

Theory of the Novel: An Indian View

KAPIL KAPOOR

It is not meaningful to talk of the novel independently of narrative, for novel is only one kind of narrative and as a category is in opposition to other categories of narrative and because now the investigation into a theory of the narrative is carried out mostly in terms of 'narrative fiction'¹ which is what a novel is.

Late eighties onwards there has been in the West a renewed interest in and a new centrality of the narrative in both literary criticism² and in scriptural interpretation.³ This concern with narrative has developed as part of the general disillusionment with 'theories' or 'isms' as adequate explanatory structures for the complex being of the violence-riven twentieth century, for the vagaries of human action and for the anomalies of human experience. It is clear now that abstract theory building, which is rooted in the 19th century self-confidence, and founded on a generally 'external' socio-economic view of man, has failed at crucial moments to anticipate or account for tumultuous, mass, and often inexplicably sudden upheavals. Why should poetry-reading, music-loving, wine-connoisseur men be actually blood-thirsty? Why should civilised men indulge in mass bloodshed? Why should men revel in violence? Why should a leper who has a younger leperous sister to look after remain an integrated human being, when others like him usually break-up and are destroyed? And of late, why after seventy years of proscription of the religious sentiment, after two generations of dissociation from the spiritual, why should millions choose to walk all of a sudden behind a candle lighted at the Church in the streets of East Germany, East Europe and Russia? That is the most recent of the many twentieth century stories. Every story such as this one asks as well as answers some question - in a complex way one story, while yet another story would need to be recalled to resolve the problem in the first story. These questions are handled by theories and 'ism' which interpret the events in a pre-determined frameworks which had been reliable constructs. Now, it is being suggested that to answer such and other existential questions, we need to recall what has already been, to retrieve from our memory the right narrative, the right record, the appropriate story that would serve as an analogy and an illustration of the events of to-day. In other words, there is a need to employ narrative as *interpretation*. The category of narrative is now being used, it has been noted, to explain human action, the nature of agency, the structure of consciousness and human traditions, as "an alternative to foundationalist

and/or other scientific epistemologies, and to develop a means for imposing order on what is otherwise chaos".⁴

This is now the orientation in the West - to argue from a narrative, in addition to the argument based in a general theory.⁵ In the process the relationship between the two - narrative and theoretical knowledge - has also been defined and recognised: the narrative may constitute an independent epistemology and may also function as an elaboration or illustration of the abstract knowledge.

Now we know that in India, this has always been the case, at least for long. The Indian intellectual tradition has relied heavily on the narrative - *kathá* in different forms and at different levels, as we shall see below. To take one major example - the *Mahábhárata*, the Indian novel/narrative par excellence, and the *Puránás* have clear ontological status in the spheres of culture and socio-geographic - historical knowledge about the Indian civilisation, and at the same time, they function epistemologically as extended interpretive systems for the 'foundationalist' knowledge of the Vedás. As Sri Veda Vyása says in the very beginning of the *Mahábhárata* -

"With the Ithihása and Puránas alone meaning of the Vedás can be expounded and its validity understood . . . (I.267-268).

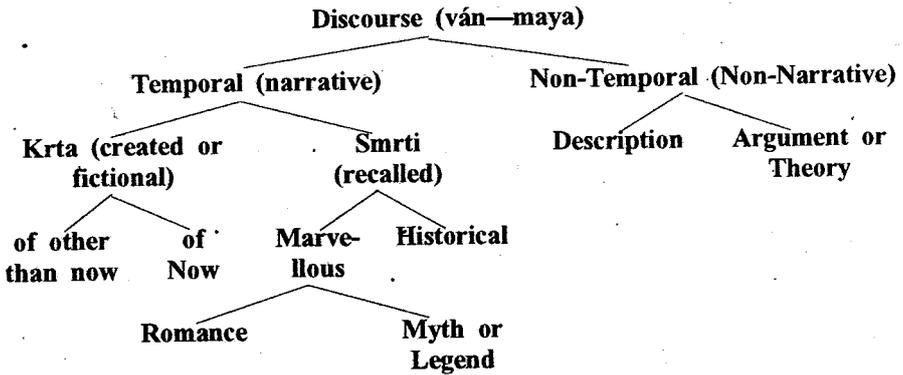
Sri Veda Vyása, in the typical Indian fabulous mode, also claims, a little later, an independent status for the *Mahábhárata* as a text of knowledge-

"In the far-off, ancient times, the gods got together and weighed the *Mahábhárata* against all the four Vedás - the *Mahábhárata* outweighed them . . . in the matter of truth, this text proved to be of greater significance, seriousness, and depth". (I. 269- 273).

The general truths interspersed with illustrative narratives, which yield in turn several general 'truths', is the organising principle of another major text, a prose text, the *Hitopadesa*, which is a recension of the *Pancatantra*. The stories of the *Hitopadesa* are realistic accounts of human experience and human nature, though they are couched in the animal fable mode.

However, the substance, format and structure of story-telling - both in itself and in the context of the whole text - vary from one text to the other. This is evident from the number of categories and sub-categories (at least 24) of *Kathá* enumerated, for example, by Bhoja.⁶ These categories of narrative are defined by one or more than one of the several parameters that have been invoked by different poetsicians - language, metre, subject-matter, narrator, goal, type of major protagonist, the span of time, etc. In the Western theory, too, the three defining characteristics are - Time, subject and place of the Individual. In the

context of Indian theory of narratives, one can postulate the following totality of discourse, in which narrative and kinds of narrative find their place :



There are thus five kinds of narrative - (i) Fictional Now; (ii) Fictional non-Now; (iii) Romance; (iv) Myth or Legend (viz. Pūrānas); and (v) Historical. Of course, through the interaction of types, new kinds of narratives emerge. The *Mahābhārata*, for example, is dominantly an *itihāsa*, but has inter-mingling of at least three narrative categories - the fictional non-now, myth/legend, and history. Again subsidiary narratives (upākhyāna) within a narrative may belong to any of the five kinds of narratives, resulting in a rich texture of story-telling. The one defining property of all narratives is their *temporality* - in the world of a narrative. There is overwhelming instability, constant change and flux. Every moment one thing becomes another. Also, secondly, all narrative is a form of biography - a retelling of someone's or some experience - which is what makes the narrative an appropriate illuminating analogy or explanation, for reader's recipients' particular experience. Hence, its value.

Each cultural community, expectedly, has, at one time or other, in one place or another, in one language or another, produced all kinds of narratives - from the fictional to the marvellous. But each culture has a genius, a preference for one kind or some kinds of narratives over others. Thus the Indian cultural tradition, the Indian people, seem to express themselves best in the marvellous and the historical narratives. That the Indian mode prefers 'historical' as well may surprise many, for it is generally believed that ancient Indians had very little or no interest in history or biography. But recall what professor Warder says in his *Indian Kāvya Literature* in the context of Magadhan literature (4th c. B.C.) "...careful inquiry shows that (history and biography) were carefully cultivated"⁷ It is the highly empirical orientation of the Indian mind which

prestige biography, but at the same time the Indian world view has no permanent interest in the details of the individual or the individuating details of human experience. Nor does the Indian world view underscore the sequentiality of observed/observable temporality. Rather, the individual experience is meaningful for the 'time-less' message it may yield even for a part of the universal human experience, for the unchanging, time-less core in the flux of time. What form would such a biography take? What would be the preferred narrative mode, if that is the case? Obviously myth, legend and history, separately or interwoven - the *purānas* and the *Itihāsa*, which transcend the local and the particular and create generalised structures.

It has been said that such preferred modes are a product of the culture to which they belong - the culture creates them in a cause-effect relationship. But this is by no means convincingly demonstrable - does the culture generate the text, or do the texts constitute and define a given culture in a constant dialectic? The enterprise of re-writing stories can be quite mistaken, if it is inspired from outside a living society, by a fashionable or profitable or an alien framework. such a rewriting would not be a genuine critique of the range of a culture's values and emotions. However, a genuine re-writing that springs both from the text and from the changed expectations of a living society - an-intrinsic rewriting is part of the narrative - dynamics and has been resorted to at the level of both literary and mass cultures in India, constituting an 'enrichment of the paradigm experience'.⁸

Itihāsa - *purāna* narratives satisfy both the society's need to break the stranglehold of narrative - time and specificity, and some of them may get promoted in the common community consciousness into a primary, primitive status and serve to measure and interpret, even if symbolically, and make sense of the immediate experience and this is possible because our experience is in any case perceived as a temporal sequence. In the course of a remarkable analysis of the role of the mythical-legendary narrative, Stephen Crites says that such narratives achieve "a kind of pure spatial articulation we find in painting Traditional myths . . . have functioned in this way: by taking personal and historical time up into the archetypal story, they give it a meaning which in the end is timeless . . ." ⁹

The predominant status of the marvellous and the historical does not imply the absence of social realism in such narratives or of direct narratives of social realism. The impression that 'novel' was nonexistent in India, and has appeared as a form only under the impact of Western, specifically, British literature hinges entirely on the definition of *novel* as a modern western genre. It is a

very recent narrative form, is generally referred to as 'narrative fiction' and constitutes the principal area of investigation for studies in narrative, which as a category is not just the novel, nor just the literary forms. The 'novel' has, in terms of its generic identity, a history of about two hundred years and its rise in the west is correlated with industrialization and rise of the middle class. It is said to be distinguished from the pre-novel narratives (romance, etc.) by its temporal and spatial specificity, by its individual and life-like characterization. It is recognized as a 'mixed genre .. eclectic and various ... Its origin lies in a dozen different forms: essay, romance, history, the "character", biography, comic and sentimental drama, ..."10 This points to the difficulty of unambiguously defining the novel. Somehow no one criterion seems to succeed. Thus the contexts of industrialisation and middle-class do not seem to relate uniquely to the novel, for the Spanish Don-quixote (1605-15) is decidedly a novel. Near home, same is true of Bána's *Kádambri*. Stevick has reviewed a number of criteria employed to mark 'the' province of the novel - perceptual, structural, sociological, mythic, typographic, philosophical, subjective and cultural - to show how no criterion really leads to a definition of the novel¹¹, because each criterion applies equally well to some other genre as well, and may not in fact apply to some well-known novels. So, concludes Stevick, "the theory of the novel at the present time pursues to varying degrees each of those classic approaches..."¹² this fragmentary approach is necessitated by the fact that the novel has had "the systematic attention of no great critic, no powerfully synthesizing mind of the order of Aristotle, Johnson or Coleridge".¹³ In sum, there is no one theory of the novel.

However, when it is said that the novel is absent in the Indian literary tradition, some dominant features of the English novel are there at the back of our mind - it is an imaginative construction, a fiction; it is a realistic narrative and has specificity of time, space and detail; it has linear temporality and it explores - in serious modern realism - the depths of the individual mind in transaction between itself and the forces of society and human nature. It is easy to see that these are the properties of important *English* fiction. Now this kind of 'novel' came to be written in India only in the middle of the nineteenth century under the impact of English education and reading, and represented the urban, middle-class, educated India's creativity. The new form was not easy in developing and as Meenakshi Mukherji has described so clearly and precisely, 'the Indian novelist has had to overcome several constraints of tradition and culture in the process of shaping the Indian novel in Indian languages.'¹⁴

But then when one says that the novel is absent in the Indian literary tradition, what one is actually saying is that the available prose fiction from the tradition does not have the concerns of modern fiction. But it would not do to say that the Indian prose narratives show no interest in social matters, or in the ordinary individual and his dilemmas - for all narrative is social - even the sacred narrative. What one can legitimately say is that the social issues and concerns are different from those of today, and that does not amount to saying much. Consider for example professor Warder's extensive reporting on the prose-Kávyás in the Sanskrit Literature, which convincingly establishes that even if one ignores verse narratives, even prose narratives have a long attested history in India.¹⁵ The tradition of story-telling in India, informs Professor Warder, "combines two conflicting elements: realism and criticism of social evils on the one hand and the growth of fantasy, of the acquisition of superhuman powers, in connection with extra-ordinary adventures, on the other".¹⁶ For example, the first century A.D. prose work, *Brhatkathá*, literally 'the giant fiction', which according to prof. Warder, is the first and perhaps the greatest Indian novel¹⁷, "appropriated . . . boldly in a prose fiction the entire scale and scope of the epic: the grand and leisurely manner, the rich detail, the whole range of aspirations and emotions and *rasas*, but with more realism . . ."¹⁸ This was a narrative fiction composed in a major Indian language - The early Maharashtrian (known as Paisáci) which was the literary vernacular of Central and Southern India. This early narrative fiction initiated the tradition of realism and of the use of vernacular medium. Several later writers - Bána, Dandin, Dhanapála - "like him . . . blend realistic narrative and character study, in varying proportions, with incursions into a fanciful, semi-divine world on the periphery of the ordinary human world, which enlarges the aspirations of their heroes, or rather materialises their dreams".¹⁹ We are informed that the element of realism in this 'novel' is manifest "in characterization, in the somewhat technical outlook (in science and technology) and in the scenes of worldly deceit, robbery and intrigue . . ."²⁰ In the same way, the remarkable perceptual richness of the narrative - the wealth of detail in descriptions - would satisfy one more of the criteria we listed above for defining the novel.

Consider next the 3rd century A.D. *Pancatantra*, literally 'The Five Systems', 'one of the most famous works of Indian literature, both in India and throughout the world'.²¹ The mode of this narrative is parable or the fable, which was, and still continues to be in the folk tradition, the popularising communicative framework.²² It is an *illustrative* novel - *nidarsana - kathá*, the subject of which is *niti*, policy in both private and public affairs. The maxims are drawn from various treatises on law and morality. The moral comes first and forms a sort

of peg on which a fable is hung, with interspersed stories and maxims which carry on the argument. The fables themselves are in prose. Their form or framework is fabulous, but their content is very down to earth and concerns major human experiences, nature and course of human relationships, and the vagaries of human nature. The style is devoid of long descriptions or ornamental questions, but is rich with suggestions and evocative. Bhoja in *Srncáraprakása* notes that a *nidarsana* such as *Panchatantra*, shows what ought to be done and what ought not to be done, not from an ethical but a purely practical point of view.

What is 'social' and what is purely 'individual'? We rarely ask ourselves these questions but once we do, we realise that the meaning we have of these terms is derived by us from our familiarity with a particular body of literature or experience. Thus social experience of the English novel consists of love, marriage, money and sometimes belief. Now love and marriage figure in a big way in the Indian narratives, and the treatment sometimes is far more 'modern'²³ than we would expect in a 19th century novel, for example. On the other hand friendship, peace, enmity and war - the subjects of *Pancatantra* - are also highly 'social' problems. It is not therefore correct to assume/assert that the Indian narrative is either marvellous or ethical alone. In any case ethics is a social construct.

In the same period, 3rd/4th century A.D. we have a Buddhist fictional prose narrative of great length, *Gandavyúha Sútra*, which is a religious novel treating as it does "a novice's . . . quest for enlightenment". Then of course in Bána's *Harsacanita* (7th century A.D.) we have a biography of a great king which is structured as a fictional narrative. His last work is the well-known novel *Kadambri*, a narrative in prose of much merit, with numerous exact descriptions and portrayals of places, events and people of the times. The semiotic layers of the narrative extend from the surface characters and textures to the social constructs and the mythology and the philosophy of Indian tradition. This novel inspired much later work; the eighth century Prakrit novel *Lilavati* being the most famous of them all. It is a single continuous narrative in verse. Finally Haribhadra's *Samáraica*, an 8th century Maharashtri novel, may be mentioned. It belongs to the category *Sakalakathá*, the whole or comprehensive story, in which the main narrative dealing with the nine existences of the protagonists which show his progress from being a thoughtless person into a philosopher. This novel is significant for the way it conceptualises and represents an important aspect of the Indian world-view - the evolution of soul in different births - and for its structural ingenuity in having 'emboxed narratives'²⁵ within the main narrative.

This necessarily brief review is very incomplete and also lopsided. As the Indian vernaculars developed, the literature also grew manifold. This brief report has been made to indicate—

1. that prose narratives are very common, in Sanskrit and more so in the Prakrits.
2. that all prose narratives have a social origin and concern
3. that not all prose narratives are marvellous or historical - quite a few are fictions
4. that ordinary men and women and ordinary life, do constitute the themes of many narratives, and
5. above all, ethics and religion are to be understood as major social formations of oriental civilisations.

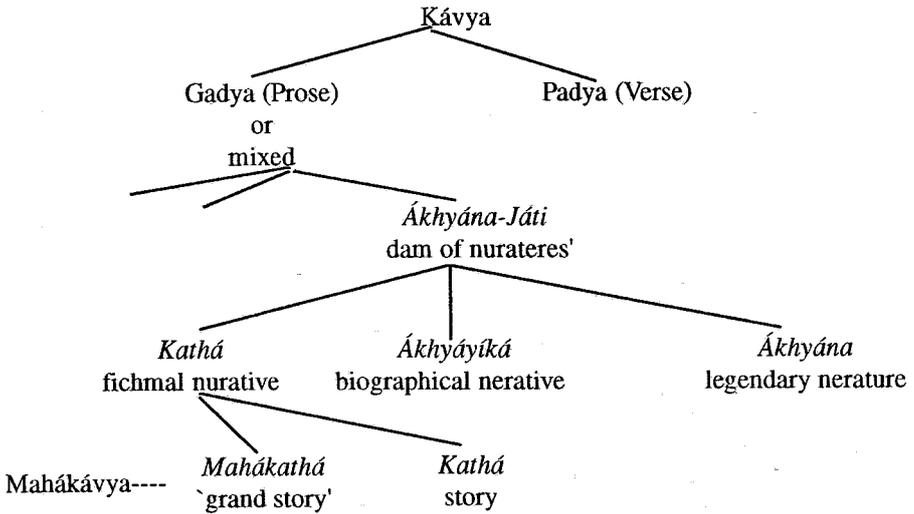
We cannot fault the Indian tradition for not having treated the typical problems of modern western civilization - broken homes, unwed mothers, neurotic states of mind, inability to relate oneself in the human order. The Indian questions are different - the range, the potentiality and the reality of human nature; the generalized structure of human experience; the concept of an essential ethical order; and the nature of *dharma*, both individual and collective; the conflict between man's *dharma*s in different orders and the necessity of making a choice; the need to do *karma* and the nature of action, inaction and non-action. And these questions are central to *Mahabharata*, which to my mind is an epic novel, something in the vein of, but much more encyclopedic than, Tolstoy's *War and Peace*²⁶: "the wealth of characters, the mass of materials - legendary, didactic, ethical, heroic, aesthetic, philosophical, political and so on - the range of sentiments from the heroic to the elegiac, the whole gamut of human experience, the masterly descriptions, the effortless, the spontaneous use of figures, the beautiful imagery, the conflict of emotions, the possible allegorical readings. Says S.C. Banerji: "The epic has been a veritable fount at which the people of India, and indeed, of all climes and times, have drunk deep in seeking to quench their insatiable thirst for the truth".²⁷ In the classical formulation, *dharina*, *artha* material well-being and right *sukha* (happiness), *nirvana* and *cikitsa* (restoration of well-being) are the five themes of *Katha* (narrative).²⁸ The *Mahabharata* in its epic scale expounds all the five themes. The epic describes itself as *Itihasa* (1.2.237), *Artha-Sastra*, *Dharma-Sastra*, and *Moksa-Sastra* (1.2.21). Further it is said, that whatever is in the epic may occur elsewhere also, but what is not therein will not be found anywhere else (1.56.33). If we recall the topology of narratives in Figure 1, the *Mahabharata* is a *Mahakatha* (a *mahakavya* that is a *mahakatha*)

that incorporates in different degrees the different kinds of narratives/narrative modes.

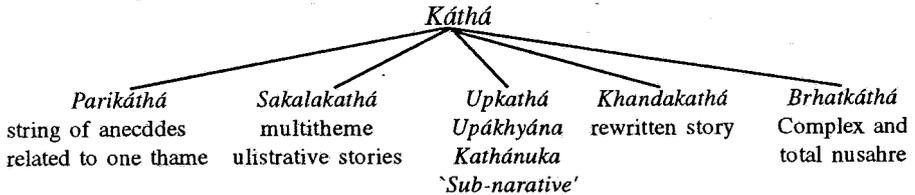
What does the Indian literary theory have to say about narrative and about different kinds of narratives? First, it is useful to remind ourselves that Indian literary theory defines its object of study, defines the genres and sets up sub-topologies within each genre, and also provides categories to analyse each genre and sub-genre. However the long, continuous tradition of literary theory has led to a profusion of terminology, and this creates the interpretive problem of defining each term unambiguously to distinguish it from others. This is the case of *Kathá* (narrative) as well. If we examine the statements about narrative in the Indian poeticians from *Bhámaha* (5th/6th century A.D.) through Bhoja (11th century) to Visvanátha (14th century A.D.), we can construct the following topology of narrative - types: Fig. 2 on page # 93(a)

There are three terms at the first level of opposition - *Kathá* - *ákhyaíviká-ákhyaána*. The term *kathá* has two meanings in the tradition - a. fictional narrative in general, and b. 'story' which is a narrative of particular scope and size.

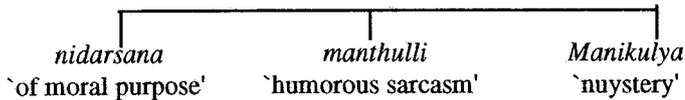
Kathá, *Ákhyáyiká* and *Ákhyána* together constitute the set *Ákhyána-játi*, 'class of narratives'. *Ákhyáyiká* is (a) a prose tale based on tradition or history, (b) could be biographical or autobiographical in form with the protagonist himself or some protege of his as the narrator.²⁹ *Kathá*, on the other hand, is an imaginary prose or verse tale or a "fictitious working out of a historical fact Though the word *Kathá* as generally used denotes such stories as *Ramayana* also".³⁰ The Sanskrit lexicon *Amara-kosa* defines *Ákhyáyiká* as a tale based on recent history and cites '*uplabadhártha*', (that recounts available/already known events) as its synonym, *katha* is defined as an imaginary composition (*prabandhakalpaná*).³¹ Therefore though Dandin says that as there is no difference between *kathá* and *Ákhyáyiká* in terms of narrative, language or chapter division, the two are the same³², we are able to see a clear definable difference between the two in terms of the source and treatment of source of a narrative. Hemachandra, following *Bhámaha's* suggestion (*Kávyalankára*, 1.29) says that the two also differ in the kind of hero - the hero of *katha* is '*abhijáta*', of noble birth and faultless; *dhirśánta*, deeply peaceful, is Hemachandra's word. The hero of an *ákhyaíviká*, on the other hand, is a man full of deep energy'.³³ *Ákhyána* on the other hand is a legendary story on any of the myths that form a part of the background to the hymns in the Vedas, viz. the stories of Junaśsepa, Mára, of Jábáli Satyakáma, etc. The stories of legendary kinds - Bhagiratha, Raghu etc. are also classed as *Ákhyána*. Even *Ramayana*, being the tale of Rama, in scion of the Raghu race, is referred to as *Ákhyána*. The *Ákhyána* is the most ancient form of story-telling,



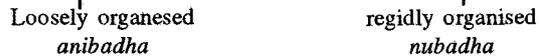
2. According to its scope & relation to other narratives



3. According to its nature of result



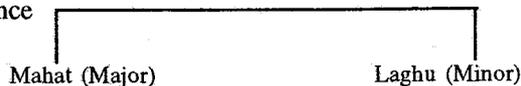
4. According to its organesathan :



5. According to its origine



6. According to its significance



and other kinds of stories, *ákhyáriká* and *kathá* may have developed from the ancient *ákhyaána*. *Akhyana* thus serves as a more general term for story-telling, while at the same time denoting a specific kind of story. Another opposition seen at the first level is between *Kathá* and *Mahákathá* - a story grand in meaning and a perennial source of pleasure and edification is a *mahákathá*. It is also fairly long and complexly structured. In that sense, *Ramayana* is a *Kathá* that is a *mahákathá* and being in verse may also be called a *mahákávya*, but there is the possibility of a *mahákathá* which is not a *mahákávya*.

The second parameter for sub-classification of narratives is that of scope of and relationship to other narratives. While discussing appropriate literary language, Anandvardhana says that the appropriateness is also determined by the kind of composition, *prabandha-bheda*, and then goes on to mention, among others, the three kinds of *kathá* - *parikathá*, *khanda-kathá*, *sakalakathá*.³⁴

Parikathá is a series of anecdotes illustrative of one theme, generally related to one of the four goals of life - righteousness, wealth and power, desires and wishes, and salvation or liberation - like a pearl garland strung on a string. *Sakalakathá*, on the other hand is a much larger work - it has a series of anecdotes/stories illustrative of all the four goals of life. *Upkathá* is a sub-story: a story that is enclosed in the main narrative. *Kathanika* is used as a synonym. *Upakhyana* is also sub-narrative within an *Akhyana*. *Khanda-katha* is an interesting category. It is a story based on a small part - an episode or character - of a larger work. Anandvardhana/Abhinavagupta say that it is a *Prákr*t work. In the case of almost all categories of literary compositions, the theorists have something to say about the language of such compositions - Sanskrit, *Prákr*t or mixed. Evidently, from early days - from the time of Magadha, 5th C.B.C. - literary compositions in languages other than Sanskrit - the original literary language - had come into being. The use of *Prákr*tss represented an intellectual revolt against the high tradition. Thus this narrative category - *Khanda Kathá* - represents re-writing of original stories and such re-writing involves, no doubt, re-interpretation. Even in the last two centuries, several *khanda-kathás* have been composed in the 'vernaculars', particularly Marathi, Kannada and Bengali, about certain characters and episodes from *Ramayana* and *Mahabharata* - Sita, Kumbhakarna, Vibhisana, Karna, Draupadi, Eklavya, Krishna, Abhimanyu; the killing of Bali, the cakra-vyuha, the dice-scene, etc.

Brhatkathá is a *kathá* - if we follow Dandin and Bhámáha - but the text of that name, Gunadhya's *Brhatkathá* proved so influential, that the text's poetics has been promoted into the poetics of sub-genre by Bhoja - it is well-structured with several divisions, has striking effect (*adbhutártha*) including

the marvellous (as in science fiction in our times); has a huge theme or subject (*mahávisaya*) and is composed in a 'vernacular' language (which means the ordinary language of daily speech making it accessible to a large public). It is evidently a trendsetter.

The next parameter, third, is the nature of subject/interest. A story that has a definite moral purpose is *nidarsana*. It may take the form of a fable, allegory or it may be a straightforward narrative. A humorous prose tale that makes fun of some failure or failing of otherwise reverential subjects - the priest, the sanyasins, the government official - is *manthulli*. They give room for irony, sarcasm and satire. A mystery story that begins with some inexplicable fact which is gradually unravelled is *Manikulya*.

Next, there is a broad division of all narratives on the basis of their organisation: there are some loosely strung compositions - *anibaddha* - and there are narratives likely *Panca-tantra*, or *Mahabharata* which are highly structured. On the basis of available work, the highly structured narrative has been divided by theorists into three classes - (a) *Parva-bandha*: the major division of the *Mahabharata* is *parva* - a node or point where two things (themes) come together; (b) *sarga-bandha*, the well-known divisions of long poems. *Sarga* means a section-division that does not impede the flow of the narrative; (c) *kánda-bandha*, as in *Ramayana*. Each chapter has a name, like *parvas* in *Mahabharata*, and is titled after a stage in life or some place. (In the *Mahabharata*, the *parvas* are titled after the theme of the events narrated - war, peace, etc.) There are other types of divisions also - *lambha*, *ucchavasa*. How these organising divisions differ from each other, merits on independent study.

Finally there is a broad classification into a story (a) created by the writer, *utpadya*, or (b) adapted from available sources - *anutpadya*. In the process of definition of these categories, to separate one from the other, the theorists bring in the following criteria -

1. Language of composition : Sanskrit, Prakrit or mixed.
2. Medium : Prose, verse or mixed.
3. Scope : *mahat* (major) or *laghu* (minor) work - a major work has narratives pertaining to all the ends of life, and affords the whole range of psychological experience (*Rasa*).
4. Narrator : who is the narrator? The protagonist himself or some protégé of his or somebody else (including the author).
5. Type of protagonist : Is a *sthita - prajná*; or stable, liberated disposition (as Rama) or a man of energy and action (as Harsa).

6. Relation to ends of life (*purusártha*): does the work relate to only one of the four ends of life, or all the four?
7. Subject of the story : The events - new and imagined by the writer or adapted from available sources.
8. Characters : gods, legendary heroes, great kings, ordinary men and women or at another level of literary representation, animals.
9. Organisation : into *parva, sarga, kánda, lambha or ucchavása*.

It is clear that like everything else in the Indian literary theory, the analysis of narrative is a descriptive analysis based on available body of work. The richness and precision of categories and sub-categories suggest the pre-existence of a massive body of literature. This 'literature' we know was mainly in the form of oral compositions, was communicated to audiences orally and transmitted from one generation to another orally. As such, we cannot talk of a reader - though reading or study/meditation function is not excluded-but only of a participant who imbibed the aural-visual experience that is Indian literature. Also this literature was designed for mass-participation and was experienced by people in the mass at public functions and festivals, - therefore, its themes and its concerns are general enough to interest the whole cultural community. Hence the linkage of narratives to the four ends of life enjoined in the Indian Dharma-Sastras. And, it is a story that interests and engaged the people more than anything else - therefore Indian Kavya literature, when it is Sravya (aural) is mainly, almost wholly narrative - Katha. For a non-narrative presentation and analysis of all the ideas evoked by the narratives, the Indian people chose to go to the vast body of *Smṛti* - literature, the *sástrás*

Notes and References

1. Jeremy Hawthorn (ed.). 1988. *Narrative*. London : Edwin Arnold, p. XIII. Further, the category of 'narrative fiction' includes "novel, short-story or narrative poem". Shlomith Rimmon - Kenan, *Narrative Fiction, Contemporary Poetics*. London, New York: Methuen.
2. *Ibid.*
3. Stanley Hauerwas and L. Gregory Jones, 1989, 'Introduction : Why Narrative?' in *Why Narrative? Readings in Narrative Theology*. Grand Rapids Michigan: W.B. Eerdmans, P.I.
4. *Ibid.*, P. 2.
5. It is pertinent in this context to note that the novel developed in England at the time when the historical narrative gained a new prestige and authoritativeness.
6. *Srngára-Prakása*, Ch. XI.
7. A. K. Warder, 1974, *Indian Kavya Literature*, vol. 2, Delhi: Motilal Banarsidass. (BLBD), p. 110.
8. Cf., for example, Bána's rewriting of *Mahábhárata* themes and the popular *Ramayana* rewriting of Tula's *Rama Charita Manas* (such as Radhey Shyam's *Ramayana* in U.P.).

9. Cf. 'The Narrative Quality of Experience' in Stanley Hauerwas and L. Gregory Jones 1989, p. 84.
10. Philip Stevick (ed.). 1967. *The Theory of the Novel*. New York: The Free Press, p. 2.
11. Ibid., PP. 3-10.
12. Ibid., PP. 9-10.
13. Ibid., P. 1.
14. Meenakshi Mukherji. 1985. *Realism and Reality : The Novel and Society in India*. Delhi: Oxford University Press. PP. 7-9.
15. A. K. Warder. *Indian Kāvya Literature*. Vols. 2-4, Delhi: Motilal Banarasidass.
16. Ibid., vol. 2. p. 52.
17. Ibid., vol. 2. p. 116.
18. Ibid., p. 116.
19. Ibid., p. 127.
20. Ibid., p. 128.
21. A. K. Warder, *Indian Kāvya Literature*, vol. 3, p. 49.
22. The apologue or fable with an underlying moral comes natural to the oriental mind. "Without a parable spake He not unto them" - New Testament. The continuity of Indian civilisation explains the continuing preference for this mode in the wider oral. folk tradition.
23. For example, in the eighth century Jaina novel *Yasodharacarita*, Yasodhara's wife Amrtāmati has an affair with a hunchback which she later defends by appealing to precedents among gods and in the dominant tradition for adultery. The novel is a critique of the dominant social philosophy as coded in the dharma-sāstras.
24. See A. K. Warder. *Indian Kāvya Literature*. vol. 3, p. 54.
25. See A. K. Warder, *Indian Kāvya Literature*, vol. 4, p. 521.
26. That it is a verse composition is of no consequence.
27. S. C. Banerji. 1973, 1978. 'The Great Epics' in Suniti Kumar Chatterji (ed.). *The Cultural Heritage of India*, vol. V. Calcutta: The Ramakrishna Mission Institute of Culture. p. 59.
28. Prof. Warder quotes the Sāmgṛaha text (XXI. 13 ff) of *Bṛhatkathā* to this effect. Cf. Warder, *Indian Kāvya Literature*, vol. 2. p. 120.
29. See Bhamaha, *Kāvyalankāra*, P.V. Naganatha Sastry (tr.). 1927. Tanjore : The Wallace Printine House. Parichhada 1. verse 25-27.
30. V. Raghavan, 1963 *Bhoja's Srngāra Prakās* Delhi. Motilal Banasidass p 615.
31. Amarsinha, *Amarakosa*, 1.6.5. and 1.6.6. respectively.
32. Dandin, *Kāvya-Darsa* 1.28. Dandin in this verse talks of Ākhyāna-Jāti. 'the whole class of narratives' which may have different kinds of formal structures.
33. See V. Raghavan. op. cit., p. 619.
34. *Dhvanyāloka*. III.7 with *Locana* commentary.
35. See Rudrata, *Kāvyalankāra*.