Chapter Six

Literary Techniques

Greene's novels can be broadly categorized into three groups - 'the entertainments', 'the serious novels' and the picaresque. The entertainments are thriller-stories with plots designed on flights, pursuits, crime, spying, smuggling, terror, suicide and so on. This format can be seen in several of his works from Stamboul Train (1932) to Our Man in Havana (1960) with the exception of Loser Takes All (1955) and Doctor Fischer (1980). Yet, traces of it can be seen in Greene's maiden novel The Man Within (1929) itself. Greene chose the thriller form, for its flight-and-pursuit, the hunter-and-the hunted, which easily appeals to his Catholic mind, reflecting the latent religious thematic mode of sin and salvation. Moreover, it was also a convenient medium to stress physical action and to offset the psychological pressure he came under while writing, (Preface, Three Plays XIII), to give expression to the thrill of the generous measure of the momentous freedom he experienced, and to link episodes with "coincidences and improbabilities" (Allott and Farris 78-79).

The serious novels, on the other hand, focus mainly on themes Catholic or otherwise, with limited thriller
elements. In fact, as Michael Routh suggests "these two modes" (6) "often combine" (6) in all Greene's fiction. Brighton Rock, for instance, very often called a major serious Catholic work, can boast of the framework of a thriller.

"One reason why we go on reading a novel is to see what happens next", says Marjorie Boulton (45). This is quite true of the plots of Greene's entertainments. Exciting action, melodrama, violence, crime and occasional touches of eroticism, keep the readers in suspense, and make them "see what leads to what" (45). As a thriller is primarily a narrative of action, its protagonist is more intimately related to the plot, giving it a tight narrative structure and certain economy of design.

However, with Travels With My Aunt (1969), the thriller elements disappear from Greene, giving place to a more loose picaresque framework. For instance, Monsignor Quixote (1982) is like Cervantes' picaresque novel Don Quixote, with Father Quixote taking the place of the Don and El Toboso that of Sancho Panza. In the former, either as Pritchard says Greene is "relaxing his powers" (164) or as Philip Stratford comments, he has "sacrificed some of his original vitality" (152). The
casual tone and care free atmosphere in this novel bears a sharp contrast to the ravaged world of Greene's earlier novels.

**Monsignor Quixote** has a very vast canvas spanning over two divisions, the first consisting of ten parts, and the second four. The novel offers a chapter-wise list of contents, headings and the summings up of the stages of Father Quixote's multiple journeys. The result is, that as in all picaresque novels, the predominant interest of Greene is not in giving a compact and unified plot structure to the work, but making a single minded pursuit of the long journeys of the two characters, their experiences and discoveries.

Jayakanthan, like his Western counterpart is innovative with regard to the design of his plot construction, novelistic techniques and linguistic style. As a matter of fact, the art of most of the literary writers in Tamil Nadu has been, to a considerable extent, circumscribed by the taste of their readers. It is with a view to appeasing their respective readers that writers often take recourse to the adoption of the traditional mode of writing almost along the lines of E.M. Forster's formulations on novel-writing.
Jayakanthan's novels, like Vāikkai Alaikkiratu, Pirammopotēcam, Āṭum Nārkkālikal Āṭukinraṇa, Īrukkku Nūrupēr [Hundred per village], Eṇkeṅku Kāṇiṇum [Wherever one Looks], Pāvam Ival Oru Pāppātti [She is a Brahmin, What a Pity!] and Jaya Jaya Saṅkarā, present a selection of events sequentially arranged, one thing leading to the other providing an enjoyable denouement, excitement and suspense. As required by Marjorie Boulton, the plot of these fictional works do have "motives, consequences, relationships" (45).

In another type of plot construction found in novels like Pārisukku Pō, Cila Nēraṅkalīl Cila Manītarkal and Vilutukal, Jayakanthan employs sufficient flexibility and looseness, to admit as many narratives within narratives as possible, all for the sake of sheer sociological propaganda. Thus, in his Pārisukku Pō, Jayakanthan handles a complex narrative of what happens in four families, and shifts very freely his point of interest and observation from one, back to other. This, not only allows the use of a variety of approaches and expressions breaking the old-fashioned, single-stranded orderly stream of narration, but allows the author a hitherto unrealized scope of freedom to develop characters through successive episodes, carrying
the story forward with comments and observations to his heart's fill.

What is at least novelistic in Jayakanthan's plot construction is that in a few works like Oru Kuṭumbatil Naṭakkiratu, events do not follow any chronological order but move forward and backward in temporal order. In novels like Samūkam Enbatu Nālū Pēr, Karikkōṭukal and Piraḷayam, the plots are loosely constructed, deliberately making allowances for sub-plots and countless authorial intrusions. In the first novel, for instance, one hears a sustained monologue of the author, expounding the need of freedom in sexual behaviour. However, it should be admitted that despite all such distracting topos in all these works, the relationship of the parts to the whole is assiduously maintained, what Ian Watt states in his The Rise of the Novel as the "causal connection operating through time" (22).

It may also be seen that both Greene and Jayakanthan deliberately employ modes of "tightness or looseness" (Eastman 14) in respect of their plots, for the effective delivery of their message. Further, what is the most interesting feature about their narrative method is the frequent shift of consciousness in the case of Greene, from the individual to the universal and in Jayakanthan from the social to the individual.
Richard M. Eastman in his *A Guide to the Novel* says that the term plot "applies more usefully to a central change in the life of the central character, and the line of action which directly produces that change" (7). This observation is very much applicable to Greene's early novels, particularly *The Man Within* where all events lead to a change in the attitude of Andrews, the central character. Facing an inner conflict between the sacred and the profane, he finally comes to accept even his worst enemy, Carlyon, as a friend. There is a further skilful handling of all incidents subordinating each, leading ultimately, to the moral and humanist evolution of Andrews, who stands for the central consciousness in the novel. But from *A Burnt-Out Case* (1961) onwards, there is a perceptible change in Greene's religious stance, as Kulshrestha rightly points out (141) and Greene's attention moves from "a central character" to certain universal concern. In *The Comedians* (1966), as David Lodge has observed, Greene has broken down "traditional genre categories" and displaced "potentially, tragic materials into disquieting forms of comedy" (60). In *Travels With my Aunt* (1969), Greene's quest is to investigate whether life is worth living at all, at whatever costs, with whatever morality or religion. The work deals with
Bohemianism, promiscuity, sensuality and nymphomania of a generation of the old and the young, rather than with the development of any specific individual consciousness. Greene's latest novel *Monsignor Quixote* (1982) is also a social novel dealing with life and society in general. In going back to Cervantes, Greene does not merely comment on the social situation in Post-Franco Spain and the gross commercialization of religion but also investigates certain universal truths, like the relationship between the way men can see things as they are not, or as they might be. One major reason for the shift from the individual to the universal in Greene may be due to the change in the mode of the thinking of the writer from the serious and tragic aspects of life to the comic incongruities of human existence.

On the other hand, in Jayakanthan, there is a discernible shift from the author's initial social preoccupation, to the portrayal of an individual's consciousness. In his early novels like *Vālkkai Aḷaikkiratu* (1957), *Yārukkāka Alutān?* (1962), *Pirammōpatēcam* (1963) and *Uṇnaippōl Oruvan* (1964), Jayakanthan emerges as a socially committed writer owing his primary allegiance to the Communist Party. As Karu Muthiah most pertinently observes:
While writing his novel Vākkai Alaikkiratu, Jayakanthan has been preoccupied with introducing his own favourite sociological doctrines rather than treating the work a literary effort. This explains why Raja, the protagonist in the novel dwells on class consciousness in the most unlikely context. (217)

As the above novel accords primary importance to the class struggle, the attention of the writer is not much on the development of Raja, the central character of the work. Jayakanthan himself says that the undue importance given to ideological struggle in the novel, made him, at times, feel that he had failed as a novelist (Preface to Kai Vilaṅku 3). In sharp contrast, in his later novels like Pārisukku Pō (1966), Oru Manitan Oru Vītu Oru Ulakam (1973), Gaṅkai Eṅkē Pōkirāl (1978) and Mūnkil Kāṭṭu Nilā (1979), Jayakanthan's focus is not so much on society and its evils as on the development of individual characters. The individuals he creates have a high degree of self-esteem, and they try to assert their individuality at all times, and at all costs, thereby highlighting the author's pronounced concern for human dignity. For
instance, in Oru Manitan Oru Vītu Oru Ulakam, what comes to the fore at the end, is not any long-winded social criticism but the well-focused personality of Henry, the protagonist, and his philosophy of life. Gnani is not far off the mark when he comments that Jayakanthan, in this novel "set out to write the story of Jesus, but ended up writing the life history of Henry, an exalted character" (65).

Moreover, referring to the device of film techniques found in many of the modern novels, Leon Edel observes in his "Novel and Camera":

Novelists have sought almost from the first to become a camera. And not a static instrument but one possessing the movement through space and time, which the motion-picture camera has achieved in our century. (17)

In fact, Greene was actively involved in the film world during the thirties, writing scripts and film reviews. He also wrote adaptations of some of his novels for films. Hence, it is but natural that the slick techniques of film-making such as 'montage' have coloured the imaginative art of Greene, who uses it effectively as a primary technique in many of his novels to vary the pace of narration, manipulate the emotional
response of the audience, provide a variety of plastic visuals, create illusions of flux through frequent employment of cross-cuttings and to vary the angles of vision.

A typical Greene novel is full of scenes which flow continuously, one into another. The constant shifts in action and points of view succeed in making the readers believe that the author guides the action throughout, holding a camera in hand. The opening paragraph of the third section of Part one of Book one in The Heart of the Matter is a good instance:

Scobie had been outmanoeuvred in the interminable war over housing. During his last leave he had lost his bungalow in Cape Station, the main European quarter, to a senior sanitary inspector called Fellowes, and had found himself relegated to a square, two-storied house, built originally for a Syrian trader, on the flats below - a piece of reclaimed swamp which would return to swamp as soon as the rains set in. From the windows he looked directly out to sea over a line of Creole houses: on the other side of the road lorries backed and churned in a military
transport camp and vultures strolled like domestic turkeys in the regimental refuse. On the low ridge of hills behind him the bungalows of the station lay among the low clouds; lamps burned all day in the cupboards, mould gathered on the boots - nevertheless these were the houses for men of his rank. Women depended so much on pride, pride in themselves, their husbands, their surroundings. They were seldom proud, it seemed to him, of the invisible. (12)

In this paragraph, there are as many as twelve cross-cuttings and consequently, twelve different visual pictures emerge one after another with the point of view of the author presented at the end.

In A Gun for Sale, at the close of the book (Chapter 8) there are five scenes, each assigned to a different character to reflect on the violence committed and how in consequence their lives are affected. However, Greene refrains himself from making any transition between sections; and simply cuts off from one location to another. This technique is appropriate in the context and the characters have absolutely no connection with one another. In the first section,
there is Ruby, a chorus dancer in Anne Crowder's troupe; in the second, Saunders, Mather's colleague; the third is about Major Calkin of the Nottwich Police; the fourth concerns Acky and his wife; and the fifth relates to the reunion of Anna and Mather. Nevertheless, the five scenes artistically strung together, attain a certain unity of form, offering an ironic depth to the theme which is human isolation.

It is in his *Stamboul Train* that Greene makes an effective use of the film technique. The zoom of his camera speedily moves from one face to another bringing into focus about a dozen characters in successive turns. They have come from different places to board the train. Soon the zoom suddenly moves to show how they are fully involved in the life of one another. Greene's *The Third Man* has as its text, the original film script. In *Brighton Rock*, one can see the cars going up the hill out of Brighton, towards the race-track, as one may find such cars doing in a movie. In *The Heart of the Matter*, Greene's camera deftly shifts from the hotel balcony to the street below, finds Scobie, follows him to his office and then shows his room where the handcuffs are on the wall and a broken rosary in the drawer.
Despite the fact that Jayakanthan holds a dim view of the cinema in general and actors and actresses in particular, which he has tellingly recounted in his work Cinimāvukku Pōna Cittālu, two of his novels, Unnaippōl Oruvān and Cīla Nērankal Cīla Manītarkal were made into films, for which Jayakanthan himself wrote the script, songs, and did the editing too (Arivalazhan 170). Pārisukku Pō was abridged and renamed as Itaya Vīnai and telecast as a serial by the Doordarsan. Though it is rather presumptuous to claim that like Greene, Jayakanthan too has made a conscious use of the film techniques and the art of montage in his works, one does come across now and then, unmistakable traces of them in his works.

In the opening section of his novel Unnaippōl Oruvān, the lens of Jayakanthan's camera keeps moving fast in a great circle, then starts giving cross-cuttings. In the first scene, there is Thangam getting ready to take bath. The camera moves to a doorless bathroom and she closes it with part of her saree and, somehow, manages to finish her ablutions. She looks up then and the camera moves to show some women and children sitting at their doors, followed by the authorial comment: "There were no men in sight ... It
was only 5'o clock in the evening, and no man could hurry home then, for all the men living there were day-labourers" (13). After her bath, Thangam gets back to the front of the house, wrapping herself up with a saree, left for drying there, and then runs hurriedly across the door into the house to dress herself. Such rapid cuttings keep the plot clearly before the readers and help to look at the character from different angles. The whole novel is based on such short scenes through which the plot advances aided by conversations balanced with descriptions and authorial comments.

Jayakanthan's Tiswara Allā Tērē Nām also presents some such cross-cuttings and evocative scenes with effortless ease. The following passage presents a realistic atmosphere of a typical, sombre by-lane, in a backward Indian village:

They entered that narrow dead end and saw the teeming huts of the poor muslims. Sheep, chickens and children had a free-for-all over there. The women fetching water from some nearby river wrapped their heads tightly around with the end of their sarees. Some huts were thatched, others had Mangalore-tiled roofing; gutters ran all over the short lane.
Ahamed and Āti walked on tucking their dhoties above their knees. Āti crossed a gutter stream at one place, while Ahamed lifted up Sadasivam .... (24)

In Jayakanthan's Oru Manitan Oru Vītu Oru Ulakam, one may find a number of "pan shots", in which the camera moves across a scene from side to side, showing a number of various details, and finally settles on a major figure. The novel begins with such shots and then sharply focuses on Henry, the protagonist, an Anglo-Indian, who looks so strange against the village backdrop:

Even at that distance, it was obvious that the man was a stranger to that region. The white pyjamas he wore, were lined with the red soil of the area and assumed a light pink shade in the middle and a sooty black around their frayed ends. The locks of his hair were blown helter-skelter in the mountain winds, hiding his vision that made him raise his head with an effort to look up at the lorry. He had tied also a needless shoulder band over his white Kurta. An olive-coloured kit bag was found slung over his shoulder. Holding on to
the bag with his left hand he carried a brand new suitcase in his right hand. On his feet were a pair of extremely worn out Havai slippers. (19)

Another style of narration frequently resorted to by Greene and Jayakanthan in their fictional works, is the stream of consciousness technique which, in some way or other, is related to the technique of montage. "Stream of consciousness is often compared to the movie technique of montage, in which scene after scene flashes before the spectator in seemingly chaotic sequence" (Macauley 88). Human consciousness too swoops through time, often bringing in endlessly a stream of "ideas, images, sensations, memories, intuitions ..." (88). Such a style of narration is by no means exclusive to Greene alone. In fact, such interior monologues can be seen in other popular British writers, right from the time of Fielding. However, a deliberate adoption of this technique by Greene and other moderns has its own inevitable message for the post-Jamesian readers. Though in Greene there are several Jamesian and Joycean kinds of monologues, only a few instances are presented here.

Greene and Jayakanthan use the stream of consciousness technique mainly with a view to taking
their readers directly into the minds of their characters, presenting before them their inmost, unguarded and uncensored thoughts. For instance, the pattern of thought in Andrews, a split-personality, who is running away from Carlyon, his enemy, in *The Man Within* is presented thus:

He might have been asleep now in a comfortable bed... She was pretty and had a good skin...
He woke again two minutes later feeling cold.
He had dreamed that he was again in the bar ... He could not stay here, and again began to run ...

If Carlyon had suddenly appeared now in front of him he would have thrown himself down on his knees and cried ... Carlyon was a gentleman like himself ... His father had always talked of him as 'my boy' as though his mother had not borne the pain. (2-3)

The above passage puts one directly into the mind of Andrews who is fleeing in fear, but at the same time dreaming about a girl and a bar, and wishing to win back 'the enemy' and thinking of the love his father bore towards him. Andrews' mind is a seething cauldron of so
many disparate thoughts, that there is the least evidence for any censor at work here.

Greene uses this narrative device to present often a cascade of raw sensations, memories, conflicts, attitudes, complexes and fragmented thoughts which may eventually enable his readers to critically comprehend his different characters. The following monologue quoted from *The Power and the Glory* suggests the various dreams, desires, frustrations, regrets as well as crude lusts and curiosities in the troubled consciousness of the Whisky Priest, the protagonist of the novel:

No, if he had been humble like Padre Jose, he might be living in the capital now with Maria on a pension. This was pride, devilish pride, lying here offering his shirt to the man who wanted to betray him ... When he was the only priest left in the state his pride had been all the greater ... one day there would be a reward ... He prayed in the half-light: 'O God forgive me - I am a proud, lustful, greedy man. I have loved authority too much. These people are martyrs - protecting me with their own lives'. (95)
In contrast to the shifting series of ideas and memories in the mind, a character may some time, in an interior monologue, harp on one fixed idea and thereby reveal his very core and stuff. A case in point is Greene's Commissioner of Police in It's A Battle-Field who repeats an interior monologue thrice:

By the time he reached the courtyard, he had decided that he did not care for politics. He said to himself that justice was not his business. (7)

Justice had nothing to do with the matter. One left justice to magistrates, to judges and juries, to members of Parliament, to the Home Secretary. (8)

He considered morality no more his business than politics. (8)

The interior monologue reveals the officer's very strong convictions, obsession with his own duty-consciousness and the loyalty he bears to the system he serves.

David Daiches calls the stream of consciousness "memory digression" (17). Many of the characters of Greene very often "dream into the past" (The Man Within 10), to take stock of their own situation at any given moment. Krogh's interior monologue in England Made Me,
includes a recall of his austere but happy childhood eventually underscoring the misery of the present in spite of his affluence:

He thought of Chicago. He had been happy in Chicago, a Chicago quite untouched in those days by gang warfare. It was a long time ago, before Barcelona; he could not remember now why he had been happy. He could remember only these things: ice on the lake, a room in an apartment - house with a hammock bed, the bridge on which he worked and how one night when it snowed he had bought a hot dog at a street corner and ate it under an arch out of the wind's way. He supposed that he had friends, but he could not remember them, girls, but there was no face left him. (sic) He was a man then unconditioned by his career.

(42)  

Jayakanthan also uses the stream of consciousness technique to take his readers directly into the minds of characters, primarily in order to reveal their inner flux. As a rule, he resorts to this technique mostly in the case of his isolated and frustrated characters, in such a manner as to bring such characters and the
readers together upon an agreeable and realistic common ground. Ganga's long interior monologue with which Cila Nēraṇkaḷil Cila Manītarkal opens can be cited as an instance to prove this. She happens to travel on a rainy day in a city bus packed with people. As the bus negotiates a curve at high speed, the passengers who travel standing, fall on one another. And Ganga, who has developed an aversion for men, on account of her having been raped earlier on a rainy day by Prabhu, transmits her revulsion and bitterness as well as her common sense, in the following words:

The lout standing in front ... he is purposely closing in on me, exerting pressure ... I can understand it well ... He's doing it deliberately ... what can I do? Having been born as women, shouldn't we put up with all these when we claim equality with them in matters of education and employment? ... Poor, little girls! Why should they strive so hard against these male thugs bearing all the knocks, having paid the fare through the nose?

A narrative of this kind "fits in" because the experience narrated is common and hence, palpable to most of the readers.
Another such interior monologue of this kind is mouthed by Kanagam, Ganga's mother who has a troubled conscience, having unwittingly publicised what Prabhu has done to her daughter. Her mind is never at peace with herself and her solitude adds to her misery. After finishing her household chores, she sits at the entrance with a book in hand, and remains there for a long time constantly mumbling: "Why hasn't Ganga come back from the office yet?" (37). Till Ganga returns home Kanagam's mind ranges helplessly over what has happened to the former recently, and then inevitably turns to console itself saying that Ganga is wanton and playful like the little girls living in the street. Now what is impressive about Jayakanthan is that the readers too accept the behaviour and the words of Kanagam which Jayakanthan credits her with.

Jayakanthan can be hardly called a 'psychological' novelist, in the strict sense of the term. Yet, unlike, in Greene, his occasional handling of the stream of conscious technique has a different purpose, namely, to bring in the finer conflicts and thoughts of his characters, within the palpable range of the comprehension of his readers, who may not relish or empathize readily with characters who indulge themselves
in such long monologues, presenting apparently such disjointed thoughts.

With regard to the question of point of view, Greene and Jayakanthan have employed all the three basic methods of narration namely, the first-person narrative, the omniscient third-person narrative and the multiple viewpoint. The first-person narrative is a very simple affair as it is presented by one of the characters, either, the central character or a peripheral participant in the story. "Robinson Crusoe tells his own story and Colonel Jack his, in simple, straightforward language which can be felt as suitable to men of intelligence but little education" (Boulton 32). The first-person narrative makes the story lucid and economical, avoiding verbosity and undue digressions. This accounts for the popularity of the early novels, both in English and Tamil.

However, Greene, being a much sophisticated writer, is not very much in favour of the first-person narrative, as he believes that "Even the author, poor devil, has a right to exist..." (Collected Essays 93). He adds:

I think that during a scene one must always place oneself in the 'point of view' of a
single character: this doesn't totally exclude the author, whose viewpoint may emerge in a metaphor, a comparison or what - have - you. (The Other Man 131)

Greene employs the neutral and the multiple viewpoint to throw light on the predicament of a character like Andrews, a split-personality, in The Man Within, an action-packed thriller. Such a mode is much more appropriate and convincing than the first-person narrative, which will not be adequate to reveal the inner complexities of such a character. The following passage quoted from the same novel is illustrative of this fact:

Soon he would go up and knock, but for the moment, in spite of weariness and the pain from his wounded wrist, he was engaged in the favourite process of dramatizing his action, 'Out of the night', he said to himself, and taking his phrase, repeated it, 'Out of the night'. 'A hunted man', he added 'pursued by murderers', but altered that to 'by worse than death'. (4)

Greene's The End of the Affair begins with first-person narrative with Bendrix, the narrator, who
indicates that the story he relates occurred three years earlier. He also uses large excerpts from Sarah's diary, the details of which are told from yet another perspective. Thus Bendrix is seen from all the three perspectives. Through an effective use of constant time-shifts, and, the first-person narrative through the diary, Greene conveys the impression that the man who is narrating the story is very different from the earlier one. Sarah's diary is not used merely for giving extra information, but for the exploration of the three major characters in the novel. The first-person account, thus, becomes in effect a multiple perspective.

Greene's skilful use of the multiple point of view can be seen in his Brighton Rock. The first section of Part One except for the last paragraph is restricted to Hale's viewpoint. Hale tries desperately to avoid Pinkie's mob which is ever on the hunt to murder him. The reader gets directly involved in Hale's precarious situation, undergoing within himself a lot of tension. The last paragraph, shifts, to Ida's perspective as she goes into the lavatory to wash. When she returns Hale has disappeared. As Michael Routh comments, readers are allowed to "imagine a confrontation between Hale and the mob ... like the off-stage violence in Shakespeare's
plays" (55). This, he adds is "more effective dramatically than an actual depiction of Hale's kidnapping and murder would be" (55).

That Greene is very much interested in his authorial intrusion, regardless of the point of view can be seen again in Brighton Rock. Towards the end of the novel, Rose, tends to become the "focus" or "center of consciousness" (Abrams 135), very much like Strether in James' The Ambassadors, filtering to the reader all the events and actions through her own single consciousness. But it is the intrusive Greene who closes the novel from the omniscient point of view by making his appearance, through an anonymous priest who absolves Pinkie of all his crimes.

Unlike Greene, Jayakanthan who is much more interested in the narrative structure of his story often resorts to the first-person point of view. In Karikkōṭukāl the entire narration is done by the protagonist's husband. The novelist effectively captures his thought processes, brings in the stream of consciousness technique from time to time, and arranges the events in an orderly sequence, thereby achieving success in building up the character of both the nameless narrator and his wife, Kangubai.
In Jayakanthan's Mūnkil Kāṭṭu Nilā also the first-person point of view narration is effectively used through the nameless protagonist who is in love with Nila, a low caste girl. He is "the centre of consciousness" (Abrams 135) who, in a straightforward narrative, reveals to the readers all his conflicts within himself and with his rich brothers. The story gradually unfolds itself through him, in a mode of stream of consciousness and dialogues with the other characters, maintaining the necessary degree of probability and sustained illusion. However, one feels at the close of the novel, that the first-person narrative has prevented the novelist from giving shape to the proletarian struggle, warranted by the design and momentum of the work.

In most of his novels, Jayakanthan uses the third-person point of view. In Vālkkai Alaikkiratu, for instance, the all-knowing author is entirely free to move as he wants in time and place, shifting from one character to another, reporting their speeches and actions and, wherever possible, evaluating and also pontificating on his own favourite themes.

In Samūkam Enbatu Nālupēr, Jayakanthan uses the multiple point of view. The story is begun by the
omniscient narrator, namely the author. Then begins the first-person narrative through a letter written by Muthuvelar, the protagonist. Again, the author intrudes and begins the story of Suguna in a third-person narrative and the story develops through flashbacks and stream of consciousness and closes with a letter written by Suguna, with the final comment of the author himself: "All women are victims of society" (177).

M.H. Abrams is of the view that "Later writers developed this technique [the limited point of view] into stream of consciousness narration" (135). Abram's observation is remarkably true, in the case of both Greene and Jayakanthan. Whatever be the point of view in both, the author's primary concern is to reckon with the flow of human mind, its turns, eddies and currents. Again, as indicated earlier, Greene, "the poor devil", exists in the narration itself to introduce "a metaphor, a comparison or what-have-you". Jayakanthan's intrusion, on the other hand, is not at all obtrusive. He makes sudden forays into the narrative for sermonizing as he is, by and large, a die-hard propagandist.

To, Ian Watt, the novel "is a new literary form which characteristically uses language in a primarily
representational, referential or realistic way" ("Realism" 376). Greene, who does not particularly care to cater to the taste of his readers, makes use of a language appropriate to each of his artistic creations. For instance, in Brighton Rock, Pinkie's language is cold, clipped and functional just like his actions. His language is generally sparse in imagery, singularly revealing his lack of aesthetic sensibility and sophistication. Rose, being a simple-minded girl uses a colloquial language, very much appropriate for her background and upbringing. As a rule, in all his works Greene ensures such a harmony between the character and the language as great authors tend to do.

Jayakanthan too is a conscious craftsman, who pays a good deal of attention with regard to the choice of the dialects of his characters. In novels like Cila Neérakălič Cila Manštarkăl, Pirammōpatēcam and Kōkilā Enna Ceytu Vițṭāl?, the characters are high caste Brahmins and Jayakanthan assigns to every one of them the appropriate Brahmin dialect, with an admixture of English wherever necessary, to indicate the level of their education. Mohan comments: "Jayakanthan mainly deals with the problems of middle-class Brahmin women" ("Jayakanthanin Cirukataikalil" 352). One finds a host
of such women even in short stories like "Yuga Canti", "Uttankaṭṭai", "Iṟṟulai Tēṭi", "Puthiya Vārppukāl", "Oru Pakal Nērap Pāssenger Vaṇḍiyil", "Akkini Piravēcam", "Muttukkai", "Nāṇ Enna Ceyatṭum Chollunkō", "Arai Kuraikal" etc. But in works like Piralayam [The Flood] and Cinimāvukkapōna Cittālu where the untouchables are the main characters, Jayakanthan assigns to them with the typical slum dialect of Chennai. In Pārisukku Pō and in Oru Maṇītaṇ Oru Viṭu Oru Ulakam, a few Telugu-speaking characters make their appearance to, and sometimes speak a mixed dialect of Telugu and Tamil. Jayakanthan's style has brevity, refinement, tautness, directness and concreteness. It does become obvious on several occasions, that he targets his creations at a predominantly elite Brahmin audience, as the language he uses appeals to most of them.

"Awareness of an audience affects what we say and how we say and how we may say... we then know how formal or informal we can be, what will or will not appeal..." (Holt Guide 13). Jayakanthan's obsessive "awareness of audience" and his fear of adverse criticism from them have largely conditioned his art. His plots, themes, characterization and language, are all strongly influenced by the interests of his
audience, most of whom are conventional. This tendency on the author's part can be gathered from the long, Shavian type of argumentative, propagandist prefaces under which he tends to take cover in the case each and every one of his works.

It should be noted here that a study of Greene's imagery alone can be simply inexhaustible and so, only the most striking instances of his imagery have been highlighted here for the purpose of comparison.

Greene's early and middle novels abound in sordid images which inform the settings of his novels, throwing significant light on contemporary social, political and economic situations and the general human predicament. Thus, the various seedy images that come crowding page after page in *The Heart of the Matter* depict the corruption, torture, isolation, cruelty, murders, treachery, lust, smuggling and blackmail which are part and parcel of life in West Africa. These images serve, by and large, as indices to what pictures Greene has in mind, of the modern world. Readers of Greene may even call this world "Greeneland", a variant of Eliot's "Wasteland". However, with *Loser Takes All* and *Our Man in Havana*, the "Greeneland" of the earlier novels begins to recede, as Greene's vision now moves on to encompass
comedy, and an awareness of the absurdity of existence. From *A Burnt-Out Case* onwards, they also disappear and in *Travels with My Aunt* and *Monsignor Quixote*, one does not feel the horror, the squalor and the grimness associated with the earlier "Greeneland" novels.

In sharp contrast to this, Jayakanthan presents only occasional, what Abrams calls "mental pictures" (43). His works do not present "image clusters" (42) and "image motifs" (43) which give the readers a particular cumulative world-view, as Greene's works have done. His similes, metaphors, allusions, visual images and pictures do not conglomerate towards any "image patterns" (43) constitute any primary subject or theme as in Greene. As such, Jayakanthan's images are merely descriptive in character as seen in the following passage quoted from *Vāłkkai Aḷaikkiratu*:

The dawn had broken! The early rays of sunlight struck the face of Chidambaram Pillai who was lost in a deep slumber. It ceased to rain now. Little rain drops were dripping from the trees soaked wet. The pearl drops shone brilliantly in the sun. The trees looked quite green and cool. (85)
Greene is a symbolist par excellence, a fact that has been amply recognised by many.

He shares with Auden a common symbolism of frontiers, spies and betrayal; and his prose, at any rate in individual phrases and images, is the nearest equivalent we have to Auden's verse. (W. Allen, Tradition 202-03)

What vivifies Greene's characters is the intensity with which they are perceived in symbolic terms. An analysis of symbolism in Greene constitutes, in itself, a topic viable enough to warrant a voluminous enquiry. However, for sheer want of space, and mainly to indicate the function of symbols in Greene, a few symbolic proper names are considered here for study with the view to comparing the use of symbols in Jayakanthan.

Raven, the protagonist in Greene's A Gun for Sale has the name of the bird of ill-omen associated with carrion, night and evil - popularized by Poe's "Raven" - is never seen in sunlight, and he leads a shady existence. Francis Andrews, the protagonist of The Man Within bears a strange combination of names: Francis means 'free' and Andrews, 'manly', while, ironically, the novel presents him as a worried, frightened, indecisive young man. Elizabeth in the same novel is
pious and religious. Lucy, on the other hand, is a harlot and she can be linked with Lucifer and obliquely with a life of loose morals. In Monsignor Quixote, the protagonist, takes his name from his well-known fictional ancestor Don Quixote. Rose in Brighton Rock is symbolic of "loyal love, maternal kindness and naive innocence" (Routh 56). Rose, the Peer's daughter in The Confidential Agent is equally good and happily innocent. Greene seems to be particularly fond of the name Anne which is employed in several of its variant forms and combinations in his novels. All his 'Annes' are good characters. Even the unprepossessing and repulsive Anna in Stamboul Train is an innocent woman who gets betrayed. Some of the protagonists of Greene are nameless. The protagonist in the Power and the Glory is a nameless priest, for convenience called the 'Whisky Priest', because of his addiction to liquor. In the same novel, the Lieutenant committed to Marxism has no name. Greene's intention in the novel is quite obvious. The two characters sincerely committed to two different and opposed ideologies, namely Christianity and Marxism, appear almost like characters in a morality play each representing a quality or a type.

Unlike Greene, Jayakanthan has used symbols very sparsely for reasons already pointed out. However, it
is interesting to note that some of his characters too carry symbolic overtones. The two Thangams who figure in his first two novels, as their very names suggest, are gold-like. They emerge as pure molten gold having been tested in the crucible of life experience, through the fire of love and lust. Manickam in Unnaippōl Oruvan, as his name suggests, is pearl-like. Sarankan who figures in Pārisukku Pō is a violinist and "Sarankan", says Karu Muthiah, "is the name of a tune" (137). Lalitha in the same novel, is very sensual and her name brings to mind her associations with and excellence in lalitha kalai ("Fine Arts"). Like, Greene, Jayakanthan too has a partiality for names like Thangam, Sarankan, Sabapathy, Thuraikannu, Manaru, Lakshimi, Mahalaingam which keep recurring in his works. In novels which are partly autobiographical, Jayakanthan re-creates some of his ancestors both men and women, and affectionately call them with their caste names intact.

Appu (Jayakanthan himself), Magudesan Pillai, his grandfather, his father, uncle and aunt all appear as characters in his Appuvukku Appā Conṇa Kataikal. Again, like Greene, Jayakanthan also universalises his subject by not conferring names on the two important characters in his most popular short story Akkini Piravēcam.
Through them Jayakanthan universalises the tragedy that befalls girls almost everyday. In the preface to the above short story Jayakanthan makes clear the symbolic import of her name calling her simply "She". He says: "That's how I've referred to her in my story ... A child-victim of illusion who suffered a bestial persecution and hence, could not be confined to any particular proper name" (Cuya Taricaṇam 4). Again, like Greene, Jayakanthan too has his literary prototypes. Kalyani in his Oru Naṭikai Nāṭakam Pārkkirāl has all the vivacity, liveliness and stubbornness of Madhavi, who is an important character in the famous Tamil epic Cilapatikāram. K. Chellappan's observation that the novel is based on Kovalan - Madhavi myth is worth remembering here (Nāval Valarci 370).

Thus, through the use of symbolic names, both Greene and Jayakanthan make their characters larger-than-life figures lending them a tremendous significance, exalting them to the stature of archetypes.

Weisstein seems to prefer "Freudian complexes or Jungian archetypes" (145) as proper areas of study in Comparative Literature. He says:

... the particular stoff which it has generated: the motif of the father-son rivalry
is called the Oedipus complex, and the motif of the incestuous love between father and daughter the Electra Complex. (145-46)

Freudian influence on Greene is evident even in his first novel The Man Within. In Andrews, the protagonist of the novel, there are streaks of Oedipal complex. He hates his father, "a bullying smuggler" (54) who "broke" (55) his mother's heart and body. Regarding his mother and his father's attitude to her, he says:

I loved my mother. She was a quiet pale woman who loved flowers. We used to go for walks together in the holidays and collect them from the hedges and ditches ... once my father was at home - he had been drinking, I think - and he found us. We were so busy that we didn't hear him when he called. He came and tore the leaves ... and crumpled them in his fists, great unwieldy fists. (55)

His mother had married such a "large-clumsy, bearded" (55) man because she was once, so "incurably romantic" (55). "His mother he had never seen in death, for his father had huddled her quickly away into the earth ..." (7). When his father dies Andrews thinks, "it was the beginning of a life of peace" (55).
Weisstein, quoting Harry Levin says that "themes like biological entities, seem to have their cycles, phases of growth ..." (144). Greene who develops Oedipal Complex as a motif adds to it two new elements. He makes Andrews go in search of a father-figure. "... how different everything would have been if Carlyon had been his father" (31). Greene makes Andrews see his inadequacies completed in Elizabeth, one who has all the finer qualities of his mother having "deep breasted maternal protection ..." (67). This indicates how the Lawrentian motif of mother-stimulation which damages something vital in a son, like Paul Morel of Sons and Lovers, has found a greater growth in Greene, for in the latter, the protagonist not only finds a father substitute, but also a woman who offers him uninhibited sexual love.

Variation of the same motif can be seen in Pinkie, the protagonist of Brighton Rock. The sexual acts of his parents induce in him the feeling that he is "completely abandoned" (249) and create in him an inordinate aversion for women and sex. "He hesitated with repulsion" (148). He marries Rose so that she may not bear witness to a murder he has committed. Despite having a child through her, there is no love lost
between the two of them. The essential difference between Pinkie and Lawrence’s Paul Morel is that, whereas the former turns out to be an ascetic known for self-denial, the latter is not a passive character but one who strives like a classical hero for emotional fulfilment. The underlying Lawrentian motif in the novel, now gets an added twist with Pinkie turning out to be ascetic-like, moving away once and for all from erotic love.

Jayakanthan’s Raja Raman who figures in his *Rishi Mūlam* also is a victim of the Oedipal Complex, having seen his mother naked one day in her room. Thereafter, he sees her often in his dreams and has even intercourses with her. Subsequently, in his dreams, Saratha Mami, a relative, appears and being stricken by conscience, he alienates himself from others and spends his whole time, smoking and sleeping in a place close to a graveyard. He, being a Hindu, knows that what he has done is sinful and now the right penance for him is to place himself in every funeral pyre, and vicariously burn himself along with the corpse.

In *Unnaippōl Oruvan* Chiti gets a chance to witness the sexual togetherness of his mother and Manickam, an itinerant bird-astrologer. Consequently this leads to
his sexual repression and hatred for both. However, soon he finds sublimation for his erotic feelings, comes to terms with his wanton mother and at her death-bed, agrees to bring up her newly delivered illegitimate child. In the novel the whole experience of Chiti is presented in terms of a kind of religious transformation or conversion.

In Āṭum Nārkkālikal Āṭukinrana, Alankara Valliammal has a painful sexual experience with her husband who tears her body like a wolf, and on his death she develops an aversion for sex and men in general. She does not give her son and daughters any chance to mingle freely with others. They are constantly and vigorously confined within the four walls of the home, their only enjoyment being, moving to and fro in a rocking chair which stands for masturbatory symbolism in the novel. One is reminded of what Mrs. Morel says in Sons and Lovers: "Nothing is as bad as a marriage that's a hopeless failure" (164). To Tothadri: "These complex-ridden characters are unhealthy like plants cultivated in darkness; isolated social misfits" (51).

Thus, the motif of Freudian complex has found an additional growth in the works of Greene and Jayakanthan, the latter raising it to a religious plane.
What is significant to note here is that their characters ridden though with the same complex are not treated in the same manner and they do not fall within any set pattern of development.

The fictional works of Greene and Jayakanthan also present a number of round characters who grow and change with time and experience, and most of them end sadder and wiser. Mabel Warren in Stamboul Train, Anthony Farrant and his sister Kate Farrant in England Made Me, Sarah Miles in The End of the Affair, Major Scobie in The Heart of the Matter, Querry in A Burnt-Out Case, Fowler in The Quiet American, Jones in The Comedian, Aunt Augusta in Travels with my Aunt, to cite a few examples, suffer and grow morally and emotionally. In Jayakanthan too, there is a host of such round characters who mature through their respective experiences. In his very first novel, Vālkkai Alăikkiratu, with the exception of Vedhasalem Pillai and the Municipal Chairman, who are stereotyped, all the other characters are perfectly round. In Unnaippōl Oruvan, except the social worker Thuraikannu, all the others grow and develop to full maturity. Ganga and Prabhu in Cila Nērankalil Cila Manițarkal, Kalyani in Oru Națikai Nățakam Părkkirăl, Sarankan in Părisukku Pō
and Henry in Oru Manitan Oru Vītu Oru Ulakam et al, develop a permanent appeal of their own and they live over and over again enjoying an earthly immortality.

In Greene's masculine adventure stories, his women characters tend to get stereotyped. Such women are generally idealized creations presented in a stylized fashion, mainly as the instruments of Providence, whose role is to set an example for the hero and to teach him how to live courageously. One such type is Elizabeth in his maiden novel The Man Within. She is a saintly woman and her only function in the novel is to make the schizophrenic Andrews follow his higher self. All the women characters who follow Elizabeth - Eulelia, Coral Musker, Milly Dover, Anne Crowder, Anna Hilfe and Anna Schmidt, Pinkie's Rose, D.'s Rose, Theresa Mangeot, Sarah Miles, Sarah Castle, Phuong, Martha, Anna Louise and Liza - are all weak and vulnerable creatures. Their goodness is not at all effective in a world which is predominantly evil. As women, they are mostly passive, their only task being to illumine and inspire the men who figure in the respective novels.

Another type of character figuring in Greene seems to be that of the clones. Carlyon and Smythe are kin, engaged ever in pursuit of their objects; Mrs. Butler
in *The Man Within* develops into Ida Arnold, who is later transformed into the sexy Aunt Augusta. Mrs. Coney in *It's A Battle-Field* and Henry Miles in *The End of the Affair* are types of eternal victims. Minty, Raven, Pinkie and the Mexican Lieutenant coalesce and transform themselves into Monsignor Quixote, all quixotic, and ascetic, living in a flawed world. Andrews, Anthony Farrant, Raven and Pinkie are always intensely conscious of the loss of their innocence. Sir Marcus is an extension of Krogh in *England Made Me* and develops into the money-mongering Fischer in *Doctor Fischer*.

Greene's novels being eminently andro-centric thrillers, are chiefly meant for popular entertainment. Almost all of them present types of characters who embark themselves in a struggle, flight and pursuit. The hunted man ranging from Andrews, Pinkie, Raven, the Whisky Priest et al, are all types who in the words of G.S. Fraser are bad men cheated by worse men who come out on the side of the Good at the cost of their lives (1953, 134). Those who pursue them, the upholders of law, the police men and the detectives have no moral significance which their weak and faltering antagonists have. However, there are two exceptions, namely, the Lieutenant in *The Power and the Glory* and the Assistant
Commissioner in *It's A Battle Field*, who are poised on equal terms. They are the representatives of the secular world, compassionate, duty-conscious and bent on doing good for people. The capitalists like Krogh in *England Made Me* and Fischer in *Doctor Fischer* are villains, and devils at heart, representing "the world of sterile efficiency and speculative high finance" (Allott and Farris 115).

Greene's male characters are many in number. There is one way to stratify them. Those who belong to the Catholic period are burdened by an awareness of their sins and unworthiness and those who come after them are endowed with a keen sense of social and moral responsibility.

Several of the women characters of Jayakanthan can be classified into types. As in Greene, Jayakanthan's women are also, on the whole, subordinate to the domineering males in their lives. Yet in the personal interaction with their male partners, they reveal at times the newly emerging explosive spirit of women's liberation. Some of his women like Thangam and Geetha in *Vālkkai Alāikkiṟatu* and Thangam in *Unnaippōl Oruvan* are victims of crude men who are opportunists and sexually aggressive. These victims should be considered
along with the poor suffering women figuring in the early works written by Jayakanthan from 1954 to 1962. R. Mohan says: "Having witnessed at first hand, the ups and downs in the lives of those sweltering in poverty, Jayakanthan recreated them in his fictional art from a profoundly sympathetic perspective" ("Jayakanthan'in Cirukataikalil" 351).

Ti.Ja.Rā who wrote the preface to Jayakanthan's short story collection Oru Piti Cōru (1958) says: "All characters figuring in Jayakanthan's fiction are veritable replicas of people seen in streets, hovels, hamlets and huts on the banks of the Coovam, the gigantic sewage of Chennai ... destitute in the extreme" (6).

Women characters in such stories are, therefore, likely to end up as stock characters. One could sense this inevitable fact from Jayakanthan's own words:

To Rasathi and Mariyayi, prostitution was not a deliberately chosen profession; their chief occupation being, carrying logwood for the petty shop, on the opposite side of the road, and unloading the timber meant for firewood from lorries, and piling them up in the shop. It is only when they were not occupied
or required to do the above work, when they were either faced with a lack of money or when there was the likelihood of a 'windfall', that they tended to look for some greener pastures.

(Oru Piṭi 13)

Jayakanthan's social consciousness underwent a sea change when he left the Communist Party, and with that, his treatment of women in art also became significantly different. For instance, Lalitha in Pārisukku Pō, Ganga in Cila Nēraṅkalil Cila Manītarkal, Kalyani in Oru Naṭikai Naṭakam Pārkkirāl, Kothai in Inta Nēratal Ival Suthanthira Devi in Jaya Jaya Saṅkara and Suguna in Samūkam Enbatu Nālupēr belong to middle class families and they are all financially sound and independent. Unlike the women mentioned earlier who have to mainly wage a war against poverty, these are faced with sexual and marital problems. For instance, Lalitha and Suguna fight for sexual freedom only to meet with failure at the end. Women in the later novelettes like Anta Akkāvai Tēṭi and Vīṭtukkul Peṇṇaip Pūṭṭi Vaittu are more daring and they simply want to cohabit with men, without any sexual or marital liabilities, having assured careers of their own, and exercising considerable economic independence. These women who are capable of
greater individualism and showing a more pronounced spirit of feminism, emerge as well-developed individuals, far from remaining as 'types'.

It should be noted that Jayakanthan has not tended to mould mere clones of male characters in spite of the fact that his major preoccupation has been to draw out and project the basic, innate goodness latent in everyone of them. Thus, Sarankan in Vālkkai Aḷaikkiratu and Sarankan in Pārisukku Pō are poles apart. The former is a pimp and a bully given to hatred and violence, but at the same time sentimental, affectionate and trustworthy in his love towards Raja for whose sake he lays down his life at the end. The latter, on the other hand, maintains a different system of values, with his higher status in education, knowledge of music, and cultural background. What he values most in life is his self-respect and when it comes under threat, he is even prepared to leave the country.

Jayakanthan has his own share of "badmen" too, who finally turn out to be good. But unlike Greene's hunted men, they are not at all flat, but attain a remarkably higher degree of individuation. Sarankan in Vālkkai Aḷaikkiratu, Sarankan in Pārisukku Pō, Chiti and Manickam in Unnaippōl Oruvan, Prabhu and
Venku Mama in Cila Nēraṅkaḷil Cila Maṅitarkaḷ and Thuraikannu in Oru Maṅitaṅ Oru Vīṭu Oru Ulakam are worthy of our attention, in this regard.

Again, as Jayakanthan is possessed by a passionate concern for certain human virtues he is incapable of creating extremely devilish characters like Greene's Krogh and Dr. Fischer. Karu Muthiah in this regard says that, "It may be affirmed that Jayakanthan has created, by and large, good characters endowed with certain foibles rather than downright evil characters with little redeeming traits" (349).

Further, as in the case of Greene, it is also possible in the case of Jayakanthan, to have a clear demarcation between the characters he created during the period of his ideological commitment and those belonging to the period that followed it. All his protagonists of the first period show a greater degree of social awareness, and though good at heart, they are all victims of society. But the characters of the second period show distinct traits of a high degree of individuality, and are concerned only with their personal problems. In the words of Thothadri:

In Jayakanthan's art a change in the content occurs side by side, along with a change in
sociological approach .... The artist who at the beginning was preoccupied with sociological issues, later started giving importance to pragmatic psychological themes.... (73-74)

Some of the common thematic motifs in Greene and Jayakanthan, like the tragic potential in romantic love, pity-based love-affairs, duty-consciousness as a vital and valid means towards self-realization, finding the divine in certain exceptional individuals, the paradox of the sinner-cum-saint, the Oedipal motif etc. have already been dealt with in detail, under different chapters of this thesis. It is important here to note that in the case of both the writers, all such motifs are subordinate particularly to the supreme cause of humanism which constitutes the core and essence of their art.

One salient thematic motif common to both the writers in question, is the juxtaposition of the "two views of life", the secular and the religious (Walter Allen, Tradition 204). Arnold Kettle rephrases this motif as "the innate sinfulness of man" (Introduction 2 155) and God's "divine mercy" (155).
In *Brighton Rock*, the religious motif is strengthened through explicit biblical allusions, quotations from the Catholic litany and frequent allusions to 'mercy', 'sin', 'pride', 'grace' etc. What, in short, Greene presents in the novel is a religious allegory, in which the Devil is poised to challenge God in an endless battle. The secular motif in the novel is introduced through "the good-hearted, sentimental, life-loving, and good-time-loving promiscuous Ida Arnold" (Walter Allen, *Tradition* 204), who is "an irreligious creature of the physical world who didn't believe in heaven or hell" (Routh 57). These two views, as Walter Allen says "are at eternal enmity, one with the other ..." (204). In this battle, the religious triumphs over the secular at the end:

Persons like Ida Arnold, know 'right and wrong' and talk about justice in this world, but Pinkie and Rose are aware of eternity, and the larger issues of salvation and damnation. (Kulshrestha 69)

But the truth is, there is a larger issue at work in the novel, namely, humanism which is central to the entire canon of Greene's works, subsuming both the above motifs with effortless ease, rendering them thereby,
inconsequential and superficial. George Orwell accuses Greene of "foisting theological preoccupation upon simple people" (Sonia Orwell 498). In fact, what stands supreme at the close of the novel, is Rose's "Supreme sacrifice to God for the love and salvation of men ..." (Marie-Beatrice 99). Knowing fully well that Pinkie is essentially evil, she stands with him through thick and thin, never doubting or questioning his motives. There is a final sanctification granted by the humanist priest who affirms that Pinkie, who is capable of showing human love, is not beyond redemption.

The Whisky Priest in The Power and the Glory and Scobie in The Heart of the Matter are both religious, but find themselves living in a corrupt, secular world which resists them at every turn. Both have a profound insight into the spiritual reality of their unworthiness and "the infinite goodness of their creator..." (Gillie 141). Yet, in the final analysis, the Priest's greatness is not in his "agony of inadequacy" (Wichert 103), but in his human relationship with the "unwashed human beings" (Scott-James 179) who live in mortal sin. He seeks God "in the darkness and stench of prisoners, among the sinners and the rats and the rascals..." (Lewis 250). Greene, as Scott-James says, re-interprets
"scripture in terms of its original charity" (179). In the same way, humanism overlaps the religious and the secular motif in The Heart of the Matter, as Scobie is finally judged by Father Rank, in terms of love he entertains for people. His last words "Dear God, I love..." (The Heart 238) validates in ample measure, his immense but latent humanity.

Jayakanthan also deals with the religious and secular thematic motifs in his Pirammōpatēcam, Jaya Jaya Saṅkarā and Īswara Allā Tērē Nām. In the first novelette, religion is represented by Sankara Sarma, an old Brahmin cook, who is upset with the present-day Brahmins who have thrown to the winds the dharmas prescribed by the ancients, their commitment to selfless service to society and intellectual growth (5). Secularism in the novelette is represented by Seshadri, a budding Brahmin Communist who calls Marxism 'a new religion' (21) which alone, he says, can save people from the modern malaise. When Seshadri marries Sharma's daughter, the latter, in rage, brings home a low caste, but one who is a rigorous observer of all the rites and rituals of Hinduism, and converts him into a Brahmin, by making him wear the sacred thread. It appears, at the end, that Jayakanthan throws his lot with neither
religious dogmatism nor secular liberalism but, with highlighting the imperative need for changes in religious structures to fulfil "the basic necessities of man in these fast-changing times" (Thirumalai, Tamil Malayala 213). The thrust, hence, is evidently on humanism. In Jaya Jaya Saṅkarā, setting aside both the religious and the secular motifs, represented by the Acharya and the atheists, with which he begins the novel, Jayakanthan makes a scathing attack on the government for its unjust laws and draconian measures directed against the poor in society. His human concern comes to the fore, when Āti and the other leading characters, talk about their interest in the establishment of an ashram, where all may live together forgetting caste, colour and creed. And in Īswara Allā Tērē Nām, such a dream is realized as Muslims and Hindus choose to live together as members of one and the same family in one particular ashram.

Sachithanandan in his article "H.G. Wells' The Invisible Man and Mu. Varadarajan's Maṅkuṭicai: A Thematic Comparison", observes: "Because a literary motif is built round a situation, it is conducive to action, and the essence of the situation is a conflict between two persons or groups" (Journal 87). Greene and
Jayakanthan successfully handle several situational motifs which highlight the conflicts involved and the solutions desirable in their respective contexts. In Brighton Rock, the crucial situation is how to redeem Pinkie who has become "a vulgar and seedy little Macbeth" (Rees 160). Greene builds up the situation in such a way that no amount of concession can save Pinkie from eternal damnation as he has committed suicide. However, resolution of the conflict being an artistic necessity in the novel, Greene brings in a humanist priest towards the close, who declares that Pinkie is saved "if he loved you" [ie. his wife] 332.

In The Heart of the Matter, Scobie is involved in a situation of sin and corruption which leads him beyond redemption because, he too, like Pinkie, commits suicide. In order to grant him absolution and to find a humanist solution for the conflict, Greene brings in Father Rank, who announces that Scobie is saved because he has a "human heart" (244). Scobie is "Greene's exemplum of the Christian hero in a tragic situation... the man who being caught-up and possessed by the example of Christ's charity..." (O'Brien 57).

In Jayakanthan's Vilutuka, there is a similar situational motif in which a prostitute and some
Swamijis are involved. She, being penitent now, wants to have the blessings of God to have a child, despite her incurable venereal disease. It is a precarious situation for the holy men. The physician-disciple has nothing but sheer contempt for her and he simply refuses to cure her. But the Chief Priest, Īṅkūr Svāmi, whom all worship as a god, observes a fast for four days and makes the physician-disciple offer her treatment. Here Īṅkūr Svāmi proves to be basically a humanist, to whom "none is holy and none is filthy" (138). Such Swamijis, says Jayakanthan, may renounce the world but will never give up their love for people" (Pirālayam 7).

In Jayakanthan's novel Unnaippōl Oruvan, Chiti is being guided by Thuraikannu whose mother he worships as "a goddess" (191). It is only as per his master's advice, that Chiti comes to the hospital (184) where his mother has delivered a bastard child. Though the situation is highly irksome and outrageous, as, to him, a woman's morality is her divinity, it is his human concern that shines forth above all other considerations, and he agrees to bring up the child after the death of his wayward mother.

It should be noted here, that the solutions offered by Greene for the three situations do not essentially
differ much from those provided by Jayakanthan. All the characters who offer such pragmatic solutions at the end are flat, and the these episodes seem to be nothing more than the artistic means needed to provide a plausible denouement to the narratives in question. However, it should be noted that in the case of Jayakanthan, the situational motifs and the humanist solutions given at the end, have an organic and natural growth from the main narrative of the novels and the characters are also more round exhibiting a higher degree of individuality than in Greene.

Further, the question of identity as a situational motif is also a common motif in the works of Greene and Jayakanthan. Being humanists at heart, the authors make their evil characters turn over a new leaf at the end quite unexpectedly and reveal their essential human goodness. Andrews in The Man Within, becomes free of his "lust" and "blasphemy" (182); Dr. Plarr in The Honorary Consul, initially indifferent to human love, sacrifices himself at the end to save Clara, a whore, whom he had made pregnant; and Oliver Chant in The Name of Action gives up his love for Anne-Marie and his revolutionary ardour and tries to escape with Paul Demassener, the Dictator, who was his arch enemy.
earlier. In England Made Me, Anthony, stands up against Krogh to defend young Andersson whose father the latter had injured. Fowler in The Quiet American who earlier "refused to take sides" (229) in the war, finally gets himself involved in human suffering as he realizes that his peace depends only on the peace of others.

It is interesting to note that almost all the evil characters of Jayakanthan finally turn out to be good towards others. Sarankan in Vālkkai Alaikkiratu has nothing but brotherly love for Raja whom he has hated earlier, and he lays his life down for his sake. In Unnaippōl Oruvan, Manickam leaves Thangam, when Chiti, her son does not like their liaison. And Thangam, on her part, growing more sensitive to the feelings of her son, changes her way of life. Lalitha in Pārisukku Pō, out of gratitude for Mahalingam, for what all he has done to her in the past, does not forsake him and elope with Sarankan. Prabhu and Venku Mama in Cila Neeránkalil Cila Mañitarkal, undergo a kind of religious transformation and turn out to be embodiments of human goodness. The greedy proprietor of the lodge in Yārukkāka Añutān?, Raghavan in "Antakōlaikal" and Raghava Iyer, the Jail Superintendent in Kai Vilänku prove themselves to be extremely compassionate at the end, compassion being the first and foremost of human virtues for Jayakanthan.
Greene and Jayakanthan also use letters and diaries as significant situational motifs in their narratives. Besides being indispensable aids to the structures of the novels, letters and diaries throw extraordinary light on the lives of certain characters, events and themes in the respective works.

In Greene's *The Heart of the Matter*, the letter Scobie writes, to his mistress, Helen Rolt, promising his love, and the diary in which he makes careful entries to camouflage his suicide, need careful consideration. During Scobie's third visit to Helen, an argument ensues between the two in which she inflicts on him "the sharpest stab" (156) and even contemptuously asks him to "go away" (157) and never return. But Scobie, after returning home to make things right for her, writes a letter in which he promises that he loves her more than himself, more than Louise, his wife, and "more than God" (158). The letter falls into Yusuf's hands who blackmails him into smuggling a package of diamonds. Yusuf even threatens to deliver the letter to Louise as soon as she returns. The letter addressed to Helen, but lost now, the news of Louise's return, the smuggling of diamonds and the murder of his trustworthy servant Ali - all add up to Scobie's moral
problems which assume threatening proportions in the end, because of his obligations as a Catholic, and finally lead to his suicide and the consequent theological disputations in the work over his salvation or damnation.

Also, Scobie's diary entries found in Book Three, Part Two, Chapter Three, show his daily routine work, the report he had given to the Commissioner about himself suffering from an attack of angina and his desire to retire and to have "an early passage home" (233). However, after his burial, the investigation of the diary reveals, to the utter shock of Louise, his wife, that Scobie's was a case of suicide. "The additional entries about sleeplessness (in darker ink) and the careful record of his taking Evipan make it clear that Angina was not the cause of his death" (Mortimer 30).

What makes Scobie actually write false details about Angina is that he does love his dear ones more than he loves God and that he does not want to inflict pain on any of them. "I can't make one of them suffer so as to save myself. I'm responsible and I'll see it through the only way I can" (231). The choice that Scobie makes then, is the measure of his own, and, consequently Greene's humanity.
In *The End of the Affair* the diary motif is central to the very action narrated in the novel. It provides a definite ironic mode in the narration as the readers get a chance to watch the action through Sarah's eyes with the additional information on certain forceful and realistic details along with her personal touches and convictions.

One night in January 1946, Bendrix runs into Henry Miles who informs the former about Sarah's frequent absences from home and both suspect that she has found a new lover. To shadow her movements, Henry engages Parkis to spy on her. During his investigation Parkis lands on Sarah's diary, in which she has faithfully recorded the most important moment of her life, which led to her desertion of Bendrix and her acceptance of God as her lover. The diary entry on 17 June 1944, reads that on that night, there was an air-raid and she thought that the bomb had blasted off Bendrix. Instinctively, she knelt down in despair, and prayed to God whom she had so far spurned. She struck a sort of bargain with God that if he was saved she would give him up for ever. God answered her prayer and Bendrix was miraculously saved.

That God has entered Sarah's life as the Third Man, interestingly enough, creates a love triangle in the
plot of the novel. The reports elevate the most depraved of all human beings to the stature of a 'god' and equate human love with divine love. The entry against 10 February 1946, which reads: "Did I ever love Maurice [Bendrix] as much before I loved you [God]? or was it really you [God] I loved all the time? (103), indicates how clearly and totally, Greene accords a divine touch to human love.

Moreover, the entries made on 5 February 1946 indicate the proximity between God's love and human love.

If I could love you [God] I could love Henry [her husband]. God was made man. He was Henry with his astigmatism, Richard with his strawberry mark .... If I could love a leper's sores .... I imagine I'm ready for the pain of your nails.... (101)

On 3 February 1946, Sarah writes in her diary:

Teach me to love... I don't mind my pain ... It's their pain I can't stand. Let my pain go on and on, but stop theirs. Dear God, if only you could come down from your cross for a while and let me get up there instead. (100-01)
No wonder, Greene resorts to the diary motif here, to give an intensely realistic touch to his own personal convictions and beliefs. The readers of the novel would have, by all means, missed many of the niceties of the novel, and certainly Greene's own unorthodox conviction that salvation is open even to a "bitch and fake" (100), if the author has taken recourse to a third-person omniscient narrative in this work.

Jayakanthan has used the letter motif too, in quite a number of his works like Vālkkai Alaikkiratu, Kai Vilańku, Karuñaiyināl Alla, Pārisukku Pō, Oru Naṭikai Nāṭakam Pārkkirāl, Ūruku Nūrupēr, Kōkilā Enṇa Ceytuviṭṭāl?, Gaṅkai Eṅkē Pōkirāl and Samūkam Enbatu Nālupēr. The letters found or referred to in the first seven novels, either explain some events and throw more light on a character, or help to advance the plot of the novel. For instance, in Karuñaiyināl Alla, Kandaswamy Mudaliar happens to read the letter written by Ramanathan to Gauri and understands that it is only out of sheer pity for him that Gauri had agreed to marry him. As his self-respect is very much wounded now, he immediately stops the marriage which, in turn, leads to an abrupt change in the development of the plot. In Kōkilā Enṇa Ceytuviṭṭāl?, Kohila runs after the train in
which her husband is travelling, begging him to return to her the letter she has written to him. And it is in the very act of handing over the letter to her that he pulls her inside the compartment and both get dramatically united in life. The letter motif thus, becomes an indispensable aid in the structural development of the novelette.

Venkata Rama Iyer, affectionately called Venku Mama by Ganga in Cila Nēraṅkaḷil Cila Maṅitarkaḷ and Gaṅkai Enkē Pōkirāl, is an old lawyer, well-versed in Sastras and Puranas ("legends"). He has an eye for Ganga, his niece, whom, as she has already been raped, he wants to keep as his concubine. He frequently visits her, takes her out for long walks, and often during the night, tries to make an assault on her chastity. Ganga who has become shrewd now, having burnt her fingers once, merely puts up with him - though does not surrender to his designs - thinking of his age, her relationship with him and her monetary dependence on him for education (Cila Nēraṅkaḷil 272). However, on one occasion, when he becomes too audacious, she threatens to beat him with his own belt (273) and he leaves her in a huff which indicates that he may never show her his face again.

But, years later, Venku Mama writes to Ganga a long confessional letter, which runs to some seven pages,
from Kasi, the sacred place of the Hindus. The letter is highly revelatory and useful, as in the case of Greene's Sarah, showing that even the worst sinner has a human heart and the capability of a total transformation. It reveals his religious transformation, realization and humble confession of sinfulness (Gaṅkai Enkē 35), and describes further, his love for the new holy surroundings in Ganga and Kasi, his love of the Tamil language and literature, the 'death' of his former 'self', which earlier had made him give Ganga wrong counsel, his desire to die at Kasi and the new responsibilities he has given to Ganga by bequeathing to her all his earthly properties.

In Jayakanthan's novelette Samūkam Enbatu Nālupēr, there are two letters, one by the protagonist Muthuvelar, and another by Suguna, his mistress. As in the case of Greene's The End of the Affair, here also, the letters shift the narrative from the third-person, omniscient narrative to the first-person narrative and vice versa. The first-person narrative made through the letters, is broken here and there, again by the omniscient author and therefore, there is a triple perspective running throughout the narrative of the novel. The small letter written by Suguna, in addition,
becomes a vehicle for Jayakanthan to preach his morals on marriage as well. As a matter of fact, the two letters are contrived to camouflage the presence of Jayakanthan himself, who in their absence would have emerged as too open and clumsy a propagandist. The letter motif is gainfully pressed into service here, as it is essentially confessional in its mode, lending greater authenticity to the feelings expressed by the character concerned than what is obtainable in a third-person or authorial narrative.

Muthuvelar says: "It is self-respect that enables me to remain my real self" (Kōkilā Enna Ceytuviṭṭāi?), and when that is hurt by the carping criticism made against him on account of his relationship with women (ll1), in order to justify his stand and to tell the world that there is a lot of wisdom in what he is doing, he writes a letter. As in the case of Greene, Jayakanthan too aims at achieving a more convincing realistic personal touch here, with regard to the characters involved, so that the arguments presented in the work will gain a higher degree of acceptance.

In his letter Muthuvelar says that his first marriage with Packiam had been a failure as it had served merely a feudal interest of safeguarding family
lands. As both were children, when they married, they had no mental maturity and hence, they found little emotional satisfaction in each other's company. His second wife had a complex that he had married her only out of a great necessity (143) and therefore, held him in contempt.

At last, Muthuvelar comes in touch with Suguna, a teacher working in the school, for which he is the Correspondent. She has very modern views on sex, morals and marriage. According to her, "A genuine nuptial relationship is one which accords primacy only to the sexual fulfilment which is inextricably related to a soulful communion of authentic feelings" (151). Also, she thinks, "In a materialistic society which provides for mere possessiveness today, there is no place for such a marriage" (151). As Suguna is for sexual freedom, she argues against marriage which puts checks and restraints on human individuality and freedom.

No wonder, Muthuvelar is fascinated by such a woman of refinement, learning and sensuality who makes no demands whatsoever. For a time, they have a healthy and enriching relationship and they plan to elope to some other place to get married. (171-72). In great haste, Muthuvelar writes a will bequeathing all his properties
to the various members of his family, and keeping just a little amount of money for himself, he eagerly awaits the arrival of Suguna.

In the morning his driver brings a letter from Suguna in which she says that she does not want to cause any pain to his wives and children. Moreover, the kind of life they plan to lead will also impose on them its own restraints. Above all, wherever they go, there will be at least four persons (the society) to disapprove of what they would be doing.

Muthuvelar's letter continues along with authorial comments. He is thoroughly disappointed. He is on the horns of a dilemma (178). He has suddenly become the poorest among all his relatives. They can see his plight now and are all over-joyed. He has been put to much shame. He curses Suguna who also has finally succumbed to the canards of society. The last line of his letter reads: "I am going to sleep from now on" (179). In fact, he has consumed an over-dose of tranquilizers.

Muthuvelar loses his battle with the society and kills himself because he has lost his self-respect and individuality. Jayakanthan observes in the preface to
the novelette with singular insight: "What is supreme among the various avenues leading to pleasure is not even youth, but a spirit of independence" (14). Through Muthuvelar, Jayakanthan indirectly shares his recognition of a superior ideal which places man above all other considerations in life in society.

Both Greene and Jayakanthan are extremely preoccupied with the themes they present in their fiction. It is the obsession with themes that make Greene resort to the use of epilogue-like endings; and Jayakanthan to prologue-like prefaces.

Greene often prolongs the narrative even beyond the death of his protagonists. This can be seen in novels such as Brighton Rock, The Power and the Glory, The End of the Affair, The Heart of the Matter and A Burnt-Out Case. These novels close with epilogue-like narratives which turn the attention of the readers away from the central figures, towards more comprehensive social or metaphysical issues. These epilogues are significant, as they lend additional clarity to the central themes of novels, showing the predicament of man after death.

In Brighton Rock the priest tells Rose about a Frenchman, Charles Peguy, who lived in sin, yet was
saved. He suggests that the same may happen to Pinkie, for, there is no limit to the appalling strangeness of the mercy of God. He adds that a Catholic is more capable of evil, particularly because he believes in God and hence, is more in touch with the devil than other people. He further claims that Pinkie has loved Rose which is an indication of his goodness capable of getting him his ultimate salvation.

In The Heart of the Matter Father Rank tells Louise, after Scobie's death in the concluding part of the novel that God's infinite mercy is beyond the understanding of man. Man, he says, knows only the rules of the church but not "the human heart" (244) which is the seat of love. He implies that Scobie, despite all his moral weaknesses, has immutable goodness which is his saving grace. In fact, this is exactly the central theme of the novel and the novel merely makes an attempt to explore it.

The Priests in the above two novels appear to be also the spokesmen of Greene and the epilogues bring out Greene's own personal, religious convictions. Nevertheless, what he says through the two characters is dramatic, as their statements too form part and parcel of his art. Hence, all questions relating to Pinkie's
and Scobie's salvation, in a strictly religious sense, are beside the point.

In the epilogue of The Power and the Glory found in Part Four, Greene, through a few important characters in the novel, confirms the martyrdom of the Whisky Priest, showing the impact of his death on the lives of the religious people. A new priest arrives and Greene suggests that the work started by the Whisky Priest will continue for ever in the 'godless' Mexico. Further, the martyrdom of the protagonist is affirmed through a subtle, choric response on the part of the minor characters. It inevitably reflects the author's own conviction too, which forms an integral part of the art of his work, thereby lending absolutely no room for any question with regard to the religious sanctification of the Whisky Priest.

In The End of the Affair, the epilogue reports what happens after Sarah's death. A boy is cured mysteriously and the ugly strawberry marks on the cheeks of Smythe clear up overnight when Sarah kisses him. It all denotes that Sarah is sanctified. This has a great impact on Henry, her husband, who now grudgingly acknowledges the presence of God. Sarah has travelled a long way from eros to agape through self-immolation and
an act of charity to attain limitless beatitude. Once again, Greene uses the epilogue here to drive home a personal religious conviction, and does it with maximum objectivity, giving little room for suspicion of any latent propagandist motive.

The art of writing prefatory notes in Tamil has had a long history starting with Poet Bharathy, Pudumaipithan, a famous Tamil short story writer, novelists like Akillon and Mu. Varadarajan. But it is Jayakanthan, more than any other single Tamil writer, who has made his mark by writing long Shavian prefaces to practically for every one of his works, including his short story collections. Scholars have collected these prefaces separately in the form of books and critically analysed them, treating them as fit subjects for research projects.

Jayakanthan has faced several of his literary and political detractors from time to time, who have made repeated attempts to debunk him often, even without proper reason. Interestingly, Jayakanthan seems to derive a peculiar thrill from deliberately choosing to write on controversial issues and themes, which most writers would not even dare to handle. He says: "As a writer I have earned the reputation of having become a
prime target of criticism on account of my controversial themes" (Cila Nēraṅkalīl 10). Besides, whenever reviews of his works tended to be harsh or incisive, Jayakanthan has never missed an opportunity to retaliate and defend himself in the very next preface he writes, for the succeeding work. His critics, Periakaruppan and Thirumalai observe: "He simply answers charges; he never corrects himself" (Munnumurai 15). Even in the course of answering charges and giving explanations in almost every one of his prefaces, he chooses to talk at length about himself elaborately, dwelling on his views on art, life, society, religion and men and matters, besides giving a few significant details which may be necessary for the readers to understand in depth the work concerned.

If Greene's epilogues tend to continue the story of his dead protagonists, Jayakanthan's prefaces help the readers to understand the antecedents of some of his characters. Thus, in his preface to Unnaippōl Oruvan, Jayakanthan says that the story is about one Mottai who, as a boy, happened to work with him in a soap factory in 1946 (11). In his preface to Piraḷayam, he says that he is personally acquainted with Ōṅkūr Swāmi who figures in Vilutukaḷ, giving a few more details
about some of the fascinating traits which he had observed. Such introductory details about characters who figure in his works make them appear extremely vivid and real in the eyes of his readers. Further, the proximity ensured through the frequent exchanges of views between Jayakanthan and his reader-critics, offers a unique advantage to him vis-a-vis his Western Counterpart, Greene, in directly exercising his influence on public opinion.

Thus, Greene and Jayakanthan, in their epilogues and prefaces, work from opposite directions to attain a greater degree of authenticity to their art. Greene makes the personal impersonal, through the employment of objective equivalents while Jayakanthan resorts to achieving a certain degree of verisimilitude, by providing additional information on his fictional characters from real life.

In his prefaces Jayakanthan constantly dwells on the question of the problems of married women in families. In his preface to Kōkilā Enna Ceytuvittāli?, he says that the husband in a modern family very often fails to recognize the individuality and freedom of his wife and, thereby, ruins domestic harmony (8). In the same vein, in his preface to the novel Oru Natikai
Naṭakam Pārkkirāl, he avers that "those who show love, tend to annihilate all the unique traces of individuality found in those whom they love" (10). Such obsessive convictions on the part of an author, normally lead to the creation of stereotyped characters in fiction. But, it must be said to Jayakanthan's credit that he is cautious enough to avoid such set patterns and facile means of characterization. Thus, Kohila in the first novel has a 'self', which is as strong and unassailable as that of Kalyani in the second novel. It is true both are not typical wives and yet are by no means identical. In fact, Kohila, at the end, pleads, begs, cajoles and becomes totally submissive to her husband, Anantharaman. But Kalyani remains assertive and strong-willed till the end.

As a rule, the propagandist writers who write long prefaces end up with the creation of stock characters. Shaw, despite all his sermon-like prefaces, has taken care to ensure a high degree of individuality with regard to his women characters like Joan, Candida, Cleopatra and Liza. Jayakanthan too ensures a remarkable degree of individuality for his characters, despite all his propagandist motives and personal obsessions.
Thus, a comprehensive comparative analysis of plot construction, montage, stream of consciousness technique, point of view, diction and dialects, audience and their taste, imagery and symbolism, Freudian complexes, stereotypes and clones, characterization, male chauvinism, letters and diaries, situational and thematic motifs, epilogues and prefaces throw significant light on the unique features of the art in respect of both Greene and Jayakanthan. Despite the differences in the methods and qualities of the techniques employed, it has also been shown that it is humanism which elicits the primary attention of both the writers under discussion. The techniques listed here are by no means exhaustive and those that have been selected for discussion under this project, have just happen to be the most conspicuous ones. Though effort has been taken to compare and contrast each technique as handled by the two authors, what has been intended is a comprehensive estimate of their fictional art to highlight their overall intent, emphasis and skills of execution.