

# Luminaries of Investigative Fiction

## **What Readers Say....**

“A deep and critical look into the output of writers who made the spy and crime novels so popular.”

—Dr. Dolphy M. Abraham, Independent Researcher and former Professor and Head of the Doctoral Program, Alliance University, and former Dean, St. Joseph’s Institute of Management, Bangalore.

“I am really struck by the way Mohan has gone deep into the study of the prose style of these novelists. My best wishes for him and the book.”

—Sivakumar Mathada, Registrar, Indian Institute of Management, Udaipur.

“I found this book to be deeply researched and very well written.”

—Dr. Kishan Rao, Former Professor of Finance, Alliance University, Bangalore.

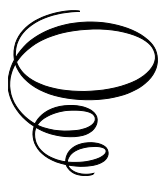
# Luminaries of Investigative Fiction:

*Comparing Sir Arthur Conan Doyle,  
Ian Fleming and John le Carre*

By

Mohan Gopinath and Edwin Castelino

**Cambridge  
Scholars  
Publishing**



Luminaries of Investigative Fiction:  
Comparing Sir Arthur Conan Doyle, Ian Fleming and John le Carre

By Mohan Gopinath and Edwin Castelino

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**For my parents and Chinnam - MG**



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## ABOUT THE AUTHORS

### **Dr. Mohan Gopinath Ph.D.**

Mohan Gopinath holds a BA (Hons.) degree and a Master's degree in English Literature from St. Stephen's College – Delhi University, where he later joined as a member of the faculty. In between, he joined the Indian Police Service which he quit after one week. After the two-year stint in the college, he joined the Hongkong and Shanghai Banking Corporation, and worked as a senior-level banker for almost 21 years in India, the UK and Hong Kong, after initially completing a two-year training attachment in the London branch of the bank. Subsequently, he left the industry and worked for a doctoral degree which he obtained from Osmania University on the topic, Organizational Learning (in the banking industry). His career in HSBC also included an attachment to the all-India HR function.

After obtaining his doctoral degree, Mohan worked as a management consultant in India and the Middle East. He has also worked as a lead consultant for a World Bank-funded Institutional Development Study conducted for the Andhra Pradesh Forest Department.

He reverted to academia after working as a consultant for more than one decade and joined as the Dean of St. Joseph's Institute of Management, Bangalore. He later shifted to the Alliance University's School of Business, Bangalore, where he worked as a Professor in the Department of Organizational Behaviour and Human Resource till September 2019. His areas of interest are leadership, management of change, conflict resolution, banking, and protection of the environment. He has written and published papers and case studies across a range of subjects (Banking, Organizational Behaviour, Human Resource, Finance, the Environment, and the Performing Arts). He is also a keen tennis enthusiast.

Mohan has conducted Management Development Programs for senior managers in his areas of specialization in the organizational development area in India and the Middle East. His first book was co-authored and titled Business Drama: How Shakespearean Insights Help Leaders Manage Volatile Contexts. His interest in Kathakali (he has trained in Kathakali

music and sung for many performances) led him to write (in 2015) *The Actor Who Could Connect: the Genius of Kalamandalam Krishnan Nair*. This book was selected by the American Library of Congress for inclusion in their database and also exhibited at the Paris World Book Fair in March 2019. The book was later completely revised and expanded and published by Cambridge Scholars Publishing, Newcastle in 2022 under the title, *Kalamandalam Krishnan Nair, The Mozart of Kathakali*. His other theme based book on Kathakali and Shakespeare is *Vignettes Relating to Kathakali and Shakespeare: the Thirasheela versus the Curtain*. The last book in the trilogy is *Shakespeare Meets the Indian Epics: Comparative Themes and Interpretations*. All three books are published by Cambridge Scholars Publishing, Newcastle.

### **Professor Edwin Castelino**

Prof. Edwin Castelino holds a M.Sc. degree in Physics from the University of Mysore and a Post Graduate Diploma in Management from the Indian Institute of Management, Ahmedabad. He worked as a senior manager for the first 20 years in the field of Banking and the next 20 years as an academic in the field of Management. He was the Professor and Dean at the St Joseph's Institute of Management, Bangalore till he retired in October 2018. He has published cases relating to Management and takes a keen interest in the state of the economy in India and other countries.

### **Books Written by Mohan Gopinath**

*The Shakespearean Linkages in Unnayi Warriar's Nala Charitham*  
*Tracing the Literary and Symbolic Significance of the Messenger through History*  
*Shakespeare Meets the Indian Epics: Comparative Themes and Interpretations,*  
 with Sabina Zacharias  
*Kalamandalam Krishnan Nair, the Mozart of Kathakali*  
*Vignettes Relating to Kathakali and Shakespeare: the Thirasheela versus the*  
*Curtain, with Vellinezhi Achuthan Kutty, Nagesh Bharadwaj and Asha*  
*Prabhakaran*  
*Jim Collins's Leadership Levels Spiced with Shakespeare, with Sabina*  
*Zacharias and Suprabha Bakshi*  
*Managing Human Foibles and Human Dilemmas*  
*Team Roles: through the Eyes of Shakespeare and Dr. Meredith Belbin*  
*The Myers Briggs Type Indicator: a Shakespearean Validation*  
*Why People Fail: Through the Eyes of Shakespeare and Sumantra Ghoshal*

Leadership Nuances in Shakespeare's Plays

Fiction - Double Oh Seven (for private circulation only)

The Actor Who Could Connect: the Genius of Kalamandalam Krishnan Nair (this book was selected by the American Library of Congress for inclusion in their database and exhibited at the Paris International Book Fair in March 2019)

Fiction (novel) – The Intruder – a Nocturnal Interlude

Memoir – Does the Spearmint Lose its Flavor on the Bedpost Overnight?

Business Drama: How Shakespearean insights help leaders manage volatile contexts, with Debashish Sengupta and Ray Titus

## **Papers Written by Professor Edwin Castelino**

### **Case Study Publications**

(Principal Author – Dr. Mohan Gopinath)

The Launching of the New Performance Appraisal System', in Journal of Applied Case Research, a publication of the Southwest Case Research Association, Vol 12 No 1, January 2015, with Dolphy Abraham, Asha Prabhakaran, Edwin Castelino

'Janalakshmi Financial Services Pvt. Ltd: Strategic Innovation to Achieve Financial Inclusion', in Emerald Emerging Markets Case Studies, Vol. 2, No. 8, 2012, pp. 1-18, Emerald Group Publishing Limited, with Dolphy Abraham and Edwin Castelino

'Man vs. Machine – The Society for Case Research', in Business Case Journal, University of Nebraska at Kearney – Fall/ Winter 2013, Vol 20, Issue 1, with Dolphy Abraham, Edwin Castelino and Asha Prabhakaran

'The Promotion', in Business Review, Journal of St Joseph's College of Business Administration, December 2012, with Edwin Castelino and Dolphy Abraham

'A Comedy of Errors', in Aweshkar Research Journal (Welingkar Education) Volume XIV, Issue 2, September 2012, with Dolphy Abraham and Edwin Castelino

'The Auditor', Indore Management Journal Vol 3 Issue 1 April – June 2012 (IIM Indore) with Edwin Castelino and P Janaki Ramudu

'An Occasion for Making an Overtime Payment - Management and Labor Studies', in the Journal of XLRI, Jamshedpur, May 2011, Vol 36, No 2, with Edwin Castelino and Dolphy Abraham

'The Transformation', in Aweshkar – Research Journal (Welingkar Education), Volume XII, Issue 2, September 2011, with Edwin Castelino and Dolphy Abraham

- ‘The Auditor – Emerging Markets’, in Case Studies Collection, compilation of selected cases presented at the International Case Conference 2010, organized by the Institute of Management Technology, Nagpur, Excel India Publishers, 2011, with Professor Edwin Castelino and P Janaki Ramudu
- ‘The Encounter’, in Asian Case Research Journal, National University of Singapore, Volume 15, Issue 1, 2011, with Edwin Castelino

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This is for my parents and Chinnam; also for my mentor Dr. Brijraj Singh with whom I continue to be in close touch and who taught English Literature in St. Stephen's College, Delhi University so many decades ago, and my friends Sridhar, Edwin, and Dolphy – as always.

And my very special thanks to Dolphy on whose patience and analytical skills I depend so much for getting the manuscript into shape. He frequently and cheerfully goes through the manuscript in its various stages of development and gives his views. Thanks a million Dolphy, as it means so much to me.

**MG**

### **L'Envoy**

**Go, little Book; from this my solitude,  
I cast thee on the waters:—go thy ways!  
And if, as I believe, thy vein be good,  
The World will find thee, after many days.  
Be it with thee according to thy worth:—  
Go, little Book! in faith I send thee forth.**

**by Robert Southey (1774 – 1843)**

**“All spies need to feel they are loved. One of the most powerful forces in espionage and intelligence work (and one of its central myths) is the emotional bond between spy and spymaster, agent and handler. Spies want to feel wanted, part of a secret community, rewarded, trusted and cherished... Exploiting and manipulating that hunger for affection and affirmation is one of the most important skills of an agent-runner. There has never been a successful spy who did not feel that the connection with his handler was something more profound than a marriage of convenience, politics or profit: a true and enduring communion, amid the lies and deception.”**

**—Ben Macintyre, The Spy and the Traitor: The Greatest Espionage Story of the Cold War**

# FOREWORD

DENZIL BENJAMIN

INDEPENDENT RESEARCHER AND WRITER

AND BETSY BENJAMIN

EDUCATIONIST

As we always say, it is a matter of delight to write a Foreword for one of Mohan's books. When Mohan and Edwin (the author and coauthor of this book) asked us to do so, we did not hesitate for a minute as we have known Mohan for a long time and knew that he was interested in writing on subjects such as the theme of this book; in fact, our association is many years old. As far as this book is concerned the three authors identified in terms of writing detective and spy stories are well known and are part of the magic of reading for a countless number of people.

While volumes galore have been written on Conan Doyle, Ian Fleming, and John le Carre, we found this book particularly interesting because of some of the unusual pathways it opened up. Mohan and Edwin have as usual come through with another very unusual book which holds the reader's interest right from the beginning. For example, their analysis of the origins of the spy and detective stories is intriguing and well written. Our only worry is that only those people who are keen on the writers mentioned will read this book. But then, it has been made clear that it is an academic book and makes no pretence at trying to be a mass best seller.

We know that Mohan is seriously interested in the three writers who are what he refers to as the 'protagonists' of this book. In fact, we asked him about the circumstances in which he first started reading them and he said that his father had started him off on the road in which detective and spy stories had their shops almost at the rate of two every mile. His father was also an avid fan of Sir Arthur and he was the one who introduced Mohan into the absorbing world of detective and spy fiction. The liking for these stories was a relationship which remains strong in him even today. This book is therefore the culmination of a long affair and will be of absorbing

interest to those who like this type of fiction and will be of interest even to those readers who are not addicts.

The word ‘addicts’ was used deliberately as the particular genre on which the book focuses, pulls in such people into its fold. The book had done a commendable job in tracing as far as was possible the origins of these stories. Spies and detectives were there in our two epics in some form or the other and they were there in similar texts in other countries and other religions as well. The book has taken shape from these roots which are now firmly embedded in the soil of each place referred to and will show the reader the meaning of relatability; that is, how these narratives which had their origins centuries ago can relate to us in the twenty first century.

Let us however give our own views on the three writers; it will be noticed that they echo many of the facts put forward in the book. Sir Arthur Conan Doyle, the mastermind behind the legendary detective Sherlock Holmes, carved his place with a prose style that seamlessly blended the analytical with the emotive. His meticulous attention to detail, coupled with a keen sense of atmosphere, transported readers to the fog-draped streets of Victorian London, where the brilliance of Holmes shone amidst the mysteries that unfolded. Conan Doyle’s use of concise and precise language, coupled with a penchant for vivid imagery, laid the foundation for the detective genre, influencing countless writers who followed in his footsteps.

Moving forward in time, we encounter the suave and sophisticated world crafted by Ian Fleming. Renowned for creating the iconic character James Bond, Fleming’s prose style is a symphony of glamour, intrigue, and unapologetic escapism. His writing, characterized by a flair for luxury and a meticulous attention to detail, propels readers into the thrilling realm of espionage and espionage.

Fleming’s prose is a cocktail of suspense and sophistication, shaken, not stirred, to perfection. The Bond novels, adorned with exotic locales and the suave charm of their protagonist, exemplify Fleming’s ability to weave a narrative that seamlessly combines action with introspection. His influence extends beyond the literary realm, as the cinematic adaptations of Bond’s adventures continue to captivate audiences worldwide. This book endeavors to dissect Fleming’s prose, unraveling the nuances that make his writing an enduring legacy in the realm of spy fiction.



The third luminary in this exploration is John le Carré, a maestro of espionage literature whose works transcend the boundaries of genre, delving deep into the complexities of human nature. Le Carré's prose is a study in subtlety, marked by a nuanced exploration of characters and a razor-sharp analysis of the political landscapes that form the backdrop of his narratives. In contrast to the glamorous world of Fleming's Bond, le Carré's prose navigates the murky waters of moral ambiguity and the intricate web of espionage. His characters are not archetypal heroes; they are flawed, enigmatic, and deeply human. le Carré's prose is a labyrinthine exploration of the human psyche, intertwining personal and political motivations in a narrative dance that challenges conventional notions of morality. From the Cold War landscapes of "Tinker, Tailor, Soldier, Spy" to the post-Cold War introspections of "The Constant Gardener", le Carré's writing is a testament to the enduring power of storytelling to dissect the human condition.

Detectives, criminals, and spies belong to professions (if that is the correct word), which will always be there so long as human beings and countries continue to distrust one another. These spies lead the most dangerous lives as being caught and proved to be a spy can lead to instant execution. This is especially so when the countries involved are at war. But it is not necessary that a state of war should exist for spying to come into play; spies gather information and the possession of information (especially before anyone else gets it), gives a lot of leverage and power to the person who has it. Spies are, to put it simply, the mechanisms by which information is obtained and then passed back to the people who need it most.

For example, the war between the Israeli Defense Forces and Hamas which started in October 2023 would not have happened if the Israelis had sufficient information with regard to the initial attack that Hamas launched and which started the conflict which has proved tragic. Germany spent an enormous amount of money and an enormous amount of time and utilized innumerable spies to find out where the D-Day attack (Operation Overlord) would strike Europe in World War 2. This information would obviously have been vital to them.

So this book is not a flight of fancy into theoretical realms which will only be of interest to the academic working in his or her isolated and cloistered study; it is rooted in hard and practical reality and this is what gives it the sharp edge of interest which will never fail to enthuse readers. As we have pointed out in the earlier paragraphs, espionage can be of advantage economically and can make prosperous companies richer and poorer

companies prosperous. And this in turn can affect the economy of the entire country.

Industrial espionage has also now come into play and companies spend very big money to find out the planned moves of their competitors. Their spies are always on the lookout for such information which will give them the edge in a very competitive world. So spying is not just a military related exercise but is something which affects all of us because of the rise of industrial espionage. In fact, we will not be surprised if this is taught as a subject in our MBA programs, considering the value it can bring to organizations if done by people who are trained specifically in this area.

One of the nicest features of this book is that it is written in a simple style and is devoid of jargon. It is a without question an academic book but the style of writing goes easy on the reader; but we never expected anything less from the Mohan/ Edwin team. And we know full well it is difficult to write an academic book in a way which makes the contents appear simple and will appeal to the general reader. The language of this book is crisp and there is nowhere an abundance of unnecessary words or jargon.

This book stands as an invaluable resource for all aspiring writers, regardless of their level of expertise or genre preference. By delving into the intricate world of prose styles and offering insightful analyses, it not only provides a comprehensive understanding of the art of writing but also serves as a guiding light for those seeking to refine their craft. Whether you are a novice writer eager to embark on a literary journey or an experienced wordsmith looking to enhance your skills, the exploration of diverse prose styles within these pages will undoubtedly inspire, inform, and elevate your writing. In its pages, you will find not only a wealth of knowledge but a source of inspiration that transcends boundaries.

We are very happy that Mohan started writing these nonfiction books even though it was comparatively a late start. We did ask him as to why he did not start writing fiction. The reply we got was that he should have thought of that very much earlier and that now he was comfortable with writing nonfiction and it was too late to change. He also said that had he been successful in writing fiction, he would have stuck to spy stories and that he would also have made money. We have not pressed the point.

This book is correctly positioned as an academic book and is targeted mainly at the student of English Literature who is interested in the writing skills of authors who made a name for themselves. To read the analyses of

the stories of the authors who were identified (with a lot of care) is also an ideal beginning as we just now said, for an aspiring writer, and we encourage would be writers to make sure they read the book. We are very certain that they will learn a lot about the technicalities of writing stories for starters and then can move on to bigger things.

We wish the Mohan/ Edwin team and the book all success.

**Denzil and Betsy Benjamin**  
**Bangalore**

## PREFACE

The book focuses more on the overall magnetic pull of detective and spy stories including the technicalities of the writing styles of the authors rather than on the actual stories themselves. But first, let me tell you the reason for choosing this particular subject about which to write a book. It is a truism that stories of spies and criminals (yes, there is a distinction between the two) have been of disproportionate interest to readers from a wide range in terms of their age. This interest is there in most avid readers right from the beginning, and almost from the time when they started to read. From stories of Robin Hood, to the adventures depicted in Westerns where the criminals are brought to justice, to novels of the present day, the interplay and ultimate defeat of the 'bad guys' have a unique fascination. So in my childhood, I went rapidly through the popular writings of a large number of writers who focused on such stories. This pull of the stories in this genre encompassing spies and criminals is still very much there and one of life's biggest pleasures is to get lost fully in a book that is well written and keeps the reader on edge. That is perhaps why readers keep rereading these stories avidly and with great enthusiasm, and with no lesser interest. Very often, a second or third reading is useful to understand the mechanisms of the construction of the plot; these are usually not fully appreciated at the first reading when the flow of the story carries the absorbed reader willingly.

The point I wish to make is that both my younger days and the novels relating to spies and detectives have always been inextricably mixed. This later burgeoned into a serious study for which my degree in English Literature gave an added fillip. This fascination was at the time just a feeling I had and it is only now that I converted it into a creative exercise which culminated in this book. In short, spy and detective novels hold a captivating allure for young minds, offering a unique blend of suspense, intrigue, and problem-solving that ignites their imagination. The intricate plots and cunning characters in these stories not only provide an escape into thrilling adventures but also stimulate cognitive development. Young readers are drawn to the intellectual challenges posed by deciphering clues, solving mysteries, and unraveling intricate conspiracies. These novels cultivate analytical thinking, attention to detail, and logical reasoning skills. Additionally, the protagonists, often resourceful and quick-witted, serve as inspirational figures, encouraging resilience and creativity in the face of

adversity. The genre's exploration of moral dilemmas and ethical choices also engages young readers in critical reflections on justice and right versus wrong. Overall, spy and detective novels serve as a literary gateway for young minds, fostering both a love for reading and the development of valuable cognitive and moral capacities. This somewhat inadequately sums up the reasons for my fascination.

While some of the foregoing arguments were given to me gratis by my older friends, I felt that there was more to this than mere theoretical explanations about analytical thinking, attention to detail etc.

Anyway, I was very pleased when the book was finally completed and I could now claim that I had something tangible to show to prove my love for these types of novels.

To clarify the point made earlier about spies and criminals, in my mind a spy is not a criminal. I am not a legal expert and so I am only stating what I feel irrespective of whether the distinction will stand up in a court of law. A spy is a very brave person who is risking his life, undergoing a life in an alien country filled with tension and fear, and sending useful information back to his home country. Effective spies require a unique blend of personal and mental qualities to excel in their covert operations. Firstly, they must possess impeccable discretion and the ability to maintain a low profile, keeping their true identity and intentions concealed at all times. A keen sense of observation is crucial, enabling them to gather intelligence through astute analysis of their surroundings and interactions. Adaptability is another vital trait, as spies often find themselves in unpredictable situations that demand quick thinking and the ability to adjust plans on the fly. Mental resilience is essential to withstand the psychological pressures of espionage, including isolation, deception, and the constant risk of exposure. Furthermore, effective spies must possess strong interpersonal skills to cultivate relationships and manipulate situations diplomatically, ensuring they can extract valuable information without arousing suspicion. Overall, a successful spy combines these qualities with a deep commitment to their mission and the ability to navigate complex ethical dilemmas in pursuit of national security objectives.

A criminal on the other hand acts from purely selfish motives and only looks at getting things for free. In today's high tech world, the necessity of a spy living for months and years incognito in another country is lessened but then it is still necessary. So a spy is a patriot and the patriotism is seen in the spy's innate desire to help his or her own country, whatever the outcome.

This is especially true during times of conflict between the countries when the spy's life is more in danger. As a matter of interest, two of the writers (Fleming and le Carre) deal with spies and the Cold War and such matters while Sir Arthur sticks to the time tested rule of not going beyond London and its surrounding counties wherever possible.

The following point has been covered in detail later but it is also worth mentioning here. The fact is coincidental but all the three writers were people with full time careers prior to their becoming the purveyors of fiction. Conan Doyle was a medical specialist, and Fleming and le Carre spent many years in Intelligence especially the war years. Doyle's career did not contribute to the stories he wrote but Fleming and le Carre benefited immensely from theirs. So the point being made now is that a lively imagination can be immensely benefited if the second career of authors are drawing on the lessons learned from the first. If nothing else, it will give a sure touch of realism in the stories which will be evident to the reader.

Many readers may not agree but it is felt that a writer of spy and detective stories should possess minds which are suspicious by nature and will look at events and people with a slightly prejudiced eye. This type of mind will create better plots and interesting narratives.

Perhaps a very brief look at the psychological differences between the mindset of a spy and a detective will be useful at this point as this book addresses both these professions. The psychological mindset of a spy and a detective differs significantly due to the nature of their work and the contexts in which they operate. A spy typically embodies a mindset characterized by secrecy, adaptability, and moral ambiguity. They must navigate a world of deception, often adopting multiple identities and operating under constant threat of exposure, which cultivates a certain level of paranoia and distrust. The ideal spy is resourceful and skilled in manipulation, capable of compartmentalizing emotions to maintain their cover and achieve strategic objectives, often prioritizing the mission over personal ethics. In contrast, a detective's mindset is rooted in a commitment to justice, truth, and the rule of law. They operate within a structured environment, relying on evidence and legal protocols to solve crimes. The ideal detective is analytical and detail-oriented, possessing a strong moral compass and a desire to protect the innocent. While both roles require critical thinking and problem-solving abilities, the detective's approach is typically more transparent and community-oriented, whereas the spy thrives in ambiguity and subterfuge. This fundamental difference shapes their motivations, ethical frameworks, and the psychological toll their work takes

on them, ultimately influencing how they view the world and their place within it.

It will be useful to define what a spy represents here (the meaning of criminal is more clearly understood by people) to draw the distinction more clearly. Kligman (2012) who is a Retired United States Army Intelligence Officer said that:

“A basic, yet most important element of any spy novel is the main character. He or she leads the narrative and must be believable in form and function. If the character is not plausible, the story is doomed before the reader reaches the end of the first chapter. It is essential to portray characters with realistic traits and robust personalities, with dialogue that captivates the reader’s interest and connects them to both the characters and storyline.

What does it take to be a spy? Actual spies (intelligence operatives) are not what you see in the movies. They are ordinary people, male and female, who through experience and exhaustive training become skilled in role playing and trade craft to achieve their mandated assignments. They are practitioners in the shadow world. Their skills include assessing situations, people, and environments through vast research as well as direct observation.

Spies are normal people with everyday problems. They are taught to compartmentalize these problems to the degree possible, so the spy successfully completes their mandated mission. These everyday problems, if mentioned in the storyline, brings to the reader the plausibility of the spy – it humanizes or dehumanizes them, both of which adds depth to the characters being portrayed.

It is important for the writer to develop their characters in such a way that readers can identify to a degree with all of them. The readers need to “feel” the difficulties, the highs and lows, the adrenaline rushes that the spy and supporting characters are experiencing. This helps the reader become involved in the emotional struggles of each character and keeps them turning pages.

Spies are experts in using spy tools to help them in their missions. It is mandatory to be one-hundred percent accurate when describing the tools used in trade craft. It is also extremely important for the writer to render accurate descriptions of malfunctions with spy tools as they occur. A reader will be turned off quickly if the malfunction of a spy tool is not correctly depicted. The writer must always assume that the reader’s background might be such that they are familiar with some of the weapons and technology included in the story.” (Kligman, H.L. Characteristics of Spy Fiction, Website ref - <https://www.linkedin.com/pulse/characteristics-spy-fiction-what-makes-great-thriller-kligman/>).

Another way of looking at the difference is that while both spies and criminals operate in the shadows of society, their fundamental distinctions lie in their motives, methods, and the overarching objectives of their actions. Spies are individuals employed by government agencies to gather intelligence, protect national security, and navigate the complex realm of international relations. Their activities are sanctioned by the state and typically involve covert operations aimed at obtaining classified information. In contrast, criminals engage in illicit activities for personal gain or to undermine societal order. They operate outside the boundaries of legal and ethical norms, driven by motives such as financial profit, personal vendettas, or the pursuit of power. While both spies and criminals may employ deception and subterfuge, the former operates within a framework of authorized secrecy, working towards the interests of a nation, while the latter pursues objectives that often conflict with the principles of law and order.

So this book is a serious, in depth analysis of the prose styles of the various authors mentioned in the title. It will be seen that the prose style and the unfolding of the plot are closely integrated and if the prose is not up to the mark, even an excellent plot disintegrates. Many writers have fallen by the wayside because of the lack of attention paid to this basic rule of writing; it is not restricted to stories involving spies and criminals, but to a novel or short story of any kind. A good prose style which is carefully cultivated can make the writer that much closer to being a best- selling author.

The three fundamental assumptions which were made about the prose styles of the three writers were:

- Conan Doyle excelled in descriptions and creating verbal portraits of scenes. He was also skilled in describing fog bound London through which Holmes and Watson often had to travel by carriages, or by walking.
- Fleming was the expert in bringing in top of the range products, which he described in detail and merged seamlessly with the narrative. His attention to detail was phenomenal and we have to view this taking into account that he just could not go to the internet and check for accuracy. The internet was not there in his time and so he had to find out and write to individual experts on specific subjects.
- Le Carre was the master of the descriptions of the tensions created by the cold war and his characters were a part and parcel of these bleak descriptions.



The themes in the book rests on these three fundamental assumptions and expands on them via various perspectives.

The oldest writer covered in this book is Sir Arthur Conan Doyle and John le Carre is the most recent. It is fascinating to observe the distinct prose styles of the writers and more importantly, how the style fits like a glove into the plot and the descriptions of the characters. Their love of the language is also indirectly revealed in the novels. The most interesting feature is that they all tackled the spy and criminal stories using a style of prose which was unique to the particular writer. And this in a way added to their flow, suspense, and hold on the reader. It will be the purpose of this book to examine - among other things- the nuts and bolts of the prose styles and so understand the gift the authors had slightly better. Because in the final analysis, it was a gift they possessed and no other word can describe it.

While each of these authors carved their niche in different genres – Doyle in mystery, Fleming in espionage, and le Carré in spy fiction – their prose styles share a common thread of captivating storytelling. It's the artistry of language, the careful selection of words, and the ability to transport readers to worlds both familiar and exotic that define their literary legacies. This exploration is not a mere dissection of words; it's an invitation to appreciate the nuances that make each author's style unique. Doyle's deductive precision, Fleming's debonair flair, and le Carré's enigmatic subtlety – these are the brushstrokes that paint the canvas of their narratives.

In the following chapters, we will dissect key elements of their styles, examining the use of dialogue, narrative structure, and character development. We will unravel the mysteries behind Doyle's logical deductions, explore the high-stakes world of Fleming's espionage, and decipher the enigmatic language of le Carré's intelligence operatives. This exploration is not just for literary scholars or aspiring writers; it's for anyone who has ever been captivated by a well-told story. Whether you are a devoted fan of Sherlock Holmes, a thrill-seeker in Bond's world, or a connoisseur of espionage intrigue, this exploration promises to deepen your appreciation for the art of storytelling.

As we have said in the book, the prose styles of the three writers in a way reflect the mood of their stories. So the style used by Conan Doyle through Dr. Watson to tell us about the adventures is ideal for conveying the scenes of England and fog bound London. There are no flourishes in the prose and it is a factual narrative. Fleming uses a more relaxed style and his

descriptions of various scenes are characterized by their minute attention to detail which in no way detracts from the story. And le Carré uses a style which is ideal for describing the Cold War intrigues; it has no frills and the narrative is straightforward and reflects the forbidding atmosphere of the Cold War. The Cold War, a geopolitical standoff between the United States and its allies and the Soviet Union and its Eastern Bloc allies, serves as the backdrop for many of John le Carré's iconic novels. Spanning from the late 1940s to the early 1990s, the Cold War was characterized by ideological, political, and military tensions without direct armed conflict between the two superpowers. Le Carré, a former British intelligence officer, brought a unique insider's perspective to his works, offering readers a nuanced portrayal of the espionage activities that defined this era. His novels, such as "The Spy Who Came in from the Cold" and the George Smiley series, delve into the morally ambiguous world of Cold War espionage, where spies navigate a treacherous landscape of betrayal, deceit, and shifting alliances. Le Carré's portrayal goes beyond the stereotypical glamorous spy narratives, providing a gritty and realistic exploration of the human cost and moral complexities inherent in the pursuit of intelligence objectives during this tumultuous period in world history. His Cold War novels stand as timeless classics that not only entertain but also offer a deep understanding of the psychological and political dimensions of espionage in the shadow of the Iron Curtain.

All this will be elaborated in the book at the appropriate places. And these unique writing styles were of sufficient interest to enable the attempt to explore this phenomenon further and see what comes out of the analyses.

To illustrate the beauty of good prose writing, we will look at the qualities in the prose of G.K. Chesterton, journalist, novelist, essayist and poet. Chesterton was a large man, standing 6 feet 4 inches (1.93 m) tall and weighing around 20 stone 6 pounds (130 kg; 286 lb). His girth gave rise to an anecdote during the First World War, when a lady in London asked why he was not "out at the Front"; he replied, "If you go round to the side, you will see that I am." On another occasion he remarked to his friend George Bernard Shaw, "To look at you, anyone would think a famine had struck England." Shaw retorted, "To look at you, anyone would think you had caused it."

And P. G. Wodehouse once described a very loud crash as "a sound like G. K. Chesterton falling onto a sheet of tin".

Chesterton's writing is characterized as being very witty and clever, and gained the nickname as "The Prince of Paradox" earned with quotes such as "Fallacies do not cease to be fallacies because they become fashions" and "It is not bigotry to be certain we are right; but it is bigotry to be unable to imagine how we might possibly have gone wrong". He was in fact, one of the last masters of the satirical form of writing. His prose is almost poetry in itself and when he wrote poetry, it was sublime. This haunting line "*Dim drums throbbing in the hills half-heard, where only on a nameless throne a crownless prince has stirred, where, risen from a doubtful seat and half-tainted stall, the last knight of Europe takes weapons from the wall.*" comes from his poem called "Lepanto" named after the battle of which it based on. This is just a sample of the quality of his poetry, which was both beautiful yet also easy to read. Its structure and rhythm also stayed in meticulous sync, in spite of the fact that much of it was written as "Lepanto" itself was written, hastily out in the yard as the postman waited impatiently to take it to the publishers, (Chesterton was a notorious procrastinator).

Chesterton's prose, in its best moments, is soaring and transcendent. Most authors use prose to paint picture or explain an idea, yet often is only capable of conjuring in the mind of the reader something that is familiar to them, something commonplace. Yet the writing of Chesterton takes one to another level. His prose lifts one from the ground of his own experience and opens up new horizons, taking us to places we can only dream of, with only the use of mere words. Yet in the tradition of the best masters, Chesterton took the English language and pushed it to its limits, creating some of the most memorable literature the language had ever been used to write. For his skill in the use of English alone Chesterton should be studied, for in his day he was considered to be its master, and there is much to be learned from his writing, especially from those who wish to become good writers themselves. This, at least, should find him a place in our schools, yet reliably he is not there.

The question can be asked as to why these particular three writers of detective and spy novels were chosen for analyses in this book. There is in fact a particular reason for this choice, and the reason is that these types of stories have always been popular with young and old readers. Even with the changes now seen in these types of stories because of the influence of high tech interventions, the nostalgia for the earlier writers and their stories remain. It is true that the Bond movies are now better known than the novels which gave birth to them, but there are many people who still find the novels of Ian Fleming irresistible and are prepared to defend them against the popularity of the movies. The Sherlock Holmes stories also gained

popularity because of their faithful reproductions in the television series featuring Jeremy Brett as Holmes. And the same applies to le Carre where George Smiley has appeared in films and was portrayed by many actors.

So the very fact the novels of the writers covered in this book were converted into films are a proof of their continuing popularity. Having established the fact that the writers are still popular, the next logical step was to analyze the reasons for their popularity. And that is why you the Reader, has now taken the trouble to go through the book.

I am a student of English Literature and so the use of language and the study of language has always been of interest to me. It was therefore natural that I decided to write a book which is 'language based'. As all the three writers focused mainly on detective and spy stories, naturally the book will have a number of references to these two professions (if I may use the word) and will be a combined look at how the prose brought to life the protagonists in the writings. These protagonists will be Sherlock Holmes, James Bond and George Smiley. I selected Smiley because he represented the spy catcher who combined a rare mix of intelligence and quiet sustained plodding and hard work.

I trust the contents of the book will be of value and worth the effort of reading through it.

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## RANDOM REFLECTIONS

This book is the product of months of agonizing on whether to write it or not. But what finally tilted the balance in favor of writing it was the fact that I really loved the prose styles of the three authors detailed in the book and who are referred to as the protagonists in many places. Reading their stories and novels which I started to do when I was very young was a pleasure which has not diminished over time.

And why did we tackle this project? The reasons are many and perhaps could be summarized as follows:

- It is always a delight to get into the mechanics of the creative process of great writers.
- It gave us a lot of satisfaction that we could compare these seemingly incomparable personalities.
- We also wanted to show the affinity in the thinking processes of great writers.

We also wanted to apply our knowledge of these subjects to a worthwhile cause and see if we could predict the future of such stories.

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The reader will find bits of autobiographical reminiscences scattered throughout this book; these are not stray wanderings but are directly connected to the theme of the book.

All children by and large have big enough ambitions about their future career and what they will do when they reach maturity. Some wish to be engine drivers, others firemen, policemen, and so on. Many also wish to become detectives and a very small percentage of the children want to be spies. It is the detective who captivates the young mind, perhaps because the ramifications of being a spy is difficult to grasp at a young age.

I always wanted to be a detective or a spy and spy stories (not the le Carre type), and this thought captured my imagination in my early teens. This book is a culmination of all those thoughts and worry free days when my greatest worry was the Math exam; I was really bad in Math and the reaction

of my father when the results were declared. Anyway, I also often imagined the mind of writers to be special; it was when I started writing books which were published that I realized that the requirement in my seventh profession of writing was not a special mind but a disciplined mind which was prepared to slog every day.

And this mind should have read and absorbed a lot of material on the subject. Writing cannot be a casual undertaking at any point but has to be respected like any religion.

I learnt that it is possible to start writing a nonfiction book without knowing exactly how it will develop. This is more applicable to writers of fiction who should start the process and see it developing as the ideas and pace gain momentum. In both cases what is important is how easily can the reader understand what the writer is trying to accomplish and convey. In our chosen sample, Doyle and Fleming have no difficulty in connecting with the reader. Le Carre sometimes needs a little bit of analysis to understand the progress of the story.

I also realized that the ability to make sure the reader is fully able to appreciate and understand what is being written is the most important quality a writer should possess. These are very basic thoughts but I felt that it may be useful for writers; especially first time writers.

This book, via the analyses of the prose of Sir Arthur Conan Doyle, Ian Fleming, and John le Carre indirectly gives the reader the reason as to why people become spies and detectives. Being a detective is by far an easier option and the individual need only to have an interest in solving crimes to launch himself or herself as a detective. No moral dilemmas have to be grappled with or sleepless nights spent in agonizing over what he or she is doing. It is a straightforward case of white versus black and the matter ends there.

Spies are not so lucky and many of them must have spent countless days and nights agonizing over their chosen profession. Spying for one's homeland is a fairly straightforward matter but a whole new dimension opens up when an individual spies against one's homeland i.e. becomes a moral renegade.

The spy operating against their home country faces profound ethical and moral dilemmas that can deeply fracture their sense of identity and loyalty. Torn between duty and conscience, they grapple with the implications of betraying the very nation that nurtured them. Each piece of intelligence they