Chapter One

The Making of the Existentialists

A brief survey of the life and experiences of Graham Greene and Arun Joshi bears out the fact that all through their lives, they have been greatly aware of Man’s existential problems which arise mainly because of his differences with his immediate society, cultural values, personal psychic defects, difficulties in striking proper human relationships with others etc. In fact, their works are explorations of their own selves in the profoundest sense of the term. Their portraits of Man’s alienation from himself and others, his awareness that life runs out of his hand like sand, and that he will die without having lived, and his crusade against all that is inhuman in life serve as evidences to their existentialist preoccupations. Moreover, their existentialist vision of life is the direct result of their own respective life-experiences, religious perceptions, literary influences, metaphysical reflections, humanist concerns and their conviction that one should by all means lead a committed life at certain phase of one’s life.

Graham Greene was born on October 2, 1904, as the son of Charles Henry Greene who was working in an English Public School at Berkhamsted as its headmaster. Henry Greene who was “conservative in his morals” (Greene A Sort of Life 20) had very little time to spend with the growing boy. His mother too was a conservative woman and she only “paid occasional State visits to the nursery in the School House” (A Sort of 15). As such, young Greene could get the love and affection of only “a long succession of nursery-maids” (15). Consequently, he was living in a
regimented world and a veritable prison erected on a lot of “dos” and “don’ts”. If ‘home’ was to Greene conventional and cramping, the school proved to be no better, for it gave him practically no opportunity to have a free and happy existence. To the young boy, the school was a real hell denying him a positive and lively development. Quoting Greene’s own words John Atkins reports: “I cannot believe that my own school so progressive in many ways was peculiar in its mistrust, the attitude that privacy could only be misused . . .” (47).

Greene was later sent to a Boarding school which also had very stringent rules. It did not permit him to go home as often as he wished. Greene’s attachment to home was so great that once in exasperation, he tried to cut his “right leg open with a pen knife” (A Sort of 54). He had also difficulties with his school-mates, one of whom, Harker, was invited by his mother to play with him, but he “treated him as a pariah” (19). Some called Greene a Quisling, a betrayer, because he was the son of the headmaster. Greene hated gymnastics and he remained aloof without attending O.T.C. parades and games. Often he chose to play truant and secretly walked into the Common all alone or in the company of some book or other and considered only them as the happiest moments in his life. Young Greene found it extremely difficult to relate himself to the other boys and the strict regulations laid down by the school authorities. “School rules, like those of the Roman Curia . . . the censorship of books from home . . . the lavatories without locks . . . and Sunday walks . . . that no one would ever walk dangerously alone” (58), created in him a feeling of disgust and nausea. One day, he ran away from school and hid himself in the Common only to be humiliatingly ambushed by his shrewd elder sister.
Knowing fully well the young boy’s problems, his father sent him to a London psychoanalyst, but the treatment had little effect, and his boredom increased and he got himself fixed in it “like a negative in a chemical bath” (93). However, soon there was some relief which came in the form of a ballet-student with whom he “nearly fell in love” (75). To escape the increasing ennui, boredom and frustration. Greene leaped into the world of sexual explorations. He had “a frightened longing for the prostitute in Jermyn Street” (87) and he felt a strong attraction “for a girl with a tress of gold, and a cousin who played tennis when it was almost too dark to see the ball . . .” (87). He was attracted to a nurse who was appointed to look after his brother and sister. In 1922 Greene found himself to be a “muddled adolescent” (87) with thoughts of “the girl with the gold hair” (88), a cousin in Germany and “a young waitress at the George in the Cornmarket . . .” (88). In 1923, Greene really fell in love with the governess of his sister and brother who was elder to him by several years. But she was already engaged to another man. Greene confesses: “I was too inexperienced to press her for more than kisses . . .” (91). Soon after her marriage, the depression he experienced “reached an intolerable depth” (93), and he tried out several methods of ‘escape’. Overcome by depression, Greene had attempted suicide on four earlier occasions by drinking hypo under the false impression that it was poisonous; a bottle of hay-fever drops and by eating a bunch of deadly night-shade and by swallowing “twenty aspirins before swimming in the empty school baths” (64). He had even simulated suicide a few times, by putting a revolver to his head and by pulling the trigger keeping the magazine empty. It was the journey to Liberia which cured Greene of all his obsessions and gave him a sense of the fuller shape of things to come. R.W.B. Lewis has described this “conversion” as “. . . from something like death to the outlines of
something like life - from a felt loss to a potential gain” (Picaresque Saint 28). Thus, by risking danger and death, Greene gained a vivid sense of reality.

Greene went to Paris with Claud Cockburn, a friend, and they became “probationary members of the Communist Party at Oxford . . .” (A Sort of 97). They joined the party hoping they could get a free trip to Moscow and Leningrad. He even attended a meeting conducted by the Communists and listened to a series of endless dry messages. However, he continued to be an enthusiast for sometime and got chances of interviewing Ho Chi Minh in 1955 and Fidel Castro in 1966.

Greene joined the Roman Catholic Church in February 1926 through his marriage with Vivien Bayrell Browning, a Roman Catholic girl. The conversion did not change his outlook on life, as he found it very difficult to follow the rigorous disciplines of the Catholic religion. However, his conversion helped him to redefine his vision of life by instilling in him inordinate love for the convicts, the sinners, the misfits, the neurotics and the wash-outs. As David Pryce-Jones rightly observes: “Catholic doctrine could add no more than an outward form, and a suitable grammatical clothing” (6) to Greene. After his conversion, for three years he worked as a journalist on the Nottingham Journal and on The Times. It was during this period that he published his first novel, The Man Within (1929). It was followed by a series of novels, some of which he classified as ‘entertainments’ which dramatize Greene’s own rebellious spirit. His early novels, written between 1929 and 1935, present his own early experiences of fear and despair. The characters who figure in them are innocents and they vainly look for a world that is just and righteous. These are followed by a number of novels which present the troubled lives of outlaws who
challenge the world and fight for social justice. Then came out his serious Catholic novels which present lonely men having moral and spiritual problems and inner schism. In these and in his last novels, as Keshava Prasad observes: “Greene seems to have moved away from realism to symbolism, from experience to fantasy” (133). In all his novels, Greene makes an in-depth study of the predicament of Man in an evil world. His characters who are imbued with his own spirit of challenge and revolt against evil, reveal his innate love of life and love of humanity.

Most of Greene’s characters function as the author’s own mouth-pieces unfolding his vision of the baffling realities of life and ultimately ending up with the assertion of his unwavering faith in Man and his immense potentialities. Andrews, the hero of Greene’s first novel The Man Within, has a very unhappy childhood life like that of Greene himself. Andrews’ father is a bully who beats him often. He has even killed his mother. Andrews is doomed to the life of a fugitive by his defective upbringing and after his father’s death, he joins his father’s gang of smugglers and becomes one of its members. Eventually, he runs away from the smugglers after betraying them to the officers and comes into contact with Elizabeth who is “a saint” (The Man Within 57) and whose voice “wrapped him in peace” (69). Her holiness, love and charity thoroughly humanize him, make him shed his inborn cowardice and lust and, in a profoundly religious sense, finally help him achieve his redemption and salvation through his realization of the importance of human love.

Greene’s novels It’s A Battle-Field (1934) and England Made Me (1935) also present a thoroughly dehumanized and terrifying world marked by increasing hiatus between Man and his surroundings. Referring to these works, Allott and Farris
say: “Both depict the chaotic dissolution and cut-throat value of contemporary Wasteland” (70).

Greene’s novels Stamboul Train (1932), A Gun for Sale (1936), The Confidential Agent (1939), The Ministry of Fear (1943), The Third Man and the Fallen Idol (1950), Loser Takes All (1955) and Our Man in Havana (1960) also present the agonized experiences of the innocents caught in a demonic world ruled by a blind power. Most of the characters in these novels take on the world of evil with courage and determination partaking of Greene’s own spirit of challenge and defiance.

Greene also wrote “religious” novels like Brighton Rock (1938), The Power and the Glory (1940), The Heart of the Matter (1948) and The End of the Affair (1951). Like Greene himself, the protagonists of all these novels, with the exception of Pinkie in Brighton Rock, are unorthodox Christians fighting against evils in a world that is basically squalid and unpleasant. In these works, Greene throws his lot with the sinners, criminals, outlaws and outcasts. In these novels, Greene’s human sensibility reaches new heights and he accords a divine sanction to human qualities like, love, pity, compassion and understanding which he believes to be the saving graces of Man. For instance, Query in Greene’s A Burnt-Out-Case observes: “Perhaps it is true that you can’t believe in a God without loving a human being or love a human being without believing in a God” (114).

protagonists proceed from total isolation to complete commitment, “intensely searching for a way of life which will preserve the dignity of the individual” (R.Ovans 248). The protagonists of these novels, in the end, willingly involve themselves in the lives of others, and they are ready to suffer for the sake of the victims of life. What seems to be the primary preoccupation of Greene in these novels is that he tries to solve existential problems through mutual respect, concern and commitment. Such a vision places Greene in the company of Sartre who defined man “only in relation to his commitments” (Existentialism 50).

Greene’s early bitter experiences of his own life have determined his existentialist vision of Man vis-à-vis a world of Evil. As a journalist, Greene visited all the troubled parts of the globe where he observed the plight and existential predicament of modern Man. Eventually, he found enlightenment when he learned to discern “the universal in the local” (Walter Allen, The London Magazine 74). Wherever he went, he found Man battling against the horrors and the evils of life and experiencing powerlessness, normlessness, isolation, and meaninglessness, which are some of the manifestations of human alienation.

Like Joseph Conrad, Greene too thought that man should come out of his hideout and show care and concern for his suffering fellow beings and work towards some great act of human intercourse based on brotherly love. Though Greene does not seem to be glorifying the collective praxis created by action at the individual level, he vehemently criticizes contemporary man’s habit of sinking into alienation and isolation and points out that he must emerge out as an “authentic”, “responsible” and
“balanced” individual having commitments and involvements with the lives of others who need his help.

Though Greene’s protagonists seem to be defeated by their existential problems, they try to live honestly and authentically exercising their individual freedom and choice. In their disillusionment, isolation and death Greene’s heroes appear to have discovered the essential values of life – love, nobility, dignity and authenticity. In almost all his fictional works, one finds Greene making a tirade against establishments and organizations which curb Man’s individuality, blind him with norms and rules and make him one among the crowd. Greene, like Dr. Magiot of his The Comedians, appears to be full of dislike for the word “Marxist” which “is used so often to describe only a particular economic plan” (The Comedians 286). Greene insists that man should be disloyal to institutions that thwart and threaten his ideals of individualism and humanism.

Arun Joshi was born in a highly educated family in 1939, in Punjab, North India. His father was a well-known botanist and he rose up to the post of the Vice-Chancellor first of the Punjab University and later of Benaras Hindu University. Joshi had a brilliant academic career. Educated in the United States of America, he got an Engineering degree from the University of Kansas, and further he had a degree in Industrial Management from M.I.T., Cambridge, Massachusetts. For a short period, he had an assignment in a mental hospital in the United States where his uncle was a psychiatrist. He came back to India in 1962 and joined the D.C.M in a managerial capacity on the recruitment and training side. Before his premature death in 1993, he had been working as an Executive Director at the Shri Ram Centre for Industrial
Relations and Human Resources. All these events – his parentage, his academic
activities in India and America, his experiences in a mental hospital and in the
industrial field – paved the way for the future novelist.

Joshi got married in 1964 and fathered three children – two girls and a boy. His
wife Rukmani, an entrepreneur herself, “has a respect for writers” (Mathai 8).
Evidently, Joshi’s early life was not like that of Greene who was subject to parental
authority and school restrictions. There is no evidence to show that Joshi was under
the strict control of the elders in his family, his teachers and servants at home. He had
no manic depressions and he never had the chance to spend his early days in isolation.
There are no tangible proofs to show that he had affairs with girls and women. He also
never made any attempt to commit suicide overcome by boredom, anguish and ennui.

However, there are possibilities to guess that Joshi had experienced certain
problems, physical or mental or cultural, which entirely changed his attitude to life and
gave him a new vision. The protagonists of his first three novels who start their career
in the United States bear out this. There is every possibility to suggest that Joshi while
living in the United States might have had the experiences of his protagonists. Lokesh
Kumar points out that his first novel The Foreigner “is largely an account of his
personal life” (20). Joshi started writing the novel when he was in America as a
student. The protagonist, Sindi Oberoi, like Joshi himself, gets his engineering degree
from an American University and later joins Mr. Khemka, an industrialist, in Delhi.
His two other heroes, Billy Biswas in The Strange Case of Billy Biswas and Som
Bhaskar in The Last Labyrinth, also get their higher education in America. Bhaskar
also joins an industry. From all these, Lokesh Kumar comes to the conclusion that
“Joshi’s own experiences and his affairs with women abroad might have contributed a lot in making him a novelist” (20). In the novel *The Strange Case of Billy Biswas*, Billy, the protagonist, finally, feels a mystical urge and a compulsion to go back to India. This indicates that Joshi might have faced “the problems of an essentially Hindu mind” while he was in the States (R.K. Dhawan *The Fictional World* 20). His fifth novel *The Last Labyrinth* confirms this view. The protagonist of the novel, Som Bhaskar, is torn between the Western and the Indian ethos. The symbol of Krishna looms large in the story and it appears and disappears in the novel as often as possible. Bhaskar’s predicament is that of Arjuna in the Bhagavad Gita. To Arjuna Lord Krishna says: “Arjuna, know Me as the eternal seed of all beings” (Chapter VII, Verse 10, L 1-2). Bhaskar, like *Trishanku*, moves to and fro between the Western and the Indian worlds. He is very close to the characters of Beckett and Ionesco – absolutely absurd. Ionesco defines absurd as “That which is devoid of purpose . . . cut off from his religious, metaphysical and transcendental roots, man is lost; all his actions become senseless, absurd, useless” (“Dans Les Armes” 22). Sindi Oberoi, the protagonist of Joshi’s first novel *The Foreigner* says what Joshi himself might have said while living in the States: “. . . codes of morality differ from country to country” (51).

Whereas Greene’s conversion to Roman Catholic religion finally eased and settled his mental tensions and anguish and showed him a way to overcome his boredom and ennui, Joshi’s religious conflicts and his obsessions with cultural differences made him think very seriously about the existential problems of the people who are exposed to all sorts of hazards in the countries of the West.
Whatever be the differences in the personal lives and the existential situations of the two writers, their works unmistakably bear the stamp of what they had actually believed as the function of the artist. Both have not restricted themselves to their own experiences and written their works violating the actuality of general human experience. Joshi has expressed this when he was interviewed by Sujata Mathai:

In truth every novelist must begin by creating for himself a world, great or little, in which he can honestly believe. This world cannot be made otherwise than in his own image: it is fated to remain individual and a little mysterious, and yet it must resemble something already familiar to the experience, the thoughts and the sensations of his readers. (8)

The existential influence might have percolated into Greene’s writings as a result of the ideas that were in the air in the early twentieth century. But Joshi was deeply and directly influenced by some of the Western existentialist writers. In an interview with Purabi Bennerji Joshi said:

I did read Camus and Sartre . . . I liked _The Plague_ and read _The Outsider_. I might have been influenced by them. Sartre I did not understand clearly or like. As for existential philosophers like Kierkegaard, I have never understood anything except odd statements. (qtd. in R.K. Dhawan in _The Fictional World_ 19)

Commenting on the various influences that shaped Joshi’s existentialist thinking R.K. Dhawan observes:

Joshi has also been influenced by Mahatma Gandhi and the _Bhagavad Gita_. He strongly believes that individual actions have effects on others
and oneself. One cannot therefore afford to continue with an irresponsible existence but has to commit oneself at some point.

Hinduism, believes Joshi, is highly existentialist-oriented philosophy since it attaches so much value to the right way to live (to exist). (The Fictional World 19)

Joshi’s first novel The Foreigner (1968) depicts the protagonist’s journey from his estrangement from the world to his involvement in it. His anguish results from his loneliness and his rootlessness. He has no familial, social and cultural ties and he is crying for a way out of the uncertain and confused course of his life. He wanders aimlessly through the labyrinthine ways of his existence searching for peace, identity and involvement. In order to put an end to his existential problems, he decides to remain uninvolved. But very soon he gives up his attempt to renounce life because he comes to believe that alienation should be ignored in preference to the values of life.

The novel portrays his quest and his movement from inaction to action, from detachment to attachment and from illusion to reality. Joshi finds a solution to his problems in the Upanishads, the Gita and the Gandhian philosophy. He understands that one has to accept suffering before one achieves one’s self-realization. Finally, Sindi comes to know the meaning and purpose of life by involving himself with the lives of the people who work in a factory. In a religious sense, he becomes a Karmayagin [one who devotes himself to his work with responsibility]. But in the real sense, his progress is the progress of a Sartrean protagonist who surrenders himself to the cause of others as a humanist would do. In this novel, Joshi superimposes Sartrean humanism over his religious enthusiasm. In this respect, Joshi is like his Western counterpart, Greene.
Joshi’s second novel **The Strange Case of Billy Biswas** (1971) appears to be a sequel to his first novel, **The Foreigner**. The protagonist of the novel, Billy Biswas, does not find any meaning for his life either in White America or in the upper-class Indian society. Wherever he lives, whether in the Harlem or in New York or in India, he feels culturally isolated and leads a lonely life. He thinks he is wasting his time by living in a civilized country where people are busy making and spending money. He becomes a split personality drawn between the “primitive” and the “civilized”.

However, he comes back to Delhi and marries the daughter of a rich industrialist and begets a son. But, suddenly overcome by a compulsive “primitive force”, he runs away to the wilderness. He goes in quest of a surrounding that is in harmony with his soul. He feels that his soul responds to the voices of the forest, hills and the tribal people. They all seem to be calling him to their primitive world. Among the tribals, he feels released reaching the divine heights. He falls in love with a tribal girl, Bilasia, and the tribals believe that he is an incarnation of their God. Once he visits Delhi and the police try to catch him. Finally, he gets himself killed in the wilderness. In the novel, as in Greene’s **A Burnt-Out-Case**, Joshi believes that real peace, pleasure and perfection can be obtained only in the company of men and women who live in a primitive atmosphere and not in the modern sophisticated urban setting.

In his third novel **The Apprentice** (1974) Joshi deals with a new facet of modern man’s alienation. Ratan Rathor, the protagonist of this novel embodies the world of material values, which his predecessors Sindi and Billy have rejected. Ratan becomes the victim of social, political and psychological realities. As a young boy, he develops the hope of becoming an ideal Gandhian like his father. Though he is often
reminded of his father’s hatred for people who are greedy, rapacious and money-minded, the “bourgeois filth” as he calls them, the irony is, that he is easily enticed away from his father’s world by his mother’s glib words and arguments that “Money succeeded where all else failed” (20). In Delhi he wanders about friendless and penniless and soon becomes a hypocrite, a liar and a sham. Ratan’s quest for self-realization and identity, unfortunately turns to be a quest to become a careerist. While pursuing his career he even takes bribes when he is least in need of money. His degradation is evident when he justifies his action. The money Ratan amasses instead of giving him self-fulfilment, brings in feelings of dissatisfaction and discontent. Ratan’s quest for the wrong values of life totally demoralizes him. Soon he becomes a drunkard and a womanizer. With the help of a Brigadier friend, he gets a job as a temporary clerk in a war office. He receives bribes and supplies defective war materials and as a result becomes the cause for the death of the Brigadier who has been his friend and who once saved his life. This incident gives Ratan a terrible jolt and his “self” gets a sudden awakening. When the Sheik points out to him that so far he has been only treading on people for personal gains and following a wrong path for self-glory, his soul gets a sudden illumination. He becomes fully penitent and repentant. He sits at the entrance to a temple, cleans the shoes of the congregation, and begs forgiveness for killing so many people. He ends up as a humanist and as one totally committed to the destiny of his newly-found community.

Joshi’s 1982 Sahitya Akademi Award winning novel, *The Last Labyrinth* (1981) depicts the tale of a Bombay-based business person, Som Bhaskar who is restlessly trying to possess a plastic company of a Benaras Zamindar, Aftab Rai, and
his pretended wife, Anuradha. In fact, it is the story of a lost soul in quest of the meaning of life. The novel juxtaposes rationality and faith, reality and dreams, materialism and spirituality. In the novel, Joshi presents Aftab, Anuradha and Gargi who are religious and who never disregard human values and he makes them serve as a cure to Som Bhaskar’s sick soul. Som is suffering from faithlessness, doubts, rational and possessive conduct towards life. The novelist presents Gargi as an embodiment of faith in God giving the message of the Gita to Som Bhaskar and to the modern man. She advises Bhaskar that for inner peace he should just have faith in God. Through Anuradha’s disappearance, Joshi suggests to his readers that suffering and sacrifice alone can cleanse the impurities of the soul. The novel shows through the story of Som Bhaskar that human values of love and sacrifice tempered by faith in God alone can help people in solving their existential problems.

The fifth and the last novel of Arun Joshi The City and the River (1990) is a political parable revealing the ruthless governing of the City by the Grand Master and his fawning Council of Advisors. There are people in the same city who struggle and suffer immensely to maintain their freedom and individuality. The novel is a severe indictment of the corruption and malpractices of political leaders, business persons, the police and armed chiefs. At another level, the novel is a parable of human choice between allegiance to God and allegiance to man. The novel is also suffused with the indigenous sensibility of the novelist, his cultural and spiritual ethos. The Karmic principle of the Bhagavad Gita is at the centre of the novel. Tyranny and repression, hypocrisy and deceit, selfishness and corruption, violence and destruction are rampant in the “City” of the Grand Master. The events portrayed are reminiscent of the period
of the Emergency Proclaimed by Mrs. Indira Gandhi in India. The novelist affirms that when human beings fail, Nature (God) intrudes and punishes the wrong-doers. The river is flooded and the frightened king helplessly “gazed at the vast sea in a stunned silence” (The City 257). Through the novel, Joshi stresses the need for people’s commitment and collective responsibility to do away with evils. The oppression of wrong-doers go on, and also the fight against it by the people. Joshi seems to suggest that the individual is safe and free only if he fights back the evils of political and tyrannical forces prevailing in the society. It is interesting to note that Greene too in his novel The Power and the Glory juxtaposes politics and religion and speaks on behalf of the poor and the suffering and indicates people’s responsibility to fight against all kinds of human injustice.

Joshi has written and published only one collection of short stories entitled The Survivor. Though he has no “theory” of the short story, he has used it as an effective medium to put forward his existentialist, sociological, psychological, religious and humanist views of life. Like his novels, Joshi’s short stories also satirize the glittering flimsiness of the Indian affluent society. In his short stories Joshi points out that in a society in which all scruples are given up in favour of making money, neither genuine human relationship nor authentic existence is possible. Pseudo-Westernization, which has devitalized the individual by curbing his creativity, is yet another target of Joshi’s attack in his short stories. The protagonists who figure in them are very sensitive human beings and they never fail to rebel against the evils that engulf them. Stories like “The Survivor” and “A Trip for Mr. Lele” present characters who have the same questioning spirit and the same unrest which are the characteristics of Joshi’s heroes in
his novels. They are led to find ways and means to escape all impasses and lead a life of meaningful commitment maintaining proper human relationships.

The brief summaries of the novels of Joshi given above make it clear that like Greene, Joshi too makes an in-depth study of the predicament of the existential man. Again, like Greene, Joshi also transfers to his characters his own spirit of challenge and revolt against social and political evils, and makes them finally accept their society which once estranged them or from which they got themselves estranged.

Joshi’s characters like Sindi Oberoi, Billy Biswas and Ratan Rathor, as pointed out earlier, are autobiographical in nature. They are like some of the characters of Greene who are his own self-projections. Joshi’s protagonists live as aliens, go in quest of meaning and finally return to India and end up accepting the values of the larger humanity that surrounds them. Billy eschews the civilized society in preference to the tribal society and works for its cause cherishing and enjoying all its values.

A study of Joshi’s novels and short stories gives ample evidence to prove that like Greene he has also deepened the existential note in his works and added to it new dimensions. Joshi is, like Greene, a novelist dealing essentially with the human predicament and the inner crisis of the modern man. His novels deal more with human problems than with the issues arising out of regional loyalties. Though his condemnation of the industrial, the civilized and the material world is guided by his love of Indian philosophy and the ethical values of life, it is born out of his desire to find meaning and consolation for the countless modern Indian youths who have lost their moorings and anchorage.
Like Greene’s heroes, Joshi’s protagonists are also confused men who find themselves participating in a wild rat race with no clear goal in mind. The economic drudgery, social pressures, the dissolution of old faiths and dogmas and uncertain loyalties crumple their life and wound their psyche. So, they adopt a cynical attitude towards life and the established social norms and values. They rebel against the socio-cultural pressures and pursue their quest for identity. Through self-probing and self-exploration and through perceptions of the past and the alienating experiences of the present, they discover the higher values of life.

A study of Joshi’s fictional works and short stories reveals the fact that like Greene, he is also actuated by his interest in alleviating the sufferings of the sick and the suffering by lifting them out of their “confused despair” so that they may actively involve themselves in the affairs of this humdrum world.