Chapter I

Introduction

This chapter introduces Lawrence Durrell as an eclectic, modern writer deeply concerned with the theme of existentialism, though in essence, he is a mystical, classical writer obsessed with the occult and the spiritual. Before going to the writer, an overall but brief glance at what is termed mystical will be made.

The term mysticism in itself is very vague and can hardly be fully or coherently explained. In a modernist writer like Lawrence Durrell, this term acquires a baffling complexity. The Greek word musterion was a secret rite or doctrine known only to the initiated, the mustes. In popular usage, mysticism is associated with the occult or esoteric. Mysticism is thus a teaching and belief that knowledge of God and Truth may be reached through meditation or spiritual insight, independently of reason and the senses. The search for the Ultimate is the central motivation of all philosophic thinking. Rudolf Otto, the great German theologian in his book Mysticism East and West tries to distinguish between two types of mystical experiences found in the East and West. Mysticism may also be classified as introvertive and
extrovertive mysticism. The former looks within, and only God and the Soul are real, while the latter looks outward at the world, which for ordinary people may be an intuition or act of faith arising from experiences of beauty, love, truth, work or devotion. Swami Vivekananda says:

I do not mean that those who want to search after truth through external nature are wrong, nor that those who want to search after truth through internal nature are higher. These are the two modes of procedure. Both of them must live: both of them must be studied: and in the end we shall find that they meet…. Later on, however, we see how, as it was taught in the Vedas, this body melts into the mind and the mind into the body. (qtd. in Swami Jitatmananda 59)

Definitions of mysticism include a bewildering variety, ranging from the biological through the psychological to the theological. No single definition will cover every aspect of mysticism, and to define it would be to limit its scope. Mystics like William Blake, William Wordsworth, Sri Aurobindo, Rabindranath Tagore, the Persian mystic Mansur-al-Hallaj, to name a few, tried to establish the presence and power of the Divine in man and nature, without any
religious norms. What mysticism is, is well known only to the practical mystic or the yogi, who is well advanced in the spiritual path. It is in fact, a spiritual quest for a union with the Divine. Though it is mainly connected with religion it need not always be. Indeed very staunch mystics and founders of religions have had this enlightenment or illumination which they themselves have declined to explain. It is a unique experience which can be attained by passing through the four stages of purgation (of bodily desires), purification (of the will), illumination (of the mind), and unification (of one’s will or being with the Divine). This closely corresponds to the Yoga of Hindu philosophy, as a means to attain spiritual realisation. The human pursuit of the Divine is often compared to the journey of the soul marked by different stages which can be roughly termed purgative, illuminative and unitive stages as in Christian mysticism. For the Sufis the journey winds through seven valleys to reach its ultimate goal. All mysticism, whether Christian, Muslim, Hindu, or Buddhist stems from the same Indian source. (Werner 11).

Jesus Christ, like the prophets of Israel was a mystic who expounded his experience of union with the ultimate reality in terms of his unity with God as father. St. John of the Cross or St. Antony or St. Theresa were all mystics who advocated the teachings
of Christ. Buddha through his “enlightenment” adopted a practical and psychological attitude which reinterpreted the Hindu concepts of *maya*, *karma*, *nirvana* (illusion, action, enlightenment).¹ Within the Hindu tradition mysticism as doctrine and experience as well as path, reached its new peak in Sri Shankarcharya’s *Advaida Vedanta*. In Kerala, the mystic Sree Narayana Guru through his proximity with the Divine undertook to uplift a whole community through his undaunted and unflinching *karma*.

Types of mysticism would again vary, from mild or extreme forms of theistic and non-theistic forms, which need not be taken up here. A well known typology is the Indian formula of knowledge (*jnana*), work (*karma*), and devotion (*bhakti*) as a means to reach God². Man does not live by thought alone nor does he rely totally on religious chores or prayers. All work should be devoted to the Lord with the absence of the Ego. All life in a sense is a Yoga, as explained in the Bhagavad Gita.

Forms of mysticism are found in all major religions. Hinduism is perhaps the most disposed to mythical interpretation, on account of its goal of absorption of the *soul* in the *All* or the *jeevatma* in *paramatma*.³ Every human being, born with immense potentialities, has to actualize it by entering into a direct communion with the
Almighty, thereby living and functioning with the totality of our Being which is the highest spiritual destiny of man. “He who knows Brahman becomes Brahman” (Manchester, The Upanishads 48).

Yoga means to yoke or yug or join, which refers to the joining of the individual soul (jeevatma) to the universal soul (Brahman). Yoga is a special mystical technique or meditation or mental equilibrium or a balanced state of mind in which the basic unity of the universe is experienced. It liberates mankind from his three-fold sufferings of mental disharmony, physical illness and spiritual ignorance and transports him to a higher realm of consciousness of peace, harmony and stasis. Yoga as a path to Self-Realisation was first mentioned in the Upanishads. The Upanishads are very keen on transmitting this true and higher knowledge, this non-dual state of being-cum-knowing, the only true bliss, and making it available to truth seekers. The Buddha’s Eight-fold path and Patanjali’s Ashtanga yoga are the two most highly systematised techniques of mystical training which accounts for the unique form of mysticism which only India produced. Ashtanga yoga initiates a yogi through several transitional stages to reach the final stage. They are (i) yama (restraint) (ii) niyama (observance), (iii) asana (postures), (iv) pranayama (regulation of breath, (v) prathyahara (withdrawal of
senses), (vi) dharana (steadying of mind) (vii), dyana (contemplation), (viii) samadhi (meditative trance). The techniques of the Yoga were combined with traditional Hindu doctrines, while on a personal level, devotees attached themselves to particular deities or gods to reach their ends.

Though Hinduism has no fixed scriptural canon, its doctrines are to be found in certain very ancient works, notably the Vedas, the Brahmanas, the Upanishads, and the Bhagavad Gita. While the Vedas are considered the most ancient, sacred and treasured texts of India, it is the Upanishads that transferred the wisdom of the Vedas into practical and personal teachings. Composed over several centuries and in many volumes, the Upanishads reflect a strong need to express and communicate the deep mystical states and spiritual contemplation that the ancient yogis experienced. The two great doctrines of Hinduism are Karma and Transmigration. Life is a cycle of lives (samsara) and man’s destiny will be decided by his deeds (karma) from which he may seek release (moksha) through ascetic practices or through the discipline of the Yoga. Failure to achieve moksha means reincarnation or migration to a lower or higher form of life after death, until the absolute goal of absorption in the Absolute is reached.
Buddhism arose against the background of Hinduism in North India and has risen to the status of a powerful religion in the East. Though there is not much of an ideological difference with Hinduism, it insists on meditation and contemplation as a means of moving towards nirvana (Hindu moksha or liberation).

_Nirvana_ is a term which can be interpreted from different angles. There are different types of nirvana like the higher nirvana and lower nirvana. The higher nirvana is the one attained after countless births and deaths when the soul becomes one with the Universal Soul. It may have no more rebirths. The lower nirvana is enlightenment that can be attained here and now in this life while living in this body. Negative emotions such as greed, envy, hatred, selfishness are conflicts within man which engenders pain, anguish, and anxiety. When we free ourselves from these worldly evils we will be reborn on a higher plane of consciousness, while living in this body itself. The moment you attain enlightenment, you attain nirvana and liberation. Nirvana means wisdom, enlightenment, knowledge of our True Self.

Zen Buddhism, which arose as a mystical movement within Buddhism, is a unique blend of the philosophies of three different cultures namely Indian, Chinese and Japanese. More than any other
school of Eastern mysticism, Zen Buddhism is convinced that words can never express the Ultimate Truth. Enlightenment or *satori* in Zen does not mean withdrawal from the world, but on the contrary, it means active participation in everyday affairs. They attached great importance to a practical, productive life and to the idea of family perpetuation. Practitioners of Vajrayana and Zen or Tantric Buddhism combine Yoga discipline with an absolutistic philosophy and highly symbolic language to cultivate mystical ecstasy.

The religion of Tantra antedates both Hinduism and Buddhism. They are supposedly divine revelations transmitted to mankind by a succession of spiritual masters. It is an extension of the Hatha-yoga that uses sex and power (*prana* or breath) raised from the human body. It will be elaborated in chapter 2.

Islam, the religion of the Arabic and Iranian world of which Mohammed (AD 570-632) was the prophet, was one of the most widespread of religions with high ethical teachings. It mainly caught hold in the Middle East, Africa, India and Spain. Their sacred book is the *Koran*. Its revelations are contained in 114 *suras* or chapters.

Sufism arose as an organized movement after the death of Mohammed, when orthodox Islam grew to be spiritually stifling. Sufism attempts to find divine love and knowledge through direct
personal experience of God. It consists of a variety of mystical paths to facilitate the experience of divine love and wisdom in the world. The importance of Sufism in the history of Islam is incalculable.

Two other religions that went into the Quartet are Judaism and Gnosticism. Judaism is the religion of the Jews, the oldest of monotheist religions, and parent of Christianity and Islam, the development of which is presented in the Old Testament. Its basic concept is the existence of an Omnipotent One True God. The most important characteristic and profound theme of mystical Judaism is the Cabbala, the esoteric or Jewish doctrines about the nature of the Universe, supposedly handed down by Moses to the Rabbis.

Gnosticism was a religious and philosophical movement popular in the Roman world in the second and third century AD. The Gnostics sought salvation through esoteric revelation and mystical spirituality. They taught cosmological dualism, strict asceticism, repudiation of material creations as evil, and the existence of the divine in humans. Gnosis or “saving knowledge” is intuitive and not enforced upon externally by dogmas or beliefs as in other religions. The essential knowledge is that which comes from within. Though there are many Gnostic sects, the most celebrated one is the Alexandrian school of Valentinus. A modern day Gnostic may be a
part of some tradition like Sufi, Tantric, Cabbalistic, or Christian but he will interpret it in an individual way.

Alchemy or hermeticism which originated in Alexandria as a blend of Gnosticism, Greek science and metallurgy is yet another strand of thought employed in the *Quartet*. Alchemy is associated with magic and astrology in which modern chemistry has its roots. Its main object was the transmutation of metals, which ultimately reached its height in Egypt during the reign of Alexander.

Taoism, a major Chinese religious philosophical tradition or *Tao, the Way of Life*, influenced Durrell to a greater extent especially, its principle of *Yin-Yang*. The polar relationship of all opposites lies at the very basis of Taoist thought in China. Lao Tzu says-

> In order to contract a thing, one should surely expand it first.

> In order to weaken, one will surely strengthen first.

> In order to overthrow, one will surely exalt first.

(qtd. in Capra 127).

Hinduism also believes in the opposites of *Shiva* and *Shakti* which will be elaborated in chapter 4. Like Hinduism and Buddhism, Taoism believes in intuitive wisdom, rather than in rational knowledge. Taoism preaches a way of liberation from this world akin
to the *Yoga* and advocates compassion, humility, non-violence and passive resistance as virtues to be practiced to reach *Tao, the Being*. *Tao* is best translated as the *It* ; it may also be understood as the first principle from which everything comes, and to which all will return. So a Taoist is someone who follows the *Way*, by seeking to live in accordance with the principle of existence.

Durrell said:

> When I started (the *Quartet*) I wanted to set my novel in a purely historical plane, using Alexandria as a foundation, one of the real nerve-centres of our civilization. As I went along all this ordure, through this orgy, I stumbled on what is perhaps the most interesting part: the pure and dedicated quest for a new asceticism. In trying to understand them, *I studied all kinds of religions – secret religions as well as openly practiced ones* (qtd. in Fruin 3)

Durrell has drawn from a variety of religions though his indebtedness to the Hindu-Buddhist religions is far greater. Alexandria’s ethnicity of multiple religions became a rich background for his characters who are Muslims, Christians, Jews, or Copts. When the novel opens we hear the muezzin’s prayer from the minaret and
Darley confessing his religious study of Islam under Musthafa, a Sufi. The prayer from the minaret, their greetings, their rituals have all been interwoven into the novel. Yet Durrell’s attitude towards Islam is no different from what he had toward Christianity. Rosalind Gwynne and Soad Sobhy have exposed the anti-Islam elements in the Quartet. The Gnostic influence in Durrell’s works, most significantly in The Quintet, has been pointed out by critics. In the Quartet, Justine, Balthazar and Pursewarden are presented as Gnostics, who believe the universe to have been created by an inferior deity, the Demiurge who believed himself to be God. The Cabal supposedly believed to transmit a secret Jewish philosophy, forms the focus of conspiracy and suspicion in the Quartet, thus unraveling the political layer of the story. Gnosticism, Hinduism, Tantrism and Buddhism form the invisible texture of the Quartet. It was Durrell’s strong belief that the West had a lot to learn from the East, and though born a Christian he tried to move away from his religion, to find solace in the mystical thoughts of the East.

Despite the doctrinal and terminological differences in all religions there is a common core or perennial philosophy running through all religions or mystical experiences, that almost transcends their religious differences. It is the experience of the union or oneness
with the Ultimate Reality which is beyond any conceptual grasp. Hinduism speaks of the various steps of yoga leading to *Samadhi*; Buddhism speaks of *jnanas* and *nirvanas*; Zen speaks of the *satori*, Christianity speaks of the ‘mystical way’; and Islam speaks of the *hal* and *maqam*, or states and stations en route to divine knowledge. In spite of our speedy leap in every branch of knowledge, some metaphysical questions or the “great unknowns” as termed by Durrell (*Key 4*), like “what is birth”, “what is death”, “what is the mind” et al, are unresolved mysteries and will continue to remain so. But ever since his birth, man is on a quest, consciously or unconsciously and this quest motif dominates all activities of man. It is the quest for wholeness, a reunion of the soul with the *Brahman*, the All. It is only on this ultimate union that peace rests. This work intends to explore the Oriental influence on Durrell as evidenced in *The Alexandria Quartet* with special focus on the quest motif through a yogic perspective.

All literary genres are supposed to be derived from the quest myth. The western myth of the quest can be traced back to the Grail legend where in total innocence the hero sets out on his journey with no clear idea of the task before him. We identify this archetypal image in Aeneas or Ulysses who thus leaves his home, passes through
innumerable adventures and finally gets united with his wife. A knight
or quester in a medieval romance sets forth on a journey, tests his
moral courage, physical prowess and spiritual strength, only to return,
at the end of the journey to the same place. But the quests on which
Durrell’s characters embark on, do not follow the Western way. It
closely follows the Eastern way of the spiritual journey of the soul
towards its ultimate goal of nirvana. Whether it be Darley or Justine
or Felix or Constance, though the paths they follow are different, 
their aim is one – the ultimate union with God. Many of Durrell’s
characters are on a mystifying search for a realisation of God, the
extrovert way. Through different means, some through art while
some through love and sex, while yet others through power and
politics, strive ahead relentlessly in their goal of self-realisation.

Plotinus, the ancient Greek philosopher (A.D 203-270) taught
through experience, that the soul which is indeed God, can find its
way to God in ecstatic unification. He is reported to have travelled far
into the East to familiarise himself with Indian wisdom. He advocated
a rational ordering of experiences to achieve knowledge of God, by
raising the lower faculties of the mind, which runs parallel to
Durrell’s three stages of consciousness to reach the “heraldic
universe”, as Durrell calls it. Durrell claimed that the four novels of
the *Quartet* were modelled on the four different stages of the mind to reach “heraldry”. It is the same as Plotinus’s classification of the different stages of transition to reach the point of Ultimate Union. Durrell’s characters are all on the path to Self- Realisation through different means of either art or love or even power or politics but that it corresponds to the yogic and Tantric paths will be the point of argument here. Durrell’s “heraldic universe” is nothing but the state of *nirvana* (Self-Realisation or Ultimate Union) propounded in Hindu–Buddhist religions. His characters are all seen to be moving towards this exalted state of mind, whether they are artists or not, only the paths they pursue to reach it would differ. But the quest remains; it is a persistent struggle to end up perhaps in success or failure.

Durrell employs the hermetic metaphor as yet another means of self- exploration for his characters. Capodistria, the reborn hermetic in the *Quartet* defines the hermetic art as a study “concerned with increasing man’s interior hold on himself, on the domains which lie unexplored within him” (Q 808). The quest for self-possession is the alchemist’s quest to find the mystical centre. “When Darley and Clea find that center, the origin of all things, they are enabled to create… Alchemy thus operates in the *The Alexandria Quartet* as an analogue to the creative process” (Lund 54). The hermetic writings of ancient
Alexandria attributed to Hermes is a vast compendium about the secrets of the universe, astrology, the Cabbala, the Orphic texts and so on. Mark F. Lund continues - “Alchemy, or hermeticism, which originated in Alexandria as a blend of gnosticism, Greek science, and metallurgy, is used by Durrell as an interface between the physics and the psychology of the Quartet” (45).  

The first and foremost influence on Durrell’s life has been his boyhood in India. India was a country he loved and cherished but forced to leave at the age of ten, yet it was always to remain a passion until his death. In fact, though physically he was away from India, spiritually he was in India. Undoubtedly, it is this spiritual India that remains the unconscious base for Durrell the man and the artist.

The quest motif dominates the whole of Durrell’s literary oeuvre right from the beginning to the very end. The theme of the quest begins with Durrell’s first significant work *The Black Book*, published in 1938 which presents Lawrence Lucifer, who tries to escape the spiritual sterility of dying England to reach the warm and colourful Greece which affirms life and fertility for him. It becomes a savage and comic outburst against the smug conventionalities of British life or “The English Death” as he calls it. In this stunning and humorous novel Durrell, an angry young man of the thirties, attacks
the England of his time. Wrenched away from India and planted in England as a young boy, Durrell had developed a prejudice toward England which was all too evident in this book, as in all his future writings. T.S Eliot commented that it was “the first piece of work, by a new English writer to give me any hope for the future of prose fiction” (qtd. in Friedman, *L D and The AQ* 4). On the advice of his mentor Henry Miller, the book was published expurgated by the Paris Obelisk Press.

G. S. Fraser, Durrell’s friend and critic, compares *The Black Book* to *The Wasteland* and points out that thematically and structurally they are the same. In a world of cultural sterility, even human relationships turn sterile. In such a dead world, a ray of hope or escape for Lucifer would be through art. This topic, which runs throughout his entire writing corresponds neatly to Durrell’s own life, which finally climaxes in a total surrender to spiritualism and mysticism.

In *Sappho* (1959), a play in blank verse, Phoan, the young mystic who has similarities with Darley lives in an island to be away from the world of turmoil, its politics, its divisions and its battles of good and evil. He eventually attains ultimate quietism and peace with
his Self and environment, a necessary condition with Durrell, for the full flowering of an artist.

*The Alexandria Quartet* traces the growth and moral development of Darley and others towards a fulfilment which is attained through love and art. The quest become a haunting and a pursuit in the *Quartet* where every character is engaged on a quest in his own respective way. “For Durrell what man knows remains elusive, endlessly caught in an incessant stream of becoming …”(Vinson, 372). Acknowledging the tremendous impact of Einstein’s Theory of Relativity and Freudian psychology on the modern mind, the novel spins round the existential anguish of a set of characters groping ahead in the dark for the ultimate light of Knowledge.

*The Alexandria Quartet* was soon followed by a “double-decker novel” as Durrell himself called it. *Tunc* (1968) and *Nunquam* (1970) together published as *The Revolt of Aphrodite* pursues the same theme of the corrupt western society, though a major shift from the artist to the scientist is effected. Master inventor, Felix Charlock surrenders his freedom to get trapped in the international company of Merlin, thus denying his work and negating love. Felix finds himself
in the same dilemma as Darley of the *Quartet*, only that Felix’s quest for wholeness is not rewarded.\(^6\)

Though travelogues and poems were published intermittently with the same theme, the last major work of fiction started appearing from the year 1975 with the publication of *Monsieur*. *Livia* (1978), *Constance* (1982), *Sebastian* (1983), and *Quinx* (1983) followed one after another, later published together in a single volume as *The Avignon Quintet*. It reiterates the pet themes of the instability of the ego, the slippery nature of time, the inevitability of death, and the incessant search for the self, with incest and murder all set against the background of the city of Avignon. If the *Quartet* was an experimental novel where he kept concealed his Eastern vision of the spiritual search, in the *Quintet* he reveals it. It becomes a Gnostic search for the Templar treasure and Constance who practices *yoga* explains that man is a five-scanda form animal with the *kundalini* as properties. Situated in the midpoint of the body, the quinx of all creatures, it is at once a serpent, a goddess and a cosmic source of energy\(^7\). The Gnostic influence in Durrell’s works has been pointed out by critics, which is most obvious in *The Avignon Quintet*. Justine and Balthazar in the *Quartet* are Gnostics who believe the universe
to have been created by an inferior deity, the Demiurge who believed himself to be God.

On closely examining the search for wholeness in Durrell’s works, we realize that it neatly corresponds to the spiritual quest of the soul towards nirvana or the heraldic universe towards which almost all of Durrell’s creations are found to be drawn. When nirvana is experienced, the four fires that cause suffering are extinguished and peace is attained. Durrell explains that he chose the word ‘heraldic’ for a double reason. First, because in the relation of the work to the artist it seemed to him that it expressed the exact quality he wanted. Also because in heraldry he could discern that quality of magic and spatial existence which he wanted to tack into art. He goes on:

But what I am trying to isolate is the exact moment of creation, in which the maker seems to exist heraldically. That is to say, time as a concept does not exist, but only as an attribute of matter-decay, growth, etc. In that sense then, it must be memory-less. I am afraid I cannot make this very clear even to myself until I examine all the terms and see precisely what they mean. But for myself I am beginning to inhabit this curious HERALDIC UNIVERSE when I write. (qtd. in Burns 375-376)
Durrell in his letters to Miller writes more about the Heraldic Universe and the different stages through which an individual passes to reach it, which will be elaborated in the following chapter. Durrell, no doubt, is referring to the lower nirvana or the higher plane of consciousness arrived at by an individual or artist. It is the moment of wisdom, enlightenment or knowledge of our True Self. It is the moment of direct communion with God which for an artist is the golden moment of creation. In *A Smile in the Mind’s Eye* (1980), Durrell defines “heraldic” as -

> ... a personal word which I apply to art in its most intense expression when it becomes symbolic and bypasses logic. It doesn’t ‘explain’ it manifests in a mysterious way – becomes a sort of ideogram of reality. The intimate aesthetic core of a work, its quiddity. The point where prose liquefies into poetry, or sex into love. (qtd. in Vipond 59)

It is said that one can have flashes of immortality even in this life. Examples of indulgence in the acts of pure joy like music, aesthetic contemplation, rational insight, ethical behavior can be under consideration and through these one can experience the idea of the state of “liberation.” It would be almost a state of “experience –
lessness” which is beyond the power of words. As Pursewarden puts it, “…the miracle is there, on ice so to speak. One fine day it will blossom: then the artist suddenly grows up … But when it comes , this great blinding second of illumination…” (Q 761).

Aurobindo’s teachings begin with the reality of being and consciousness. A Self of all things one and eternal is behind the appearances of the universe. All things are united in that one Self and Spirit. These are divided by the ignorance of the True Self. A certain psychological discipline can remove this thin layer that distinguishes consciousness and become aware of the True Self, the divinity within all of us. Without knowing it (this is the heraldic world or the kingdom of the imagination of Durrell) no explanation becomes possible or complete or even true. The experience cannot be put into words but perhaps Wordsworth has described it aptly in “The Tintern Abbey” thus:

…that serene and blessed mood,

In which the affections gently lead us on,

Until the breath of this corporeal frame

And even the motion of our human blood

Almost suspended, we are laid asleep

In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy
We see into the life of things. (41-49) (Davies 40)

Lawrence Durrell has been a prolific writer after the 1930s. The revolutionary revelations of Darwin, Einstein and Freud were in the air and the powerful Nations were brewing up for the War. It was a rich period of creative innovation and experiment in English literature. James Joyce, T.S Eliot, Ezra Pound, D.H Lawrence, W.B Yeats, Virginia Woolf had all launched their new works which roughly came to be identified as the “modern movement” in literature. There was an interest in history and the mythical past and their literary form was innovative. Eliot’s The Wasteland and Joyce’s Ulysses were two great works published in 1922 which immensely influenced Durrell and he was to follow suite. All familiar literary modes were flouted when The Black Book was published in 1938. Randall Stevenson notes:

…the end of the thirties saw the publication of innovative novels by new writers such as Samuel Beckett, Jean Rhys, Malcolm Lowry, Lawrence Durrell … the main impact of these authors came later, principally at the end of the fifties and in the sixties… The Alexandria Quartet
further illustrates the kind of self-reflexive concern with art and storytelling which has become a frequent feature of fiction since that time (114-115).

Human life itself was undergoing a dramatic change at the turn of the century. Two major discoveries, the publication of Freud’s *The Interpretation of Dreams* in 1900 and Einstein’s Theory of Relativity in 1905 had rocked the human consciousness. Life had never been the same since. The concept of the Stable Ego was shattered and relativity had become a by-word in all things. Time and Space became fashionable terminology and a conscious theme among artists and intellectuals. It was then that *Justine* (1957), *Balthazar* (1958), *Mountolive* (1959), and *Clea* (1960) were launched into the centre of the international literary scene. The narrator Darley sets upon and discusses aesthetic paradoxes, and with a rich patterning of countless ideas; the novel does not travel from a to b but stands above time, spinning upon itself, each time to reveal a new perspective. Thus any attempt of the story in a linear fashion would be impossible. But a beginning, middle and an end may be discerned in the transformation of the characters, specifically in the case of Darley who in his spiritual journey matures from innocence to education and enlightenment.

In the Preface to *Justine* Durrell claimed:
This group of four novels is intended to be read as a single work under the collective title of *The Alexandria Quartet*: a suitable descriptive subtitle might be ‘a word of continuum.’ In trying to work out my form I adopted, as a rough analogy, the relativity proposition. The first three were related in an intercalary fashion, being ‘siblings’ of each other and not ‘sequels’; only the last novel was intended to be a true sequel and to unleash the time dimension. The whole was intended as a challenge to the serial form of the conventional novel: the time saturated novel of the day. (9)

Durrell remarked that all his key concepts are explained in his *A Key to Modern British Poetry* (1952), a collection of his lectures and critical theories on art and literature.8 Hence a study of the Key becomes indispensable. He begins by pointing out that a cultural shift occurred between 1840 and 1920 which accounts for the difference in Tennyson’s “Ulysses” and Eliot’s “Gerontion”. It is because notions of human possibility, personality, values, validity and time have been altered by Darwin, Einstein and Freud in the present world. It is pluralism, subjectivity, relativity and indeterminacy that rule mankind today.
Durrell clarified his ideas in an interview thus-

*Eastern and Western metaphysics are coming to a point of confluence* in the most interesting way... the two major architects of this breakthrough have been Einstein and Freud. Einstein torpedoed the old Victorian material universe—in other words, the view of matter and Freud the idea of the stable ego so that personality begin to diffuse... a depersonisation which was immediately carried over the border by Jung and Groddeck and company to end up where... but in *Hindu metaphysics*? (Plimpton 278-279)⁹

Thus, in the modern age, an artist, whether a painter, musician or writer, consciously or unconsciously becomes an exponent of Einstein or Freud. The main point of argument here is that every theory of Durrell on which he tries to build the *Quartet* has its analogy in the Hindu-Buddhist religions.

Freud’s concept of the Ego and multiple personality which shocked the Western world was revealed long ago in the ancient texts of the Upanishads. Since Ego and Time are inter-related it will be elaborated in chapter 4.
Durrell states that though everyone has heard of the Relativity theory very few people understand it, but as far as we are concerned only two aspects of it interest us, its subject-object relationship and its attitude to time. Just as Einstein’s theory joined up space and time it also joined up subject with object. The picture that each observer makes of the world is always subjective. “Even if different observers all take their pictures at the same moment of time, and from the same point in space, these pictures will not be alike” (Key 28). It is because no observer can obtain a detached picture, as he himself is a part of that picture, exerting his own influence on it and being at the same time influenced by it. This is equally true in Einstein’s physics and Durrell’s fiction. Modern physics has therefore crossed out the word observer and has put in its place the new word participator. This is an idea which is well known in mysticism, since as Fritjof Capra points out “mystical knowledge can never be obtained just by observation, but only by full participation with one’s whole being.” (154). Thus a precise knowledge of the outside world becomes impossible. Since subject and object constitute a whole we cannot objectivise it successfully. Thus arises the Principle of Indeterminacy founded on the theory that we cannot observe the course of nature without disturbing it. This is what Pursewarden, often the spokesman of
Durrell, means when he says that “there are only as many realities as you care to imagine” (Q 315) In the Preface to a separate edition of *Balthazar* Durrell explained that the subject-object relation is so important to relativity that he has tried to turn the novel through both subjective and objective modes.

In 1927 Werner Heisenberg formulated his Uncertainty Principle, according to which it was impossible to determine simultaneously both the position and velocity of an electron, because the very act of observing the particle affects it. The *Quartet* is in fact a practical application of Heisenberg’s Uncertainty Principle who by scientific investigation argued that since there is no passive objective observer the act of observing influences not only the interpretation of the event, but also the event itself. “We are all in the grip of the emotional field which we throw down about one another…” says Justine (Q 698). Durrell extended this theory to the Self arguing that human relationships which are shaped by multiple influences cannot be accurately interpreted (as truth) from one perspective.

The theory of Relativism states that Truth is not always and generally valid and differs according to time, space and person. If reality is always in a state of flux, nothing would be constant and the observer through the very act of observation alters and recreates this
reality. It may be emphasized differently at different times and places according to the different levels of understanding. Words, moreover, can change their meaning with the passage of time. A truth stated at one time or place may require a different statement at another. Everything is subject to change and in the flux of events nothing remains stable for long. The world we know is partly our own creation and what things are in themselves, we never know. Thus truth turns out to be valueless. The cause of Pursewarden’s suicide, the reason for Justine’s disappearance, Nessim’s undisclosed secret self, even Nessim – Justine marriage, Narouz’s disclosure of Justine, the mystery of the missing watch are some of the loose ends in the novel. The footnotes supplied by Durrell at the end of every novel means that they can be taken up and recreated to any extent by the reader. The Quartet is Durrell’s antagonism to the principle of causality abandoning it altogether, again as in Hindu mysticism, to suggest that they have a place only in our imagination.

Hinduism propounds that the real world is only an illusion or maya. Durrell’s theory that there is no such thing as truth is the same as the theory of maya. Maya can also be identified with desa, kaala, nimitha (space, time and causation) since the world beyond has no space, time and cause-effect. When mystics transcend space-time
they also transcend the world of cause and effect. Vivekananda says, “Time, space and causation are like the glass through which the Absolute is seen… In the Absolute there is neither time, nor causation” (qtd. in Capra 206). That is why the Quartet abandons space, time and causality as the novel is an allegorical presentation of the yogic transition of the mind where time, space and cause-effect have no relevance.

All scientific theories have connotations in ancient mystical thoughts. As Dr. Schrodinger says- “Where physics ends, metaphysics begins; and where metaphysics ends, Hindu Vedanta begins” (qtd. in Bakshi 44). The space-time character has strong links to Eastern mysticism. Durrell has been criticised for being bombastic about the space-time theory and its unsatisfactory application to the novel. But Durrell was well aware of the close proximity of yoga and space-time which is the covert symbolism or pattern of the Quartet. Einstein’s famous Relativity Theory arrives at the equation E=Mc². Here E stands for energy, M for matter and c for velocity of light. Energy and matter are one, since an electron is a particle (matter) and also a wave (energy). Energy is life and the physical body is matter. As the source of this vital energy in man is the cosmic energy of the universe they are one as the Hindu Advaita propounds - Aham Brahmasmi (I am
Brahman). It explains why the individual energy which is atman craves to unite with the cosmic energy that is the Brahman. Just as a scientist tries to convert matter into energy and energy into matter so does a human soul through meditation try to unite itself with the Universal soul to attain moksha or nirvana, thereby converting matter into energy. Besides an enlightened yogi can materialize or de-materialize his body at will which explains the ubiquitous nature of truly advanced mystics or saints. It takes us further to the theory of maya to be elaborated later. A scientist’s Ψ and the yogi’s (Aum) are synonymous, since through wave functions both strive to reach their desired goals.

Mystics maintain that in meditation they experience the full span of space-time where time does not flow any longer. Durrell talks about reaching the point of stasis in time while occupying the heraldic universe. Capra suggests that its clearest expression is found in the Avatamsaka school of Mahayana Buddhism. The school vividly describes how the world is experienced in a state of enlightenment when the interpenetration of space-time becomes its essential characteristic (189). Time flows no longer and causation is abandoned and there is nothing but space; so is it in the heraldic universe of the Quartet.
The concept of Relativity was known long before Einstein. The motion of bodies included in a given space are the same among themselves, whether that body is at rest or moves uniformly forward in a straight line. This is Galilean or Newtonian relativity. If Newton showed the relativity of motion, Einstein showed the relativity of time. Einstein rejected it to show that space and time are relative and also tried to unite them into a single continuum.

Space is described in three dimensions - length, breadth and thickness and time is regarded as the fourth dimension. In Durrell’s words, what Einstein suggested was a “marriage of the two into a four-dimensional volume …. Time, then was given a new role to play - it was not the old extended time of the materialists but a new time-space hybrid” (Key 28). Einstein’s time was not a linear one, of a past – present – future type but a point of time or in Durrell’s words “a sort of time which contained all time in every moment of time”( Key 29). In form it is cyclic, for it ends where it begins. Durrell explains that this is what T.S. Eliot means when he builds his *Four Quartets* upon the phrase, “In the end is my beginning”. Time is cyclical in Eastern religions.

Durrell claimed the *Quartet* to be three of space and one of time. Though the unit of measurement for space and time is different
(foot or meter and second or hour) in practical life we unite them when we say, that somebody lives in a place “five hours away by train” or “it is a ten-minute walk from here”. Einstein used the velocity of light to weld together space and time. Trying to define the absolute character of time, Einstein realized that the motion of simultaneity, deeply rooted in man’s consciousness is a key concept. To know that two events have taken place at two different places (say America and India) at the same time we must see them both simultaneously and communicated instantaneously. Our communication methods are not adequate enough; if only we could transmit signals at infinite velocities will this become a reality. Thus we infer that velocity of light is the ultimate limiting velocity of the universe. Time is thus dependent on the inertial frame of reference, and hence relative not absolute. It is when we realise that time and space are one, that we go beyond a simple understanding.

Again, the universe consists of waves of motion which is vibration; it is our consciousness that determines vibration (frequency and amplitude). When our energy – amplitude is raised higher it is synonymous with frequency (time) getting higher. The energy of our heart, right down to our DNA is musical, and rhythmic in nature. In vibratory physics, the principles that make sound into harmonious
music are the same principles that govern all vibrations in the universe. All objects in the universe are said to be in a state of harmony. Fritjof Capra through his researches in high-energy physics has come to the conclusion that, “The dance of Shiva is the dancing universe; the ceaseless flow of energy going through an infinite variety of pattern that melt into one another” (271). He further explains that modern physics has revealed that “every sub atomic particle not only performs an energy dance, but also is an energy dance, a pulsating process of creation and destruction” (271) symbolised by the Dance of Shiva. Shiva mythology is another significant underlying allegory of the Quartet, which has not been brought to light yet.

There is something called the *sacred sound* or current which correlates to the spiritual Hindu *Aum* or *Om*, Sufi *Hu*, Christian, Egyptian, Roman, Greek, Jewish *Amen* or the Tibetan *Hum*. The music of the spheres, *Logos* or word as called in mystical teachings, goes beyond our understanding and language. Such ethereal music is known as the Sound of God or the Breath of God. Since God permeates all things, the all-pervading sound in the current of the ocean of consciousness is believed to be the connecting link between God and man.
Alexandria, located on the Mediterranean sea, and once capital of Egypt with its ethnic population of Muslims, Christians, Jews, Copts provides a rich and colourful background to the Quartet. The protagonist, Darley who is no other than Durrell himself, has only painful memories of Alexandria. Trapped in the mesmerizing Alexandrian beauty Justine, Darley neglected the poor Melissa whom he had found “washed up like a half-drowned bird, on the dreary littorals of Alexandria with her sex broken.” (Q 12). The novel becomes a recollection of Darley’s sensuous love affair with this dangerous woman, Justine. Justine’s husband Nessim, the Coptic banker, Pursewarden, the proud novelist, whose suicide dominates the novel, Balthazar, the homosexual doctor and friend to Cavafy, Pombal, Darley’s sexy roommate, Mnemjian, the gossiping barber, Scobie, the eccentric policeman, Clea, the Alexandrian painter and lover of Justine are the other prominent characters who figure in the novel. Through Justine, Darley gets associated with the Cabal, which taught the Cabbala, a secret Jewish philosophy.

Darley learns many facts about Justine from Moeurs, a novel written by her previous husband, Arnauti. Justine is an enigmatic woman whose has had many lovers in her life, but her psyche has been dangerously damaged by a childhood rape, by a relative by name
of Capodistria, who also lives in the city. She is also the mother of a child kidnapped at six. Meanwhile, Darley is asked to spy upon the Cabal and report their activities, since it is suspected to be indulging in certain covert transactions.

Nessim arranges the yearly duck-shoot where Darley is also invited. Justine suspects and warns Darley of Nessim’s plans to kill them both, but it is Capodistria who is killed, and Justine disappears. When the novel closes, we learn from Clea, that Justine has fled to Palestine and is now greatly changed. When asked about Darley she nonchalantly replied, “I had to put him out of my mind” (Q 193 ). Nessim too has changed. Meanwhile, Melissa dies leaving a child she has had from Nessim, and Darley in compensation for his ill treatment of Melissa, adopts the child and escapes to the island, where he is when the novel opens.

When Justine was published in 1957 it was immediately accepted as one of the best novels of the age. In a dialogue with Marc Alyn, Durrell remarked about the Quartet thus:

What I was trying to achieve was a canvas that was both historic and ordinary; to get that I made use of every modern technique. To my eyes, Proust had exhausted the literary potential of our society; I had to find something
else, to turn for example, to Einstein, or to go back to the origins: *The Book of the Dead*, Plato, to the occult traditions which are still alive in the East. (qtd. in Swedan 73)

His quotes from Freud and De Sade to preface the text, and a series of work-points at the end of the text, and his declaration in *Balthazar* that the novel was an investigation of modern love, all bewildered the readers. He added that the *Quartet* summed up a multitude of works and writers from all fields of knowledge that came before him. From the *Arabian Nights* to Cavafy, EM Forster, Paracelsus, Plotinus, Marquis de Sade, Freud, Groddeck and Einstein; the range of knowledge is very wide.

Though *Balthazar* follows *Justine* in the Alexandrian series it is not a sequel to it. Having read Darley’s novel, perhaps the just-finished *Justine*, Balthazar interprets the same events from his own point of view through the *Interlinear*. The whole of *Justine* turns out to be a hoax and to the foolish Darley, a charade of deceptions. The most shocking news to Darley as to us, is that Justine never loved Darley at all! And what more, her real love was none other than Pursewarden! What we believed to be the truth in *Justine*, becomes untruth in *Balthazar*. Einstein professes that no observer can present a
detached picture of any event because he himself is a part of that picture, thereby exerting his influence on it. *Justine* was a sensuous and prejudicial picture of Darley and hence partial. Many facts are revealed in *Balthazar* by Balthazar himself. The *truth* (a meaningless word for Durrell) about the Cabal is revealed; through it a political conspiracy against the British is underway in Egypt and Palestine and the Hosnanies are fully involved in it. Pursewarden’s suicide mentioned in *Justine* is expanded and the scene of death described. Official reasons are supposed to be the cause. The political layer of the novel is a bit exposed.

The Hosnanies are an ancient and wealthy Coptic family whose fortunes are deployed in two directions. Nessim looks after the banking house while Narouz, the estate. Their father is an invalid while their mother, Leila is young, refined and educated. Scobie is kicked to death by British sailors while he is in female attire. All the novels except *Clea* climax in a death and this time it is Toto de Brunel who dies. Narouz confesses his role in it, at the same time revealing his passion for Clea. *Balthazar* too is full of incidents which seem irrelevant at first, only to prop up and gain significance in the following novels. Incidents pass through the memory without any coherent link, almost like the stream of consciousness technique, and
facts are gathered, only to be refuted later. Probing the cause of events would be a futile exercise. Darley is perplexed though he manages to bring order and coherence to the broken realities around him. There is no progress in events as *Balthazar* happens to be the second side of space. Darley works, reworks and even reinvents upon the truths that Balthazar has revealed. “Durrell’s *Quartet* and *Key* reveal him as a conscious heir to Ford-Conrad impressionism and Proust-Joyce stream of consciousness, and perhaps the most significant of contemporary experimental novelists” (Vinson 372).

*Mountolive* is the only novel in the *Quartet* which follows the conventional or objective mode of narration. Darley becomes one among the characters, the omniscient-author style of the novel proving Durrell’s expertise in every field. The dark, dirty side of Alexandria and the Alexandrians are exposed while tender feelings recede to the background. If the reader is on the look-out for possible solutions to problems presented in the first two novels, he is totally mistaken. The only book among the four where temporal and spatial order reign, *Mountolive* takes us to an earlier period of time than that of the previous two novels.

The Hosnanies occupy almost the first part of the book. Mountolive and Leila are presented as youthful lovers, though
Mountolive is as old as Nessim, Leila’s son. The social and political humiliation of the Copts and the Hosnani-role in arms smuggling is blurted out to Purswarden by Melissa. Purswarden who had refused to believe in the fact, commits suicide, writing the truth to Mountolive. The book closes with the mysterious death of Narouz and his impassioned cry for Clea.

In Clea time starts moving, we are in the present and all the characters undergo change for the better or worse. Darley returns to Alexandria after healing himself of his psychic wounds. Justine and Nessim are united but under house-arrest. Liza, Purswarden’s sister discloses her brother’s last letter to her. Official reason is no longer stands as the cause for his death. His guilt over their incestuous affair is too hard to bear; he hopes his death would free Liza and enable her to marry Mountolive. The pangs of love has reformed Balthazar. Many ‘dead’ characters like Capo, Scobie (through beatification), Keats return to life. Both Darley and Clea are drawn to one another. Meanwhile Clea is rescued from the deep waters by Darley, a crucial turn of events in the novel. Alexandria is never the right place for true love prompting Clea to move to France. Justine-Nessim, rescued at last, decide to shift to Switzerland. Darley and Clea being artists at last qualify themselves to enter the heraldic universe.
Through the *Quartet* Durrell has portrayed a set of characters who stand as symbols or prototypes in a post-war world. Their psychological trauma, their uncertainties, their failures in love, their cruelties, their miseries have all been exposed in the best way possible. They are in fact rightly evaluated by Fraiberg as “existentialists trying to become transcendentalists” (17) in a war-torn world. This postmodern novel may rightly be termed metafiction since it does “depart drastically from the traditional categories either of realism or romance…” (Abrams 135). So the eclectic novel and its mysterious characters with their multiple complexes and personalities have to be examined. Durrell himself made so many different and contradictory claims to the novel, making it all the more multifarious and difficult.

One of the prominent features of Durrell’s writing is that it is a unique blend of mysticism and sensualism. This rare combination can be traced down to the Hindu religion. Sensuous pleasure has never been suppressed in Hinduism since the body is an integral part of the human being. Durrell’s mysticism is on a direct line with Hindu tradition which believes in a philosophic and pragmatic acceptance of the relevance of desire, with eroticism as its natural attribute, even as there was in equal measure, the emphasis on the need to overcome
desire, with asceticism as its devotional attitude. Kalidasa’s *Shakuntalam* is fiercely erotic but Indians see it as a metaphor for a union with God. Durrell himself is said to have remarked that Vatsyayana’s *Kamasutra* was a holy book and therefore he dare not make any comment on it. In Tantrism, enlightenment is sought through a profound experience of sensual love and sex. Darley or Justine or the sexual eccentrics like Capo in the *Quartet* seek wholeness through their experiences in love. The Alexandrians are sensualists and mystics at once, and Durrell has often remarked that it was this strange combination of extreme asceticism and extreme sensuality that drove him to choose it as a backdrop for his characters—“… this anarchy of flesh and fever, of money-love and mysticism. Where on earth will you find such a mixture” (Q 314). Cavafy, the old poet of the city in whom eroticism and art, spiritualism and degradation merge, lives through the pages of the novel. Justine, Capo, Pombal, Narouz, Nessim, Leila all represent the sensuous, feverish, neurotic aspect of the city.

In the Hindu religious tradition, spiritual realisation can be achieved by man only if he transcends desires for happiness in the world. That the Vedas are highly life-affirming and the delight these books show in the enjoyment of life is beyond question. A substantial
part of man’s life should be devoted to search for happiness in the world in order that he may eventually become ready to transcend desire for happiness and devote himself exclusively to spiritual fulfilment. Spirituality should be sought not through denial of life but through an acceptance of life in all its wholeness. Hermann Hesse’s Siddhartha turns truly spiritual only when he accepts the world in all its totality and recognizes its measureless extents of good and evil. The traditional Indian culture promotes the four Ashramas, or stages of spiritual life, that provide a simple framework of life-planning for the spiritual aspirant. Each Ashrama defines a level of spiritual practice based on the duties and responsibilities required at each stage of a man’s life. Each stage ideally lasts for about twenty-four years. The first is brahmacharya or the student stage, the first twenty-four years of his life during which time he is to remain single, practice self-control, and develop harmony of body, emotion, will and intellect. It is followed by the grihastha stage for the next twenty-four years, when it is time for marriage, children and gainful labour. The vanaprastha stage which covers the next span of twenty-four years is the time for gradual withdrawal from worldly affairs and sharing of one’s wisdom with others. The last stage is sanyasa when he should be totally involved in spiritual matters only, thus moving closer to
God. The four Ashramas allowed the Indian culture to participate in and actively support a rich spiritual life, as well as gave the individual comfort and clarity to progress along the path of self-realisation. Lord Krishna advises Arjuna thus:

In this world there are two roads of perfection, as I told thee before, O Prince without sin: Jnana Yoga, the path of wisdom of the Sankhyas, and Karma Yoga, the path of action of the Yogis. (Gita 3. 3: Mascaro 56).

The Gita advises karma yoga and sankhya yoga as different means to realise God. Further, the Lord himself declares sankhya yoga as difficult to practice as it requires a total renunciation and withdrawal from life like that of a sanyasi or ascetic. Forced renunciation and forced meditation are not conducive to the well-being of an individual. It is not right to run away from one’s own duties in life; living the life of a householder man can realise God by doing one’s karma (duty). Aurobindo advocated a unique way of enlightenment through the integral yoga. He maintained that our life process, in a sense was itself a yoga, because every activity is an activity towards the realisation of unity, being an expression of the infinite within us. Normally we are all unconsciously involved in the process, though it can be practiced consciously. The quest of the Alexandrians
corresponds closely to the “integral yoga” of Sri Aurobindo. Rabindranath Tagore was a mystic and a poet who breathed in life fully and wholly. He accepted life and enjoyed the manifold beauties of life and nature enthusiastically. He saw God in nature around him. Every bird, every tree and every cloud was a manifestation of God and his immense powers. He was a spiritual realist who believed that participation in the humble daily activities of life was essential to God-realisation. The Eastern tradition constantly refers to this ultimate indivisible reality which manifests itself in all things, and of which all are parts.

Durrell’s search for wholeness becomes complete only when he is placed in congenial surroundings. Locale has a far significant role to play in Durrell’s fiction and in the lives of his characters than anything else. It motivates one leading to the discovery of one’s True Self. It may also lead to one’s own destruction as it happens in the case of Darley. Darley tries to free himself from the mystical influence of the city, but it is Alexandria this “whore among cities” (Q 217) who has enticed him to this pitiable situation. Lucifer, Clea, or Justine or Keats discover themselves only when they escape from the stifling situation in which they are placed. Durrell remarked-
I have evolved a private notion about the importance of landscape, and I willingly admit to seeing characters almost as functions of a landscape...My books are always about living in places, not just rushing through them. (qtd. in Karl 41)


Durrell who was primarily a gifted poet, had already brought out some poems, even before his first novel. It was T.S Eliot, his guru, (master or teacher) as he called him, who advised him to choose between being a poet and a novelist.¹³ In his jovial style he confessed once, “Poetry turned out to be an invaluable mistress” (Plimpton 270). Durrell could neither abandon the muse, nor give up fiction, mainly on account of financial constraints. In fact, Durrell is rated very highly as a poet rather than as a novelist, which is not to be taken up here. That Durrell’s prose is poetry has been accepted even by his unfriendly critics, elevating the poet-Durrell to a degree beyond measure. Durrell’s passion for poetry was genuine, though he had an
equally genuine feeling for medicine, psychology, physics which he incorporated in his works.¹⁴

Bowker notes that Durrell’s “whole life had been a means of recovering his Indian childhood, he said, and having swum in the Mediterranean, he had begun to reconstruct the link between Greek philosophy and India. Creating a work of art was a way of reconciling the two” (414). *Ceasar’s Vast Ghost* (1990) his last work, is a final realization of all his favourite themes, in a blending of multiple scenes, set in the magical background of Provence, his homeland since thirty years. Erica Jong comments, “Provence was the crucible in which European sensibility was forged. Paganism and Christianity met here to beget a new world view” (17). He breathed his last here.

In the Preface to the *Key* Durrell humbly admits that though he is “Deficient in true scholarship …” (x), his haphazard reading has gone into the making of his theories which he has tried to implement through his writings. His works are thus a network of various branches of knowledge like physics, psychology, anthropology, politics, history or philosophy and it would be an interesting exercise for the avid reader to separate the strands one by one. The search for wholeness with regard to the main characters like Darley
and Justine will occupy the following chapters of 2 and 3, while chapter 4 will discuss the other significant figures together.