Jones does find it difficult to grasp the full implications, and causes, of Anna-Luise's unconditional love for him; and, while remembering her with all the force of his aggrieved love, cannot, perhaps, avoid imbuing it with a degree of unreality. Throughout the text of the *novella*, there are unambiguous references to the 'mystery' that characterised the love of Anna-Luise for Jones, starting from the very first page of the narrative: 'We might have been a world and not a mere canton apart.' (Greene, *op. cit.*, p. 9.) Later, Jones wonders as to how he 'came to love Fischer's daughter': 'That needs no explanation. She was young and pretty, she was warm-hearted and intelligent, and I cannot think of her now without tears coming to my eyes; but what a mystery must have lain behind her love for me.' (P. 11.) Thus, the unlikely, though *real*, compatibility between Jones and Anna-Luise seems most apparent to the former, which explains the profound intensity of his sense of loss after her tragic death in a skiing-accident—he contemplates, and actually attempts suicide a few times; and, towards the end, castigates himself for lacking the required 'courage'. (P. 142.)

120 Kapoor, Kapil and Ranga, *op. cit.*, p. 78.

121 *Ibid.*, p. 78.

122 Please do refer, for further elucidation of this perspective of 'sentential construction', and its rationale, to Kapil Kapoor, *Semantic Structure and the Verb*, New Delhi: Intellectual, 1985.

123 Kapoor, Kapil and Ranga, *op. cit.*, p. 78.

124 *Ibid.*, p. 78.

125 *Ibid.*, p. 79.

126 While advising Jones to *not* reject the Doctor's invitation to what would come to be called 'the Porridge Party', after, initially, being all against it, Anna-Luise asserts: 'How absurd

we are, ...what on Earth can he do to us? You aren't Mr Kips. ...We don't depend on him for anything. We are free, free. Say it aloud after me. Free.' (Greene, *op. cit.*, p. 47.)

127 One cannot afford to ignore the profound impact Doctor Fischer's life and actions have on Jones, who seems to be both overawed and intrigued by the formers domineering selfhood, and pitiable *hubris*, and says, after having dreamed of Fischer: 'It is strange how one can be affected for a whole day by a dream. Doctor Fischer accompanied me to work ; he filled the moments of inaction between one translation and another, and he was always the sad Doctor Fischer of my dream and not the arrogant Doctor Fischer whom I had seen presiding at his mad party, who mocked at his guests and drove them on to disclose the shameful depths of their greed.' (*Ibid.*, p. 67.) This is precisely what Jones is always wont to do, in his, perhaps subconscious, notion of the Doctor being, essentially, *very* unhappy.

128 Kapoor, Kapil and Ranga, *op. cit.*, p. 79.

129 Greene, *op. cit.*, p. 78.

130 *Ibid.*, p. 80.

131 It should come as no surprise that Anna-Luise seems to consider the despicable 'Toads', clearly, as extensions of Doctor Fischer's operative, and interfering, capabilities, and says, *vis-à-vis* the incident of Jones translating Mr Kips's letter, which had dubious references: 'But now they've attached you to him by a secret, haven't they? They don't intend to let you go. They want you to be one of them. Otherwise they won't feel safe.' (*Ibid.*, p. 79.)

132 *Ibid.*, p. 68.

133 *Ibid.*, p. 92.

134 *Ibid.*, p. 41.

135 *Ibid.*, p. 21.

136 *Ibid.*, p. 20.

137 About the first few weeks after their marriage, following their ever-so-slight 'quarrel', or rather, disagreement, *vis-à-vis* the Doctor's invitation to attend one of his sordid dinner-parties, Jones says: 'It was an extraordinary change for me to come home at night from the office to a flat which wasn't empty and the sound of a voice which I loved.' (*Ibid.*, p. 35.)

138 *Ibid.*, p. 42. This was the name of 'a kind of strip-cartoon book', in which Mr Kips had been savagely satirised by a 'well-known writer for children and a very good cartoonist', who

had been hired by Doctor Fischer; and, in this manner, the latter, who was sore at Mr Kips for knowing about the friendship between Steiner and his wife, sought to avenge himself.

139 Kapoor, Kapil and Ranga, *op. cit.*, p. 79.

140 According to Kapil Kapoor, in his *Literary Theory: Indian Conceptual Framework*, '*puruṣārtha*' is 'any one of the four principle objects of human existence (*viz. dharma, artha, kāma, mokṣa*)'; and, the notion of the '*vita activa*', or 'life of work and action', is an idea that was in great currency, first, during the Renaissance, and, later, as time wore on, it became one of the surest hallmarks of the compelling notion of 'homocentric' cosmogony.

141 Kapoor, Kapil and Ranga, *op. cit.*, p. 79.

142 *Ibid.*, p. 79.

143 Greene, *op. cit.*, p. 142.

144 Kapoor, Kapil and Ranga, *op. cit.*, p. 79.

145 *Ibid.*, p. 80.

146 *Ibid.*, p. 80.

147 *Ibid.*, p. 80.

148 *Ibid.*, p. 80.

149 *Ibid.*, p. 80.

150 *Ibid.*, p. 80.

151 *Ibid.*, p. 81.

152 *Ibid.*, p. 81.

153 Greene, *op. cit.*, p. 12.

154 Kapoor, Kapil and Ranga, *op. cit.*, p. 81.

155 Greene, *op. cit.*, p. 143.

156 Kapoor, Kapil and Ranga, *op. cit.*, p. 81.

157 *Ibid.*, p. 81.

158 Greene, *op. cit.*, p. 60.

159 Kapoor, Kapil and Ranga, *op. cit.*, p. 81.

160 *Ibid.*, p. 81.

161 *Ibid.*, p. 81.

162 *Ibid.*, p. 81.

163-6 *Ibid.*, p. 82.

A Selectively Annotated Bibliography.

The following bibliography—only some major works named in which have been rather selectively annotated—seeks to review, in a seemingly cursory, but actually rather schematic manner, the extent, range, scope, and depth of Graham Greene's work, as also the critical insights brought to bear on it. In fact, the focus lies entirely on secondary sources, which are, in a significant divergence from tradition, listed before the primary ones; and, within them, special attention has been devoted to the works on non-Anglo-American critics, Indians figuring prominently in the reckoning. [N. B.: All such entries have the first letter of the Hebrew alphabet, *alef*—א—preceding them in bold.] All the other works reflect the extant research in those areas that have received special attention from most Indian critics and scholars, *viz.*, the notions of philosophy, morality, indeterminacy, and religiosity in Greene's work, even if the scholars concerned may belong to the Anglo-American academia, and thus somewhat removed from the standard reality in the critical mindscapes of the 'new readership' of Greene, '*il miglior fabbro*'! A number of critical and/or theoretical works that shed light on the 'Indic' interpretative paradigms, which have been extensively discussed in the third and fourth chapters of this work, have *not* been mentioned in this bibliography, given the thematically-loaded nature of the latter, which does seek to survey the critical literature that is now available within the 'mainstream', or rather, received critical tradition. However, these texts have been adequately referenced in the pertinent end-notes, which should take care of the bibliographical aspect of their contribution to this work; and also differentiate their respective scopes *vis-à-vis* the analysis of Greene's *oeuvre*.

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ℵ Cassis, A.F., ed. *Graham Greene: Man of Paradox.* Chicago: Loyola U, 1994. A critically sympathetic—and these words have been chosen very deliberately—portrayal of the many incongruities in Greene. This aspect of Greene-criticism is especially interesting to the mind that is in sympathy with Maria Couto's notion of the positive ambiguity in the novels.

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