

GRAHAM GREENE'S ENTERTAINMENTS

A Thesis  
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Sarjana Degree

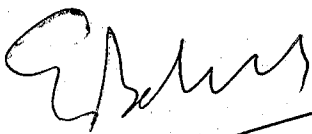


by  
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Yogyakarta, November 1978

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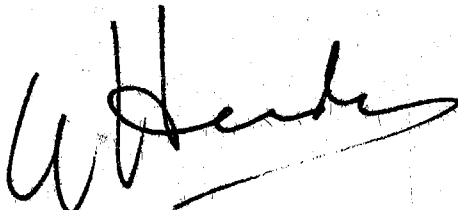
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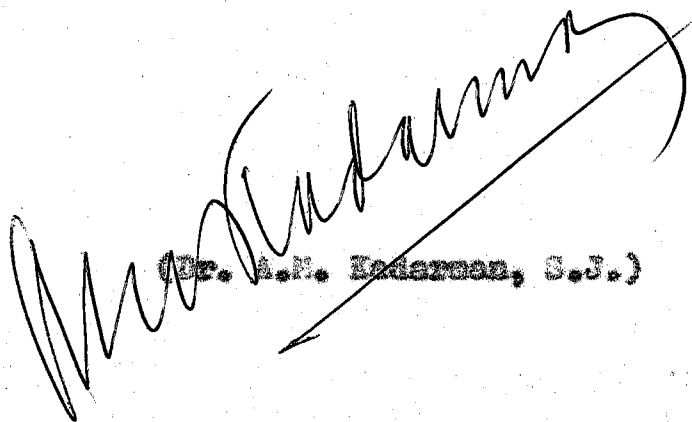
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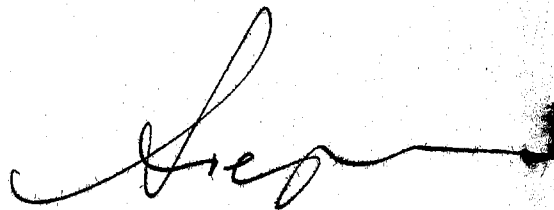
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## INTRODUCTION

### Aim of the thesis

As its title implies, this thesis<sup>is</sup> mainly meant to provide some introductory facts about Graham Greene's entertainments.

It was Graham Greene himself who first called attention to the split character of his work, namely "the entertainment" and "the novel", without giving any explanation about these terms. This is one of the facts leading to the writing of this thesis. Other significant facts that have to be considered in accordance with the writing of this thesis are:

- If we read books about Graham Greene, we will immediately find that most of them only speak about the major novels of Graham Greene. They range from a simple appreciation of the novels to critical essays on the novels' elements. It is really astonishing how many books have been published which discuss only the novels.
- On the contrary, there are only a few, if any, books or other forms of printed writing that are concerned with Graham Greene's entertainments.
- All the entertainments are of great importance in the work of Graham Greene. At least their quantity (there are eight of them) shows their significance.

From the above considerations, it is obvious that the principal aim of this thesis, therefore, is to give some introductional data to Graham Greene's

entertainments, to attract the readers' attention to the almost neglected entertainments and their significance.

In accordance with the aim, this thesis will not be supplied with a thorough analysis of the novels. It is meant to be an introduction to the entertainments, and thus, the writer will basically concern himself with discussing as many entertainments as possible. However, the novels will also have to play a role in order to provide a better path to the thesis' aim.

#### Graham Greene's life :

Berkhamsted, Hertfordshire, is the name of the small town located about twenty six miles northwest of London where Graham Greene was born on October 2, 1904. This town is still famous for its unstylish but solid boys' public school which bears the name of the town. Graham Greene's father, Charles Henry Greene, was once the headmaster of this school for the period of seventeen years.

Graham Greene, being the fourth child of the six Greene children, started his education at this school. He actually hated the school very much, more than he hated the town.

Being a very sensitive young boy, Graham Greene was deeply influenced by the events of his childhood which had a bad effect on him.

"The first thing I remember" Greene writes in A Sort Of Life, "is sitting in a pram at the top of a hill with a dead dog lying at my feet ..... It had

been run over - by a horse-carriage?- and killed and the nurse thought it convenient to bring the cadaver home this way."<sup>1)</sup> And then Greene tells about a man's suicide; "There was a crowd outside one of the little houses and a man broke away and ran into the house. I was told that he was going to cut his throat, nobody followed him, everybody, including my nurse and I, stood aside waiting, but I never learnt whether he succeeded."<sup>2)</sup> Another thing was seeing an aeroplane crash from the window of the nursery.<sup>3)</sup> A little later, at the age of 12 or 13, Greene tried his first experiment with death, and recalls " ..... the disappointing morning in the dark room by the linen cupboard on the eve of term when I had patiently drunk a quantity of hypo under the impression that it was poisonous."<sup>4)</sup> This was followed, on various occasions, by doses of hay fever lotion, deadly nightshade, and twenty aspirins which he swallowed before swimming in the empty out-of-term school bath. At the age of sixteen, in open rebellion, he ran away from school and home, and subsequently was sent to a London psychiatrist for several months' treatment which he considered "perhaps the happiest months of my life."<sup>5)</sup> In the early autumn of 1922 there <sup>were</sup> further flirtations with the suicide: "I was seventeen and terribly bored and in love with my sister's governess ----- one of those miserable, hope-

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1) Graham Greene, A Sort Of Life, The Bodley Head Ltd. (London, 1971) pp. 14 - 15

2) Ibid., p. 16

3) Ibid., p. 54

4) Graham Greene, The Lost Childhood and Other Essays, William Heinemann Ltd. (London, 1951) p. 175

5) Ibid., p. 174

less romantic loves of adolescence that set in many minds the idea that love and despair are inextricable."<sup>1)</sup> These mixed motives and the discovery of a small pistol among his elder brother's possessions led to a half a dozen solitary games of Russian roulette,<sup>2)</sup> spaced over the next year and a half. Finally the excitement wore off, and he put the pistol back.

Then, at the age of seventeen, he went to Oxford, and after 3 years of learning, he was able to take a "second" (good but not excellent) in modern History. During his stay in Oxford, he became a dues-paying member of the Communist Party; but, six months later, after finding out that the party membership would not get him a free trip to Moscow, he dropped out.

In the same year he wrote a volume of poems called "Babbling April" (which was his first and last book of poetry). This book can be called a youthful experiment, and Graham Greene dropped this mode of writing.

After graduating from the university, he briefly considered service in the Nigerian navy and actually accepted a job with a tobacco company which promised travel to China. But these odd possibilities fell through, and then he began his professional career as junior sub-editor on the Nottingham Journal, which experience proved to be useful for him; In the same year he became sub-editor in the letter department of the Times until 1950.

In 1927, he married Vivien Dayrel Browning; a "dark, pretty girl with a flawless complexion", who was a Roman Catholic. From this marriage Greene got a son

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1) Graham Greene, The Lost Childhood and Other Essays, p. 173

2) Ibid., p. 176  
Russian Roulette is a shooting game gambling on the chance of the revolving bullet-chambers of a revolver into which one bullet is loaded.

and a daughter. In order to be able to get married with Vivien, Greene took instruction from a priest named Father Trollope several months before his marriage. For the first three months after his instruction, he argued his uncertainties almost daily, but finally he completed the instruction. Here is how he described his baptism,

"But in the first confession a convert really believes in his own promises. I carried mine down with me like heavy stones into an empty corner of the Cathedral, dark already in the early afternoon, and the only witness of my baptism was a woman who had been dusting the chairs. I took the name of Thomas - after St. Thomas the doubter and not Thomas Aquinas - and then I went on to the Nottingham Journal office and the football results and the evening of potato-chips."<sup>1)</sup>

During World War II Graham Greene served with the foreign office and was on special duty in west Africa 1942 - 1943. To be more precise, he was in Sierra Leone with the British Secret Service. In 1952 he wanted to go to the United States to receive the 1952 Catholic Literary Award. His application for a visa was delayed by the U.S. Department of State under the Internal Security Act, on the grounds that many years earlier he had been, for a brief time, a member of the Communist Party. Later that same year Greene applied for another visa for a longer visit, which after some delay was granted, but this time Greene rejected it.

In 1954 he was in Indo China reporting on the war there for the New Republic. Some pages from his Indo China journal, relating his own experiences as an opium smoker,

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1) Graham Greene, A Sort Of Life, p. 166



have appeared in the London Magazine.

He took a trip to Congo in 1959 and two years later he wrote one of his famous novels, that is A Burnt Out Case, which has its setting in the same place.

### The Works Of Graham Greene

#### Novels:

- The Man Within (1929)
- It's A Battlefield (1934)
- England Made Me (1935)
- Brighton Rock (1938)
- The Power And The Glory (1940)
- The Heart Of The Matter (1948)
- The End Of The Affair (1951)
- The Quiet American (1956)
- A Burnt-Out Case (1961)
- The Comedians (1966)
- The Honorary Consul (1972)
- The Human Factor (1977)

#### Entertainments:

- Stamboul Train (1932)
- A Gun For Sale (1936)
- The Confidential Agent (1939)
- The Ministry Of Fear (1943)
- The Third Man and The Fallen Idol (1950)
- Loser Takes All (1955)
- Our Man In Havana (1958)
- Travels With My Aunt (1969)

#### Short Stories:

- Nineteen Stories (1947), a collection

- Twenty-one Stories (1954), a collection
- In Search Of Reality (1963), a collection
- May We Borrow Your Husband? (1967), a collection

Plays:

- The Living Room (1953), it is produced in the same year in London.
- The Potting Shed (1958), it is produced in London in the same year.
- The Complaisant Lover (1959), it is produced in London in that year.
- Carving a Statue (1964), also produced in London in the same year.

Travels:

- Journey Without Maps (1956 - Liberia)
- The Lawless Road (1939 - Mexico)
- In Search Of A Character (1961 - Africa)

Essays:

- The Lost Childhood And Other Essays (1951)
- Collected Essays (1969)

Verse:

- Babbling April (1925)

Autobiography:

- A Sort Of Life (1971)

Critique:

- British Dramatists (1942)

## CHAPTER I

### SUMMARIES OF THE ENTERTAINMENTS

#### STAMBOUL TRAIN

##### Summary:

It is a rainy April morning when the Orient Express begins its routine trip from Ostend to Constantinople. There are many people on board. Among them a young Jewish businessman called Carleton Myatt, going on business to Istanbul. He has taken a first class compartment; Mr. Opie, a clergyman, shares a room with Mr. Quin Savory, a famous writer, in a second class sleeper; Dr. Czinner, a Yugoslav political leader, travelling on an English passport by name of Richard John, a school teacher; and there is also Coral Musker, an English dancing actress going to Constantinople to substitute for a sick girl in an English play. She shares a non-sleeping second class compartment with Mr. Peters and his wife.

After taking a meal in the restaurant car, Myatt takes a look at other compartments of the Express which has been on its trip for several hours. In one of the non-sleeping compartments he sees Coral Musker being annoyed by Mr. Peters' hand which creeps from her ankle to her knee while she is pretending to sleep. Seeing Myatt, Coral Musker gets a way out of the unpleasant situation. She gets her packet of cigarettes and Myatt gallantly offers her a light so that she has an excuse to move from her seat and go outside her compartment. When they are having a talk, Coral faints because of the cold weather and of her weak health. Myatt gets help from a man he has met at the restaurant car who has introduced himself as a doctor.

The doctor, who later tells Myatt that his name



is John, says that there is nothing serious with Coral, since what she needs is only a warm place. That is why Myatt asks her to have his sleeper in the first class that evening while he himself sleeps in the corridor.

At Cologne two passengers join the Express. They are Janet Pardoe and her lesbian lover, Mabel Warren, who is a reporter of the London Clarion. Actually, Miss Warren has come to the station only to see her lover off and also to interview Mr. Quin Savory whom she knows to be on board the train, but she changes her mind as soon as she recognizes one of the passengers as Dr. Czinner, a political leader in Belgrade who has escaped from his country for five years. Miss Warren was at Belgrade for her paper at a General Kammets trial where Dr. Czinner was the chief evidence for the prosecution. It is after the trial that Dr. Czinner disappeared.

On the train Miss Warren interrogates Richard John in his compartment while his roommate is away. She fails to make him admit that he is Dr. Czinner. But after breakfast the next morning, Miss Warren succeeds in nailing Dr. Czinner out of his compartment. And the absence of his roommate in the compartment at the same time enables Miss Warren to search Dr. Czinner's things.

She cannot find anything that satisfies her except a Baedeker volume. She takes it and then brings it with her to Mr. Savory's place, whom she has come to interview. While interviewing him, Miss Warren writes her news on Dr. Czinner and tries to break the code she is sure the Baedeker brings. She can find the code key at last and after finishing her interview with Mr. Savory, she finds an empty compartment where, using the code key on

the Baedeker, she can find out that Dr. Czinner is trying to cause a revolution in Belgrade.

At the time Dr. Czinner appears in the doorway. He spoils her dream of making up a great story about his return to Belgrade and his Socialist outbreak plan by letting her read the newspaper he has bought at Wursburg a few hours ago. The newspaper tells that a communist revolution took place in Belgrade the night before but had been suppressed by the government immediately. So, Dr. Czinner is late already.

Dr. Czinner, who has admitted his real name, agrees with Miss Warren to get off the train at Vienna since it is already dangerous for him to go further. But he changes his mind and after being able to get rid of her at the Vienna station, he continues his trip. Miss Warren cannot get on the train again after sending the news to her office because her bag, in which she has put her reporter's pass and the rest of her money, is stolen by a criminal escaping from the police after murdering an assistant railway station master. The criminal himself, whose name is Joseph Grünlich, joins the Orient Express bringing the gun he just used to murder with him. He is even caught by Dr. Czinner later while he is searching the doctor's things in need of money. Instead of getting angry with him, Dr. Czinner gives him five English pounds.

In the meantime the relationship between Myatt and Coral has become more intimate and they have planned to celebrate their relationship with a party held on the train where they will have some of the passengers as their guest. Mr. Savory is discovering a pleasant

companion in Janet Pardoe at the same time.

The publishing of the news about the return of Dr. Czinner in Miss Warren's newspaper makes the police in Yugoslavia prepare a thorough check on the train at Subotica, the border town. Dr. Czinner cannot avoid the police and Coral, who is going to invite him to her party when the police arrest the doctor, is also arrested. Beside them, the police arrests Joseph Grünlich for possessing a gun. The three of them are put into an emergency court at the same place.

It does not take a long time for the court to come to the conclusion that the three accused persons are guilty. Dr. Czinner is sentenced to death and the execution will take place within three hours, Coral Musker is imprisoned for twenty fours and after that will be repatriated, and Josef Grünlich gets a month's imprisonment before being sent back home. And then the police leaves them at the station waiting room, where the court has taken place, guarded only by a policeman.

At the same time, Myatt, who is just aware that Coral has been arrested several hours later, uses the chance when the train is broken down to hire a car to go back to Subotica.

At Subotica, Dr. Czinner, Coral and Josef succeed in escaping from their "prison". Josef is lucky that he can be saved by Myatt, who has been around at Subotica, and then they go back to the train. But Dr. Czinner can be shot by the guard before reaching a safe place. Coral can hide the wounded doctor in a shed where the police cannot find them because of the darkness.

The next morning Coral finds Dr. Czinner dead nearby. She is so much shocked by the sight of the dead

body that she screams. The scream makes the police come to her place. Fortunately, Coral is saved by Miss Warren who, following the train, has arrived there at the right moment.

At Istanbul, Myatt gets a nice solution for his business problem. He is to marry Janet Pardoe, who appears to be a niece of his rival in business.

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The main characters :

- Carleton Myatt : - A young Jew current manufacturer who is so much involved in his business that he always carries a small box of currants produced by both his company and his rival's.  
(p. 15)
- He is very clever in using money.  
(p. 12)
- He is a brilliant learner of human behaviour. From experience he finds out that if he wants to know whether an Englishman is lying about an important theme or in answering his important question, he would offer him a cigar. If the man is lying, however prompt the answer, his hand would hesitate for a quarter of a second. (p. 19)
- Coral Musker : - A young English dancing actress.  
(p. 10)

- She has a plain and piquant face  
with a daring and depressed manner.  
(p. 10)

- She likes to be considered pretty.  
(p. 56)

- Dr. Czinner

: - A small old man with a moustache  
who always looks ill and shabby.  
(p. 18)

- He comes from a poor family. His  
father has been a peasant in  
Hungary before he moved to Bel-  
grade and became a shoemaker. (p. 136)

- When he was the head of the Social  
Democrat party, he happened to be  
the main evidence for the prosecu-  
tion of a General Kamnetz, who was  
charged with rape. The trial was  
certainly won by the General and  
instead, the government had a war-  
rant out for Dr. Czinner's arrest.  
A friend could help him escape to  
England where he became a foreign  
school master for five years. Then  
he comes back to Belgrade to join  
in an outbreak planned during his  
escape.

- Because of his bad health, he gets  
a habit of sleeping easily. At the  
restaurant car, for example, he  
falls asleep between the courses.  
(p. 20)

- He is a man without humour, who cannot smile at a sudden lightness of his heart. (p. 137)

- Mabel Warren

- A woman reporter of the London Clarion who is called Dizzy Mabel because of her extraordinarily energetic way of working. (p. 35)
- She likes to drink but she hates men, so, instead of being married to a man, she lives together with another girl. Her last lover is Janet Pardoe. (p. 35)
- She has coarse hair, red eye lids and an obstinately masculine and discordant voice. (p. 52)
- She falls in love with Coral Musker and wants her to replace Janet Pardoe to be her lover. (p. 75)



A GUN FOR SALESummary :

A professional criminal, called Raven, has been hired by a firm of armament manufactures to kill the minister of a European state with the intention of causing war. Having accomplished his job, he receives his pay. Later on he discovers that he has been paid with stolen notes and that the police are after him, since they suspect him of being the thief. While on the run from the police, Raven looks for Cholmondeley, the contact man who has handed him the money. Meanwhile war is threatening Europe as a result of the minister's assassination.

Raven finds Cholmondeley, and guessing that he is going to report to his employer, follows him into a train going north. At Hottwitch he runs across Anne Crowder, the fiancée of Mather, the detective in charge of the burglary case. In order to avoid an arrest, Raven uses her ticket and forces her to go with him. To keep her quiet, he plans to kill her but she manages to escape. However, she decides not to say anything to the police.

Then she meets Cholmondeley and follows him because Raven has told her that he (Cholmondeley) is mixed up in the murder of the old minister. She wants to give him up to the police so that the war can be prevented. Raven frees her from the place where Cholmondeley has imprisoned her and they run to an empty shed where the police surround them.

Afraid that Raven will kill her fiancée, Anne devises a plan to draw off the police. However, in his escape, Raven kills a policeman. Before he is shot to

death by the police in the end, Raven is able to take revenge on Cholmondeley and the armament king, Sir Marcus, who appears to be the childhood friend of the murdered minister.

The main characters :

- Raven : - a criminal with a hare lip. The lip has been sewn badly so that it looks worse than it was. (p. 5)
- He is about 28 years old. (p. 30); he is dark and thin and a little above the middle height. (p.30)
- His mother bore him when his father was in gaol, and six years later, when his father was hanged, she cut her throat with a kitchen knife. Then he was kept in a state orphan home. (p. 67)
- He never feels the least tenderness for anyone (p. 67), he is not used to normal life (p. 43), but he is used to fear. (p. 44)
- To compensate for his inferiority of being less educated than common people, he keeps trying to give the impression that he is educated. (pp. 15 & 19)
- He likes animals. He takes care of a kitten at his house and he even trains a rat when he is still in the orphan home. (p. 16)



- He treats other people roughly. (pp. 16 & 78)
- He likes Anne (p. 121), and Anne likes him too. (p. 122)

- Anne Crowder :

- She has a small neat face with the eyes rather too wide apart. (p. 42) Her eyes are green with a spot of gold. (p. 76) She also has good legs. (p. 76)
- She does not have any faith in herself. (p. 11), but she believes in Fate, God, Vice, and Virtue; in Christ in the stable, and all the Christmas stuff. (p. 55)
- She is a brave girl. She dares dash hot coffee at Raven's face even though she knows that he is carrying a gun. (p. 43)
- She is easy to get on with. (p. 76) She is also straight and loyal, and she does not like to complain. (p. 81)
- She likes thrillers. (p. 65)
- She has been five years in provincial theatres (p. 59) and she has just got a job as an actress at a theatre in Nottwich. (p. 50)

- James Mather :

- A detective sergeant of the Scotland Yard. (p. 11)
- Having a great responsibility on his job (p. 35) he likes to make decisions (p. 21)

er to be on the side that organizes. (p. 38)

- He also likes to be certain of everything (p. 39) and to be accurate. (p. 40)
- Being not a real lover, he is filled with the dumb tenderness he can never express outside marriage. (p. 74)
- He has been engaged with Anne for six months. (p. 81)

- Chelmondeley :

- His full name is Davis Chelmondeley.
- He is an employee of the Midland Steel in Hottwiche. (p. 160)
- He is fat, his wide square face falls in folds over his collar. He wears an emerald ring. He looks like a real estate man or perhaps a man more than usually successful in selling women's belts. (p. 12)
- He has got a sweet tooth, he is crazy about sweet things like toffee, candies and ice cream. (p. 15)
- He also likes to eat, even his idea of intimacy is a table full of food stuff. (p. 58)
- He never looks at a face, he always looks past the face. (p. 57)
- He does not like horror. (p. 65)
- He is a coward, he blames his employer, Sir Marcus, of causing difficulties on Raven, when he is cornered by Raven's gun. (p. 171)

THE CONFIDENTIAL AGENTSummary :

Mr. D., a professor of Roman languages in a country which is involved in a civil war, is sent by his government to make a purchase of coal in London. The coal is very important to put an end to the rebellion that has been troubling the government for two years.

He happens to be on board of the same ship to England with Mr. L., the agent of the rebels who is aiming at the same thing with him. On that ship there is also Rose Cullen, the daughter of Lord Benditch, the man with whom he is to make the coal purchase.

D has some troubles ever since he had landed at Dover. First of all he has to argue for a while to convince the English customs officers that the photograph in his passport is his own, which because of the hard two years of war looks different from what he looks like now. After that somebody tries to threaten him on the platform where he and Rose Cullen wait for the train to London after missing the earlier one.

Then Rose changes her mind and she rents a car. Being offered a lift, D rides with her. On the way to London, one of the car's tyres bursts. It shocks D very much since the sound reminds him of the war situation at home. Later they stop at the nearest bar, the Tudor Club, to have a drink and have the tyre changed. There D is introduced to Captain Curie, the owner of the club.

D sees that L is there too, and it is L's chauffeur who threatens him in the lavatory later. Realizing that the situation is becoming worse for him, D decides to continue the trip to London using Rose's car. But again this deed leads him into trouble. He is accused

of being a car thief and tortured by Captain Curie and his friends.

The troubles follows him in London. Somebody tries to kill him outside his hotel when he is on his way to meet Rose. The next day D is told by Mrs. Marrie Mendrill, the manageress of his hotel, that he is to cease his mission and to give his credentials concerning the coal purchase to her. She shows him the letter of the government saying that she has been appointed to take over the coal deal. Even Mr. K., his contact-man in London, is on her side now.

He refuses to give the credentials, but later on he loses them right before he meets Lord Benditch to make the coal purchase. The absence of the credentials makes Lord Benditch and his friends reject him. On the other hand, L succeeds in making the contract.

Outside the Lord's office-room D meets Rose who suggests him to report the loss of the credentials to his country's embassy and try to get help from them. But instead of getting help, he almost gets arrested by Scotland Yard. This time he is suspected of being connected with the death of Else Grele, a young maid-servant of his hotel. She seems to have jumped out of the top floor window of the hotel. The accident itself happened while D was at Lord Benditch's.

D succeeds in running away from the police. He even has the Secretary's gun with him. He gets a safe shelter in an empty flat. Then he goes to the hotel and finds out that Else has not committed suicide but has been killed by either Mrs. Marrie Mendrill or Mr. K. or both of them.

At the hotel he meets Mr. K. and with his gun he forces him to go to the empty flat. He shoots him there. The bullet misses him but Mr. K. dies from shock. Rose comes there after the shootings. She cannot prevent him from his next plan, that is to go to the coal mines of Lord Benditch's in order to stop the workers to dig the coal since it will strengthen the rebels.

Not only does he fail to assure the workers that the coal supply will result in fatal effects for his people, but he is also run after by the police as a wanted person. He is helped and hidden by a juvenile gang. They are even willing to help him by setting off the explosive shed at the mine. The shed does explode, but it does not damage anything. Instead, the explosion shocks D and makes him fall down to earth. His great tiredness and hunger give him a mental shock and make him scream. The scream makes the police come and catch him.

He is taken back to London, and after some interrogations at the office of Scotland Yard, he is brought to court. Fortunately, the witnesses fail to recognize him and there is a lack of evidence. Besides, he is helped by Mr. Forbes, Lord Benditch's companion who has fallen in love with Rose. Rose asked him to help D.

Mr. Forbes pays 2000 pounds for D's bail and then he is freed. Furthermore, Forbes takes him to the ship going to his own country. On the way, he tells D that Lord Benditch has cancelled the contract with L because of the explosion at the mine, and the death of Mr. K. has resulted in the risk of the government's interference in the coal deal. This news makes D happy, but the pre-

sence of his beloved Rose on board ship later makes him even happier.

The main characters :

- D. : - The author never gives his full name, perhaps to give the impression of a secret agent.
- He is a professor in medieval French. (p. 72)
- His wife is shot to death by the rebels. (p. 174) and he himself is imprisoned for several years by them. (p. 27)
- He is about forty five years old. With a scar on the right side of his chin, his dark hair and his five feet nine inches height, he resembles an intellectual who has been damaged by the war. (p. 135)
- He is full of worries. The war in his country influences him very much. (p.9)
- He loves Rose Cullen eventhough he keeps saying in his heart that he cannot love her since he is unable to give faith to anybody except his late wife. Unconsciously he shows his love towards her with his jealousy.
- Rose Cullen: - She actually is an illegal child of Lord Renditch. She is about eighteen years old with a long nose, a sensitive

mouth and a tall thin dilettante body.

(p. 34)

- She is loved by Mr. Forbes, her father's companion, but she refuses him because she knows that he has a mistress. (p.75)
- She loves D mainly because of his honesty and of her Oedipus Complex. (p. 174)

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### THE MINISTRY OF FEAR

#### Summary:

One afternoon Arthur Rowe goes to a fete held by the Free Mothers Fund at London Square. With the help of Mrs. Bellairs, a gypsy fortune-teller, he wins a cake in a raffle at the fete. This winning causes many difficulties for him afterwards. First of all the helpers of the fete want him to give the cake back to them, but he refuses. The next day, a stranger comes to his house and tries to put poison in his tea. The cake is certainly the cause. Rowe realizes that there is poison in his tea right before he sips the tea. He is very angry and ready for a fight. But at the same moment a bomb goes off at the house. Rowe is all right but the stranger has to be taken to hospital. When Rowe calls on him the following day, he has been fetched away, and the name and address given to the hospital do not exist.

Being resentful, Rowe goes on searching for information about the cake. He contacts the Orthotex, an investigation agency, which gives him an agent called Jones. Together with Jones he goes to the office of the



Free Mothers Fund in order to get the address of Mrs. Bellairs. With Jones keeping an eye outside, Rowe enters the office and meets Anna Hilfe and his brother, Willi Hilfe there. Willi leads him to a meeting of a group that consists of the friends of a man called Canon Topling. Mrs. Bellairs is also a member of the group.

After being introduced to other members of the group, Rowe joins them in a ceremony in the dark. When the light is put on one of the members is found dead holding Rowe's knife. Rowe is frightened and escapes with the help from Willi. That evening he sleeps in a shelter.

The next day an old man persuades Rowe to help him carry a suitcase which, he says, consists of books. He carries it to an upstairs room of a hotel and there he meets Anna Hilfe. She tells him that they are in danger since her brother and other members of Canon Topling's group are going to catch him. Hoping to find something to be a weapon to defend himself, Rowe opens the lid of the suitcase which causes the suitcase, which actually is filled with bombs, to explode.

Rowe loses his memory and is taken to a nursing home kept by Dr. Forester. His name is changed into Digby. The experiences he gets in the nursing home added with his talent for detection makes him gradually get his memory back, until one day Dr. Forester, out of his anger, tells Digby that he is Arthur Rowe and that the police want to interview him in connection with a murder.

Being very eager to know his past time, Rowe runs away from the nursing home to the office of





Scotland Yard. With the help of the police, he regains most of his lost memory. He knows that Willi Hilfe and other friends of Canon Topling's are a group of traitors who sell secret information from parliament to the enemy. The information is photographed and the small roll of film is hidden in a cake. Unfortunately, Mrs. Bellairs had mistaken Rowe for the man in charge of the cake, and given him the code, that is the weight of the cake. Of course the group wanted to get the cake back. They sent their man to visit Rowe for that purpose, but he failed because the bomb went off at Rowe's house before he acted.

Willi Hilfe had staged a murder in their group's ceremony in order to frighten Rowe. They succeeded in making Rowe afraid of the police. Then they planned to kill him with the bomb in the suitcase. The result was not satisfactory since he was not killed, even though he lost his memory. Thinking that it is better to have him lose his memory than to kill him, they keep him in the nursing home led by Dr. Forester, also a member of the group. But the result is unexpected. Rowe succeeds in getting his memory back. In the meantime they have taken another roll of film consisting of secret information to replace the one destroyed by the bomb at Rowe's house. But the police have become suspicious of them. So, with the help of Rowe, the police begin to catch the traitors.

They start with Mr. Cost, the member of the group, who pretended to be dead at the group's ceremony. They fail because he commits suicide before they can arrest him. The next is Mrs. Bellairs, and this time they succeed. She fails to drink poison and is caught. Then they go to

the nursing home. Again they fail here since Dr. Forester has been shot to death by his assistant before they arrive. At the nursing home they find also the remains of Jones, Orthotex' detective, who was killed by the group. So far they cannot find the roll of the film. Finally Rowe can get the film roll from Willi Hilfe after preventing the latter from leaving for Ireland. Willi Hilfe shoots himself at the station and Rowe goes back to Anne Hilfe who loves him and whom he loves.

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The main characters:

- Arthur Rowe : - He is a tall stooping lean man with black hair going grey and a sharp narrow face. His nose is a little twisted out of the straight and he has a too sensitive mouth. (p. 2)
- He has a talent for detection that leads him to regain his memory after the loss of his memory.
- He is very sentimental, easily touched or influenced by what he sees or hears. (pp. 2 & 6)
- He has been a journalist and ceases two years before the cake affair. (p. 15)
- He kills his own wife, Alice, because he takes pity on her being always ill. (p. 35)
- He loves his late wife very much. He will follow people into shops, he will

wait at street corners because of a small resemblance of her. (p. 41)

- He is a fair man, he does not want to hit a sleeping enemy, however he hates him. (p. 242)
- He loves Anna too and wants to live with her even though the risk is not small. (p. 268)

- Anna Hilfe : - An Austrian young girl who takes care of the Free Mothers Fund together with her brother, Willi.

- She is small and neat. (p. 41)
- She loves Rowe very much (p. 245) and dares to risk dangers because of him. (p. 243)
- She also loves her brother and does not want to miss him (p. 251) even though he ever tries to kill her. (p. 246)

- Willi Hilfe : - He speaks excellent English. (p. 43)

- He is fine and intelligent and very good at talking and persuading someone. (p. 242)
- He is economical. (p. 241)
- He loves Anna but when she begins to stand against his way, he tries to kill her. (p. 246)
- He has pale gold hair (p. 244) and pale blue eyes. (p. 245)
- He hates Rowe because Rowe has destroyed all his business. (p. 265)

### THE THIRD MAN AND THE FALLEN IDOL

This book consists of two stories, namely The Third Man and The Fallen Idol. Let us go through The Third Man first,

#### Summary:

This story tells about a writer called Rollo Martin. He is invited by his old friend, Harry Lime, to visit Vienna in order to write about the business of looking after refugees. Harry Lime works for the International Refugee Office.

When he arrives at Vienna, no one meets Rollo Martin at the airport. He goes to Harry's flat, and instead of meeting Harry there, he is told by Harry's neighbour, a Mr. Koch, that Harry is dead. He has died instantaneously, hit by a jeep. He is to be buried that afternoon. So, Rollo directly goes to the cemetery.

At Harry's funeral Rollo meets colonel Calloway of Scotland Yard. After the funeral, Calloway treats him in a bar and after some talk, Calloway tells him that Harry has been the worst racketeer in Vienna.

Being very resentful, Rollo tries to get information from Harry's friend who witnessed the accident. He begins with Kurtz, who tells him that Harry died before the ambulance could reach the place of the accident. According to Kurtz, Harry spoke and even worried about Rollo before he died. The next person Rollo meets is Anna Schmidt, Harry's girl friend. Anna, who did not witness the accident, says that according to what she has been told, Harry did not die instantaneously. Here Rollo's suspicion that

there is something wrong with Harry's death becomes greater. From Anna he gets the address of Harry's medical adviser, Dr. Winkler, and then he visits him.

Winkler tells him that Harry was conscious for a short time, while being carried into the house. From Dr. Winkler's house Rollo goes to Koch and asks him again about the accident. Through his experience as a head clerk at the mortuary, Koch tells him, he is convinced that the hit man died at once. Also Koch gives him other information; there were three people who helped to carry Harry's body to the house excluding the driver, while so far Rollo thought that the driver was included in the group that carried Harry's dead body to the house, together with Kurtz and Cooler, The American Colonel. So the question about the unknown third man begins here.

Cooler is the next man Rollo visits. Rollo fails to have new information from him as he gives the same answers as the previously given ones. Then Rollo speaks with Anna about the different facts he has received from Koch on one side and Harry's friends on the other. Anna gets excited and wants to meet Koch. But when they arrive at Koch's flat, they find that Koch has been murdered. Anna goes back home and Rollo unexpectedly has to deliver a speech at a discussion on contemporary novels held by the British Relations Society.

After the discussion Rollo meets with Calloway. Again Rollo expresses his suspicion about the third man. Calloway makes the suspicion greater by convincing Rollo that Harry Lane had been the real boss of a racket

organization, using the facts and photographs he got. Being very much touched by the proven fact, Rollo goes to a bar and drinks until he gets drunk. Then he goes to Anna's house at three o'clock in the morning while still drunk. There he picks a quarrel with her.

At that moment he sees a figure moving outside Anna's uncurtained windows. He runs after the figure and then finds out that it is Harry Line. He tries to catch him but Harry vanishes among a group of kiosks. When he goes back to Anna in order to tell her about his finding, a porter tells him that Anna has been taken away by the International Police. An hour later, at five o'clock in the morning, Rollo rings Calloway and tells him what has happened. Calloway then saves Anna from being taken to the Russian zone.

Then Calloway and Rollo investigate the place where Rollo saw Harry Vanish. They find out that there is a door right at the kiosk where Harry's gone. It is actually one of the main entrances to the main sewer that is used by people in air raids. This makes Rollo believe that Harry is still alive.

This belief leads him to the idea of meeting Harry, through Kurtz he sends an invitation to Harry, even though Kurtz keeps pretending that Harry is dead. The invitation is answered. Harry does come and meet him. Rollo advises Harry to stop racketeering but he fails. Harry refuses.

Rollo and Calloway plan a trap to catch Harry then. Using Rollo as a decoy, Harry is successfully attracted to come to the kiosk near the entrance of the sewer. Unfortunately the police cannot catch him

at once. He runs into the sewer. Harry kills a policeman before he himself is killed by Rollo. Then Harry Lime gets his second funeral and this time it is real.

The main characters:

- Rollo Martin : - A cheerful person who likes to drink too much. (p. 13)
  - He has a haggard look. (p. 16)
  - He has a habit of looking over his shoulder. (p. 16)
  - He writes paper-covered Westerns under the name of Buck Dexter. (p. 16)
  - He loves Anna. (p. 106)
- Anna Schmidt : - A Hungarian actress who works at the Josefstadt Theatre. (p. 32)
  - Her father is a Nazi. (p. 32)
  - Being the girl friend of an English man, she tries to learn English. (p. 32)
  - She has an honest face, dark hair and eyes, wide forehead and a large mouth. (p. 40)
  - She is not a handy girl. She cannot even make tea. (p. 41)
- Doctor Winkler : - He has a waiting room which is full of religious object of arts.
  - He is a very small and neat person, and he is also very cautious.



- He has a little black moustache.
  - Kurtz : - He can be easily known because he has a trace of a foreign accent of English. (p. 33)
  - He always uses a toupee. His hair is cut straight at the back and not fitting close. (p. 35)
  - Cooler : - He is one of the persons who had witnessed the accident in front of Harry's flat.
  - He has a tousled grey hair, a worried kindly face and long-sighted eyes. (p. 56)
  - This American Colonel is a humanitarian.
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### THE FALLEN IDOL

#### Summary:

When his parents are gone for a fortnight's holiday, Philip Lane is alone in their Belgravia house with Baines and Mrs. Baines. Since his nurse is already dismissed and her successor has not arrived yet, he is free to go anywhere now. This has never happened during his seven years of nursery.

He goes down to the basement and has a drink and a slice of cake with Baines there. Unfortunately Mrs. Baines sees them and tells Philip to go back to his nursery room. This is followed by a quarrel between Baines and his wife.



After lunch that day, Philip goes for a walk alone because Baines has been forbidden by Mrs. Baines to accompany him. Philip has a very long walk and his feet are already tired when, on the way home, he sees Baines and his girl, Emy, in a restaurant. They are having a good time there. Baines is surprised when he sees Philip. He asks Philip not to tell anything he knows to Mrs. Baines. Philip promises him not to, but unconsciously he breaks that secret to her while he is having his supper that evening.

The next day Mrs. Baines is away to see her mother who is dying. Philip has a long day with Baines. When they come back home late in the afternoon, Emy is waiting. The three of them have supper together. Then Baines and Emy take Philip to his nursery room upstairs.

It is not a very long time later that Philip wakes up and finds Mrs. Baines by his side. She asks him where Baines and Emy are, but he refuses to answer. Unfortunately the whispers of the two lovers are heard coming from the spare bed downstairs. Mrs. Baines immediately goes downstairs to that room and Philip follows her. When she is turning the door knob, Philip cries to warn Baines. This makes her angry with him, so she runs after him up the stairs. Baines, who has come out of the bedroom, can reach her before she gets Philip. They fight and Mrs. Baines falls over the banisters down to the hall and dies. Being very frightened, Philip runs outside along the back stairs.

Philip runs and runs until his feet are tired. Then he sits and cries. A policeman takes him to the police station. Later he is asked about his address but

he refuses to answer. At that moment the policemen get a phone call from Baines telling that there has been an accident in his house and asking for the police. Concluding that Philip comes from the same house, the policeman takes him back there. Baines is waiting and he tells the police that Mrs. Baines has fallen down to the basement, while in fact she fell over the banister of the first floor to the hall. Being an innocent child, Philip tells the truth and Baines has to surrender to the police.

The main character:

- Philip Lane : - A seven years old boy (p. 125) who has been in a strict nursery for the whole of his life. (p. 125)
  - He likes Baines, but she dislikes Mrs. Baines. (p. 130)
  - He is still too young and innocent to keep secrets like Baines'.
- Baines : - He is the old butler of the Lane's. (p. 125)
  - He has a habit of breaking things whenever he is angry. (p. 129)
  - He likes Philip and unlike his wife, he calls him by the name.
- Mrs. Baines : - She is servile when she is not authoritative. (p. 127)
  - She always governs her husbands very much.
  - She is tricky, she can make Philip

break his secret. (p. 137)

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LOSER TAKES ALL

Summary:

Bertram is going to marry Cary in a few days. This second marriage of his will be held at St. Luke's church, Maida Hill. Then they will be going to Bournemouth for the honeymoon. But this plan has to be changed thoroughly on a certain day. That day, after having his lunch, Bertram is called by his director to solve an accounting problem. He does the job successfully, and then he has a chat with the director, Dreuther. When they talk about Bertram's wedding plan, Dreuther suggests him to hold the wedding ceremony in Monte Carlo. Dreuther offers them a trip to Portofino on his yacht for their honeymoon. He is also willing to be the witness at the wedding. Bertram has not even given his answer to the suggestion when Dreuther calls his secretary and orders her to settle everything concerning the wedding.

The next day Bertram tells Cary about the change of the wedding plan. After some arguments, Cary accepts the change. In fact, the most important reason for her to accept the change is that she does not want to be married with Bertram in the same way as Bertram's first wedding, which was in the church.

Two weeks later they arrive at Monte Carlo and have a suite at the Monte Carlo Hotel booked for them (p. 32) That first evening they go to casino but they do not stake. They go back to the hotel and spend the

night on the balcony of their sitting room instead of at the two available bedrooms. It is their first time to sleep together.

The following day they go to the casino again and stake. Bertram wins but Cary loses three hundred francs. From the casino they go to the harbour to check whether Dreuther's Seagull has come, but it has not. They go back to the hotel and move from the suite to a small room, knowing that their money will not be enough to afford the suite.

In the afternoon they get married at the town hall. So far, everything runs smooth like planned, except for Dreuther's presence as witness of the wedding. They have a couple of clerks to replace Dreuther. The wedding ceremony itself lasts no longer than half an hour.

After that they go back to the casino. This time they lose two thousand francs. In the meanwhile they check about the arrival of Dreuther's yacht at the harbour several times but the director still disappoints them every time.

While they are busy trying to get news from Dreuther through his secretary, they met Mr. Bowles, one of the share holders of Sitra, the company where Bertram works. The rich old man goes to the casino and gambles everyday.

That evening they stake again in the casino. Bertram begins to work out a system, while Cary starts realizing the danger of losing money. Bertram's system does not work at first. It even will make them penniless but the hotel manager, considering them friends of an

old client, Mr. Dreuther, lends them 250,000 francs.

Bertram goes on working out his system with that amount of money. The system begins to work well when only 1000 francs is left of their money. At that time Cary has lost hope already and leaves Bertram alone. Bertram wins million francs that evening.

The success makes Bertram go deeper in the casino. He spends all day in the casino and Cary beginning to be ignored. She is hurt by the fact and tries to compensate by having dates with a French young man, Phillipe, who is also a gambler. Phillipe's system does not work and he loses everyday.

In the meantime, Bertram has no less than fifteen million francs in his pocket. One evening he meets Mr. Bowles. The latter wants to borrow five million francs from Bertram because he has lost and does not have any cash any more. Bertram asks to exchange Bowles' share with his money. Bowles refuses because the shares are worth twenty million francs. At last an agreement is made. Bertram will pay fifteen million first that evening, and then he will pay the balance in twenty four hours. Bertram will use five million francs of the fifteen million francs as the capital to get the amount of money he has to pay. So, at that time the next day he has to pay ten million francs to Bowles or he will forfeit the fifteen million francs (in case that he can pay only five million francs). If he cannot return even the five million francs he uses as capital, his salary will be cut five hundred thousand francs a year for ten years. Then they draw up the option on a sheet of notepaper. Bowles' nurse and the barman are the witnesses.

At the same evening Cary tells him that Phillipe has asked her to marry him. She says too that she does not like Bertram anymore. Bertram still does not take it seriously. He goes to the casino again the next day. He wins and so he has the ten million francs which he has to pay for the shares. In the afternoon he goes to the harbour and find Dreuther's Seagull there. He meets Dreuther in the hotel's bar later. The latter invites him and Cary to go sailing with him. Dreuther also suggests him to move their things from the hotel to the yacht right away.

After packing his bags Bertram looks for Cary in her room, but what he finds there is only a letter that says she is off. Then Bertram meets Dreuther on his yacht and tells him everything. Dreuther offers him a plan to get Cary back, and Bertram agrees with the plan.

Firstly Bertram goes to the casino looking for Cary and Phillipe, but they are not there. In the casino he changes all the money in his pocket, excluding Bowles', with tokens. Then he tries to look for his wife at another place and finds her and Phillipe in a cafe. With the tokens in his hands he can make Phillipe, who actually needs money to work out his system, leave Cary. After promising not to gamble anymore, Bertram succeeds in making Cary his again. From the cafe they go to the casino to find Phillipe and tell him that Cary will not befriend him any longer. Bertram gives Phillipe five million francs and also the same amount of money to Bowles. It means that he has to forfeit the fifteen million francs.



Then they go to the harbour where Dreuther is waiting for them. Dreuther becomes a very good host to his guests that evening, and the most important thing is that he can bring them together again. He also tells Bertram that he has promoted him as Chief Accountant.

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The main characters:

- Bertram : - He is forty years old assistant accountant who has been working for Sitra for 5 years. (p. 13)  
His job makes him very good at figures.
- His first wife left him. (p. 10)
- He is a fanatic man, otherwise he will not gain anything from his system of gambling which works well after he loses hundreds thousand francs.
- He loves Cary very much. He prefers her to Bowles' Sitra shares.
- Cary : - She is about twenty five years old.
- She has lived with her aunt since her parents are killed in the blitz.
- She is not good at figures (p. 11) and she does not like poetry. (p. 37)
- She is superstitious (p. 9) and very sentimental. (p. 75)



- Herbert Dreuther: - He is the manager of Sistra. He is usually called the GOM by his employees. It stands for the Grand Old Man. (p. 15)
  - His behaviour is unpredictable. (p. 15)
  - He has white hair and a musician's head(p. 15), and he wears thick glasses. (p. 18)
  - He likes to travel in his yacht. (p. 15)
  - He does not care too much about rank. (p. 25)
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#### ONE MAN IN HAVANA

##### Summary:

James Wormold, a British vacuum cleaner agent in Havana, is having a decrease in his business due to the frightening names given to the cleaners by their factory, when he meets Henry Hawthorne. The latter offers him to be agent of newly set up Carribbean Network of the British Secret Service, of which Hawthorne is in charge. As an agent he is supposed to give secret information about the actual economical and political situation in Cuba to the Head Office in London.

Being more interested in the amount of money offered as his salary rather than the loyalty towards his country, Wormold accepts the offer. He is also given the right to recruit his sub agents in the search

for information. So he asks his best friend, Dr. Hasselbacher to join him. Hasselbacher refuses since he is not interested in secret business. Realizing how risky the job is, he suggests Wernold only to take the money given by the Secret Service, but not give them anything in return. Just lie to them, using a little imagination.

At first <sup>Wernold</sup> tries to send actual economical information which he gets from daily newspaper. Then, beginning to follow Hasselbacher's advice, he recruits imaginary sub agents. He receives the payment for those sub agents. The next step of his is improving his reports with imaginary information on military and political affairs. He even draws the parts of his vacuum cleaner and sends the drawings as a new weapon being produced in Cuba. He sends also the reports on imaginary big military installations under construction in the mountains of Oriente Province.

The Head Office is very much impressed by the reports he sends them. Even the Chief, thinking that it is already too dangerous for an untrained agent to go that far in the business, sends a secretary and a radio operator to assist him.

In the meantime things get worse for Wernold. His information to London is known by the police through Dr. Hasselbacher who becomes an expert on cryptography out of a hobby on crosswords. Being under the pressure of an uncertain party, Hasselbacher succeeds in breaking Wernold's book-code. This results in the death of one of Wernold's imaginary sub agents, who carries the same name but of course does not know the smallest thing about the business; while another is interrogated by the police.

Furthermore the European Traders' Association, of which Wormold is a respected member, and which is found out by the Head Office to be the party that is responsible for the death of the sub agent, tries to kill Wormold during its annual lunch. He is warned about the danger by Dr. Hasselbacher before the lunch. He is saved but, unfortunately, Dr. Hasselbacher is killed later. Wormold, knowing who the killer is, takes revenge using the gun of Captain Segura, the police Chief.

All these troubles force Wormold to resign. Moreover, the British Ambassador, having been informed about everything concerning his affairs by the police, tells him to leave Havana as soon as possible. So he leaves Havana for London after closing his office. In London he reports to the Head Office. Instead of being punished as he has expected, he is placed in the training staff. Later he knows that it is because of the pleading by his secretary, Beatrice, who has fallen in love with him. The book has a happy end with Beatrice joining Wormold and his teen age daughter, Milly, in London.

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The main characters:

- James Wormold : - A middle aged widower with a daughter of seventeen years old. (p. 49)
- He is a man with an anxious, criss-crossed and fortyish face. (p. 7)
- A very balanced and fair minded man (p. 47) who believes in

nothing. (p. 15)

- Dr. Hasselbacher:

- A retired unmarried German doctor who has lived for thirty years in Havana.
- He is very good at crosswords, and this makes him a cryptographer.
- He is a drinker with a faith in numbers.
- He hates war eventhough when he was young he became a Uhlan captain. The nostalgia of his military time makes him keep the uniform and wear it at times.

- Captain Segura: - A very small Cuban Head police officer in Vedado.

- He loves Milly, Wernold's daughter, and makes every effort to attract her attention but she feels nothing towards him. (21)
- He is so emotional that once he suspects Dr. Hasselbacher of loving Milly. (p. 85)
- People call him the Red Vulture because he likes to torture his prisoners. (p. 87)

TRAVELS WITH MY AUNT

Summary:

Aunt Augusta, an old woman of about seventy-five

years old, is Henry Pulling's aunt. They meet each other again at the funeral of Henry's mother after not having seen each other for more than fifty years.

After receiving his mother's ashes, Henry leaves the crematorium together with his aunt for her house. There he meets with Wordsworth, her black valet, who is later proved to be her lover also.

From that time on, Aunt Augusta always insists on having his company in her travels. Considering her his only close relative after the death of his mother, Henry obeys. Besides, he has not been outside London too much before having retired two years ago.

Brighton is the place of the first journey Henry undertakes in his aunt's company. There they meet one of Aunt Augusta's old friends called Hatty, who is a teapot foreteller. Hatty foretells both of them. She says that both Henry and Aunt Augusta will have a lot of travels together. Henry does not believe it but it comes true.

The first travel is soon followed by another. This time Henry has to abandon his garden of dahlias again to accompany Aunt Augusta to meet another old friend of hers, General Abdul, in Istanbul. First they fly to Paris. It is at the hotel in Paris that Henry discovers that Aunt Augusta has smuggled a lot of poundsterlings in one of her suitcases. Aunt Augusta sells the notes at the hotel and then she takes a deposit account in Bern, Swiss.

While her aunt is having her business Henry takes a walk and accidentally he meets Wordsworth. Wordsworth has gone from Aunt Augusta's house before Henry's travel to Brighton because the English Police

are after him for having marijuana in his possession.

Henry meets Wordsworth again at the railway station right before the Orient Express, on which they continue the trip, leaves for Istanbul. Henry can prevent him from meeting Aunt Augusta, even though she at last notices Wordsworth when the train starts to move.

Aunt Augusta shares her couchette with a young American girl called Tooley, and Henry takes the next door one. During the trip Tooley spends more time on talking to Henry than to Aunt Augusta. She tells him that her father works for the CIA, that her parents have divorced, that her mother is now the wife of a Time-Life's journalist in Bonn, and also that she has quarrelled with her boy friend in Paris because she forgot to take the contraceptive pills so that she has not got her menstruation for six weeks. Henry does not give any advice that is acceptable to her as she is trying her own way in solving the menstruation problem. She really gets it before the train reaches Istanbul.

Aunt Augusta too tells him stories about her old intimate friend called Mr. Visconti. They even meet Mario, Mr. Visconti's son when the train stops at Milano. From the way Aunt Augusta treats Mario, Henry can find out how much Mr. Visconti means to her.

Bad fortune waits for them at Istanbul since they cannot get in touch with General Abdul, even though it seems to Henry that his aunt and the General have arranged the meeting before. Instead, a police-officer called Colonel Hakim interrogates them at their hotel's room and searches their luggage. The Colonel cannot find what he is after since it is cleverly hidden by Aunt Augusta in a candle. It is a great amount of gold

ingots Aunt Augusta confesses later to Henry to have bought in Paris with her <sup>my</sup>smuggled poundsterling. She does it because Mr. Visconti is in need of money and General Abdul is the only man who can help her to hand the money to him.

From the Colonel they know that General Abdul has been shot and imprisoned by the Turkish government on some uncertain political crime. It is also the Colonel who forces them to leave Istanbul on the following day and sends them a police car to take them to the airport. The car brings luck to Aunt Augusta since it enables her to avoid the Turkish customs.

They arrive back in London safely. Not too long afterwards the next travel is planned. It is a visit to the grave of Henry's father in Boulogne which of them have never seen before. They arrive at Boulogne one day before the anniversary of the father's death, but it is already dark then, so they decide to go to the cemetery the next morning.

At the grave they meet a Mrs. Paterson who is known later as a secret mistress of the father's. When she visits them in the afternoon she tells them how she met Henry's father and also how Henry's father died in her arms.

Aunt Augusta seems to be uneasy with Mrs. Paterson. And after she leaves, Aunt Augusta goes madder because Henry, being very tired already, does not want to listen to her story about a man called Charles Pottifier. She gets angry with him and in the next morning she does not want to go back to London together with him. Instead, she goes to Paris by train. Before she leaves, she gives



Henry the keys to her apartment in case she wants him to send her something she needs later. Sadly Henry goes back to London and after that time he does not hear anything from her until the Christmas evening when he is involved in her business again.

At that evening two Scotland Yard officers meet him and ask him about his aunt in connection with General Abdul's affair. They say that General Abdul has died and before he died he made a statement about Mr. Visconti. They also say that the Interpol has circulated the details. This was why they want to meet Aunt Augusta since she is known to have connection with General Abdul. Knowing that Henry has no knowledge about his aunt, they ask his permission to enter Aunt Augusta's apartment.

It is Henry who searches the apartment first before the two officers arrive there in the next morning. The officers cannot find anything useful for them from the apartment except a postcard sent by another <sup>old</sup> lover of Aunt Augusta's. On the other hand, they add to Henry's knowledge about Mr. Visconti by saying that Mr. Visconti is a war criminal on whom the Interpol has been putting an eye for long.

More than half a year later Henry receives a letter from Aunt Augusta saying that she is giving up her apartment as she has decided not to return to Europe. She asks him to pack her clothes and to dispose all the furniture except a photograph of Freetown on the wall of Wordsworth's room. She wants him to bring the photograph to Buenos Aires. She encloses a cheque to buy a first class ticket for that trip. He does not cash the cheque because from the selling of the furniture he can

get a return ticket to Buenos Aires plus fifty pounds in travellers' cheque.

Henry does not meet his aunt in Buenos Aires. What he meets is only an instruction to continue the trip to Asuncion by river boat, with a ticket enclosed. On board of the river boat Henry gets acquainted with an American called O'Toole who he knows later as Tooley's father. They become friends immediately.

At Argentinian Formosa Henry meets Wordsworth who has been ordered by his aunt to wait for him there. Wordsworth joins the boat and he leads Henry to Aunt Augusta in a big empty house in Asuncion.

Aunt Augusta tells Henry that she met Wordsworth in Paris and then travelled with him as far as Asuncion to meet Mr. Visconti. They found him, with an Argentinian passport under the name of Mr. Isquierdo, broke and sick at a poor hotel in Asuncion. The two old lovers reunited. They bought the big house using her money and invested the rest in what Aunt Augusta says a very promising enterprise which Henry later learns to be a smuggling business. When Henry arrives, Mr. Visconti has been away to Panama on business and to get furniture to furnish the house with.

Some days pass and Mr. Visconti does not appear. In the meantime Aunt Augusta asks Wordsworth to leave the house because, according to her, Mr. Visconti does not like him. Reluctantly and broken heartedly Wordsworth leaves Henry and his aunt after some argumentations.

In the morning of Paraguay's National Day, that is one day after Wordsworth's leave, Henry has a dif-

ficulty with the Police. He is put into a cell but O'Toole can help him out of it in the afternoon, and takes him home. There they find that Mr. Visconti has come back. The delay is caused by his being put into prison in Panama at the suggestion of O'Toole's who is in fact a spy in charge of Mr. Visconti's case.

In the same house that evening Mr. Visconti and O'Toole reach an agreement about a stolen picture which is one of the causes that make Mr. Visconti wanted by the Interpol for nearly twenty years. With this agreement, Mr. Visconti becomes safer now in doing his next project, that is smuggling cigarettes and whiskey.

It is in the next few days that Henry finds out that Aunt Augusta is in fact his real mother. He remembers that after what he supposes to be his mother's funeral Aunt Augusta has mentioned about his real mother but at that time he is not given time to ask further to make it clear. Now that Aunt Augusta, his real mother, and Mr. Visconti have decided to marry and have asked him to stay with them, Henry can do nothing but to fulfill their request.

Henry helps Mr. Visconti in his business. Not a very long time later, they can own the dakota, which they do their business with, completely. Their partner is accidentally shot dead by a policeman because he cannot make himself understood in Guarani, the local language. After some ups and downs, the business is really promising on the whole. In addition to his success in business, Henry is to marry the daughter of the Chief of the Customs. Certainly the marriage will smoothen the road to success in the business.

As for Wordsworth, he is found dead at a party held by Mr. Visconti at his house. His knife is found by Henry near his dead body but no one ever knows who exactly who his murderer is.



The main characters:

- Henry Pulling : - A retired bank manager at Southwood, London, who is still a bachelor in his fifties.
- He is educated by a father, a building contractor who likes to take afternoon naps in all sort of curious places, and an energetic mother.
- He leads a very regular life, either when he is still working at the bank or when he is busy taking care of his dahlias after his retirement.
- He has an unconscious habit of moving his lips when he is thinking.  
(p. 91)
- In his old age, he is really surprisingly obedient to his elder relative. He is told many times to do whatever his aunt orders him.
- Aunt Augusta : - She is Henry's real mother. She gives birth to Henry when she is about eighteen years old. After attending his baptism, she takes some travels and has love affairs

with various kinds of people, a circus player, an Italian collaborator, a married French playboy and even with her own negro valet, without being married to any of them.

- Her adventurous talents lead her to many illegal jobs until her seventies. Tricks are her daily experiences. She smuggles notes in breaking all the currency regulation, gold ingots, pictures, etc.
- Her red hair, deep-sea blue eyes and two big front teeth in her seventies can still give the image of her beauty when she was young.
- She really loves Mr. Visconti and is always ready to sacrifice for him. She faces dangers in order to give him financial aid even though he has stolen her money and has left her before.
- She is a half-believing Catholic.

(p. 144)

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## CHAPTER II

### The Term "Entertainment"

Before going further into a study of Greene's entertainments, let us first consider the use of the term "entertainment".

Greene gives the name to some of his books by way of distinguishing them from others, which for convenience's sake, I shall refer to as "novels". To some people the division of his fiction into the categories of "novels" and "entertainments" may seem puzzling. Atkins, for instance, doubts its usefulness. He writes, "It was unwise of Greene to label his fiction in that way. It smacks of lecturing the reader, attempting to control his responses, when in fact, the essential part of an author's mind should be indivisible, regardless of its superficial lightness or gravity."<sup>1)</sup>

But is it only a matter of "superficial lightness or gravity"? Apart from the fact that novels are written for conceivable ends - to expose abuse, to teach, to preach causes, to explain or defend a doctrine - they are also written to entertain. Some, in fact, are purely entertaining for instance, the detective novels and the thrillers. It would be reasonable, therefore, to call a work which is mainly entertaining an entertainment. This is what Greene most probably had in mind when he made the distinction. It is not only that they are lighter in character, but they have other elements that set them apart from the novels. In fact, it would be more correct to say that they are different in character.

It is, however, quite clear what Atkins means by

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1) Atkins, John. Graham Greene. John Calder (London, 1957)  
p. 37.

saying that "it smacks of lecturing the reader, attempting to control his response." This remark suggests that the sole purpose of the division is that the reader should know which of Greene works are serious and which are not, or even which are of superior and which of inferior quality. No doubt, it seems very likely that Greene wanted to say, "Here is an entertainment, and you may read it if you are looking for this kind of relaxation." For even an intellectual likes and needs this kind of relaxation sometimes; it would be much more convenient for the reader to know where to find it. As for our responses, they cannot be controlled by the label of the fiction. One assumes that the reader forms his opinion and appreciation of the work according to its merits.

So the question that still remains in our mind is whether it is justified to call these works "entertainments", or in other words, "Do they meet the reader's expectation of an entertainment?". Consequently, we will ask a further question, that is, "What are the similarities and the differences from other fiction that is written mainly for entertainment?", and finally, we are led to the question, "Are these entertainments comparable to what are classified as Greene's novels?". These are the basic questions which we will try to answer in this essay.

#### The Subject Matter

In a collection of Greene's essays (critical essays) published under the title "The Lost Childhood", most of his principles and beliefs are revealed. As a child he seemed to be rather lonely and reticent and,



as is often the case with such children, he was much attracted by books. At the age of fourteen he was immensely impressed by Marjory Bowen's The Viper Of Milan. Greene said that, "the future for better or worse really struck" then, because from that time he began to write. The Viper Of Milan is a tale of treachery and betrayal. The young Greene identified one of the characters, an evil man named Visconti, with a man he knew,

"I had watched him pass by many a time in his black Sunday suit smelling of mothballs. His name was Carter. He exercised terror from a distance like a snow-cloud over the young fields. Goodness has only once found a perfect incarnation in a human body and never will again, but evil can always find a home there. Human nature is not black and white, but black and gray."<sup>1)</sup>

Greene found out this when he was fourteen and it was to have a great effect on his writings. He is mainly preoccupied with evil, and the fruit of evil are among other things betrayal, hatred, pursuit and violence. These are the recurring themes of not only his entertainments, but also his novels. But, although there are similarities in the themes, the entertainments get a different treatment from the novels. This is made clear by Greene himself. In an interview he said,

"In one's entertainments one is primarily interested in having an exciting story as in a physical action, with just enough character to give interest in the action, because you cannot be interested in the action of

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1) Graham Greene, The Lost Childhood and other Essays, p. 16.

a mere dummy. In the novels I hope one is primarily interested in the character and the action takes a minor part."<sup>1)</sup>

We should pay particular attention to the words "exciting story" and "physical action". When we entertain ourselves with games or sports for instance, we are not only interested in the exercise, but also in the excitement that we get from them. Hence Greene's conclusion that an entertainment is chiefly read for the story where the actions are presented in such a way that we can, as it were, participate in them.

To see whether Greene's entertainments have anything in common with other fictional writings, also written with the chief aim of entertaining the reader and primarily concerned with crime, it would be well to have a look at these writings first.

There are many ways of writing crime stories and several names are given to them according to their characteristics. To name a few, "Murder Mystery", "Tale of Suspence", "Detective Story", and "Thriller". These last two appear to be more familiar with most people, and in fact all crime stories can be roughly classified into detective stories and thrillers.

The essentials of a detective story are a crime, a detective, either professional or amateur, who will unravel the crime, and of course, a criminal who will generally be unmasked at the end - if possible at the very end - of the book. The detective stories usually

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1) Atkins, John, Graham Greene, - John Calder (London, 1957) p. 183

offer their readers a mystery and challenge them to find its solution. The thriller, on the other hand, need not necessarily contain a mystery. The essence of a thriller consists, as the name suggests, in thrilling or rousing excitement. Suspense and action are therefore what the reader would expect from a thriller. There is no reason, however, why a detective story should not be exciting and a good thriller is all better for containing one or more puzzles.

In form and contents, Greene's entertainments come nearest to the thriller. In fact, they have been called thrillers. The aim of the thriller coincides with that of entertainments, i.e. to excite. Furthermore, the thriller takes crime as subject, and the entertainments are also concerned with crime. A general review of the entertainments will show this.

The subject matter of Stamboul Train is the experience of a group of people joined together as passengers of an Orient Express. The greater part of the story takes place in the train. The diversity of the characters provides an interesting picture. There are among others a Socialist, a Jew, an actress, a lesbian reporter, a criminal, a writer, and a priest. This large cast of characters is rather confusing, and their connection with each other is rather forced. This imperfection is, however, compensated by Greene's competence in characterisation. There is also excitement in the story as a result of the criminal's activities and the Socialist's unwanted return to his country.

Another book of entertainment, A Gun For Sale,

gives the portrait of a professional murderer and is one of the best-known of the entertainments, as it is considered a good thriller. The subject is, undoubtedly, crime, not only crime that is committed by a professional murderer (criminal), but also by a seemingly respectable nobleman who plans the murder of his own friend for commercial purposes.

Besides crime, the secret service also supplies material for thrillers. Three of Greene's entertainments, namely Our Man In Havana, The Ministry Of Fear, and The Confidential Agent, deal with the secret service. The last two have the war as background, even though the setting of The Confidential Agent is far from the scene of war. Both contain the excitement of an espionage story. Our Man In Havana has an unusual agent as its hero. Instead of a real spy, he is a fake one with lively imagination, he invents a lot of lies to make up his reports. As a result of the false reports, amusing situations arise which form an interesting element beside the suspense to be found towards the end of the book.

The Third Man and The Fallen Idol are, as Greene himself says, not written to be read but to be filmed.<sup>1)</sup>

In his interviews with Gene D. Phillips, Greene said that what today is known as the novel of The Third Man was really the treatment which he had done before writing the script of the film.<sup>2)</sup> There remains Loser Takes All which is the only entertainment that does not have thriller elements. This book is short and very

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1) Graham Greene, The Third Man and The Fallen Idol, p. 9

2) Phillips, Gene D., Graham Greene: On The Screen in Hynes, Samuel. (Ed.) Graham Greene. A Collection Of Critical Essays, Prentice-Hall (London, 1973) p. 170

light in character. It is entertaining enough, but it does not cause any deep impression on the reader and cannot be called very successful compared to the other entertainments.

It is essentially the elements of the thriller which make Greene's entertainments entertaining. So let us consider these elements.



### CHAPTER III

#### The Elements Of The Thriller In The Entertainments

The emphasis on exciting events can be clearly illustrated by A Gun For Sale. Looking back to the summary of the book given in page <sup>15</sup> of this essay, we will find out that the bare essentials of a thriller are all there: crime, pursuit and violence. And there is certainly no lack of action in the story. There is the murder of the old minister and his secretary, and after that the chase of Raven by the police and Raven's own chase after cholmendeley. Finally, there is Raven's revenge and his death.

Excitement is supplied particularly by the vivid description of the double chase and the story moves steadily towards the unmasking of the real conspirators of the war and Raven's subsequent fall.

The quality of a thriller depends much on the treatment of suspense. This is attained by presenting moments full of tension in which the reader is kept in a state of anxiety, expecting something to happen at any moment. Sometimes we can feel the tension growing and growing until it snaps suddenly and we can breathe again, relieved. An example of this can be found in The Confidential Agent: We get a scene in which the hero and his girl find themselves in the house of an unknown person with a dead body on their hands. A man who lives in the same flat and is friend to the absent owner comes in before they have time to hide the corpse. We are kept in suspense while they are trying to convince the inquisitive man that the body he sees on the divan is a drunk man. Any moment we expect the man to discover that it is

in fact a deadbody. The suspense mounts until it is suddenly broken:

He leant suddenly forward and said, "God heavens, his eyes are open! .....". This is the end, D. thought. Rose said slowly, "You didn't think -did you- he was asleep." You could almost see a terrible surmise come up behind the eyes, then fall again for the mere want of foot-fold. There was no room for murder in his gentle and scurious world. They waited for what he would say next : they had no plan at all. They said in a whisper, "How dreadful to think that he heard everything I said about him."<sup>1)</sup>

The last sentence comes as a surprise, a really unexpected thing. As we know, surprise is one of the writer's sharpest weapons. Not only thriller writers make use of it, some great novelists are masters of this technique too. But in a thriller, it forms one of the essential factors which should not be neglected. Sometimes surprise comes as a shock to the reader :

Raven went along the walls, squeezing by the bed, touching the glossy, flowery papering with his fingers; he had heard of people before now papering over cavity. He reached the fireplace and unhooked the brass trap.

Propped up inside the fireplace was a woman's body, the feet in the grate, the head out of sight in the chimney.<sup>2)</sup>

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1) Graham Greene, The Confidential Agent, William Heinemann Ltd. (London, 1954) p. 180.

2) Graham Greene, A Gun For Sale, p. 100



Another example of surprise can be taken out of Loser Takes All. The leading character has a conversation with his wife after returning from the casino. His wife has gone home first before him since she sees that he has almost lost all money :

And when I came back to our room in the hotel I was crying too - there are occasions when a man can cry without shame. She was awake: I could tell by the way she dressed herself for bed how coldly she was awaiting me. She never wore the bottoms of her pyjamas except to show anger or indifference, but when she saw me sitting there on the end of the bed, shaking with the effort to control my tears, her anger went. She said, "Darling, don't take on so. We'll manage somehow." She scrambled out of bed and put her arms around me. "Darling," she said, "I've been mean to you. It might happen to anybody. Look, we'll try the ices. Hot the coffee and rolls, and the Seagull's sure to come. Sooner or later."

"I don't mind now if it never comes," I said.

"Don't be bitter, darling. It happens to everybody, losing."

"But I haven't lost," I said, "I've won."

She took her arms away, "Won?"

"I've won five million francs."<sup>1)</sup>

Another thing to which writers of thrillers pay a lot of attention is the description of violence. In

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1) Graham Greene, Loser Takes All, William Heinemann (London, 1955) pp. 67 - 68

fact, the moments of violence cannot be avoided, because sooner or later there will be fights and there will be brutality when the opposing parties come into direct contact/conflict with each other. It is by his handling of these particular moments of violence that a thriller writer is to be judged. They are to stimulate a thrill even if this means invoking horror or disgust and others of the less agreeable emotions. There should, however, not to be too many of them, or it would easily give the impression that the writer presents brutality just for the sake of brutality. As for the description itself, some writers like Agatha Christie for instance, are very good at it. It makes, so to say, our flesh creep. But unless the greatest care and skill be exercised, it will not have the desired effect on the readers. It is undoubtedly a very difficult thing to describe. It is a moment when true descriptive writing fails and cliches are particularly difficult to avoid. How often do we meet with scenes where revolvers crack, knives flash, fists strike, and blood flows freely and the only impression such scenes produce on our minds is the sense of having seen the same thing before.

In Greene's entertainments we do not find the scenes of horror that make our flesh creep such as we find with the masters of thriller writers. Let us take for example this scene from A Gun For Sale,

The minister fell across the oil-stove; the saucepan upset, and the eggs broke on the floor. Raven shot the minister once more in the head, leaning across the desk to make quite certain, driving the bullet

hard into the base of the skull, smashing it open like a china doll's. Then he turned on the secretary. She moaned at him; she hadn't any words; the old mouth couldn't hold its saliva. He supposed she was begging him for mercy. He pressed the trigger again; she staggered as if she had been kicked by an animal in the side.<sup>1)</sup>

It is not too bad, but to the readers of thrillers who are already accustomed to such descriptions, it does not present anything new. The feeling it evokes can hardly be more than a slight feeling of horror. Even in Greene's earliest entertainment, Stamboul Train, the description of a murder is very simple,

"I'll confess. It was not Anna I came here for. Look, Herr Kolber," and he waved his left hand towards the safe. Herr Kolber turned with his revolver pointing to the floor, and Josef shot him twice in the small of the back.

Anna put her hand to her throat and began to scream, looking away from the body. Herr Kolber had fallen on his knees with his forehead touching the floor: he wriggled once between the shots, and then the whole body would have fallen sideways if it had not been propped in its position by the wall.<sup>2)</sup>

But, the description of the murder in The Fallen Idol is surely the simplest and the least frightening one,

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1) Graham Greene, A Gun For Sale, p. 7.

2) Graham Greene, Stamboul Train, p. 88.

Age and dust and nothing to hope for were handicaps. She went over the banisters in a flurry of black clothes and fell into the hall; she lay before the front door like a sack of coals which should have gone the area into the basement.<sup>1)</sup>

Perhaps Greene realized the fact that descriptions of violence are not exactly his forte. In any case, we do not often find the presentation of violence while it is taking place, instead we hear an account of what has happened. In The Confidential Agent the police supply the information on the death of a girl by telling it to the hero. In A Gun For Sale, Raven tells Anna about his mother's suicide:

"I've had other dreams of being a kid. I've dreamed I opened a door, a kitchen door, and there was my mother - she'd cut her throat - she looked ugly - her head nearly off - she'd sawn at it - with a bread knife .....<sup>2)</sup>

The following is what Kurtz tells Martin about Harry's death in The Third Man,

"I was with him. We came out together from the door of his flat and Harry saw a friend he knew across the road - an American called Cooler. He waved Cooler and started across the road to him when a jeep came tearing round the corner and bowled him over. It was Harry's fault really - not the driver's."<sup>3)</sup>

and in Our Man In Havana, Dr. Hasselbacher tells the

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- 1) Graham Greene, The Third Man and The Fallen Idol, p. 147
  - 2) Graham Greene, A Gun For Sale, p. 111
  - 3) Graham Greene, The Third Man and The Fallen Idol, p. 36

hero, Wormold, and his secretary, Beatrice, about the death of one of the hero's imaginary sub agents,

"There has been an accident," Dr. Hasselbacher said, "Just an accident. Of course an accident. A car has crashed on the road near the airport. A young man ....." He said furiously, "There are always accidents, aren't there, everywhere. And this must surely have been an accident. He was too fond of the glass." Beatrice said, "Was his name by any chance Raul?". "Yes", Dr. Hasselbacher said, "That was his name."<sup>1)</sup>

Sometimes, however, things hinted at are more effective than explicit descriptions. For illustration, we have to go back to The Confidential Agent. The police find the body of a girl, who has died of a fall from a top floor window. This in itself of course terrible enough, but evidence points to suicide and the dry account of the police does not cause the reader to shudder. But later in the story, the hero discovers that the window is being repainted to eliminate scratches, suggesting a fight which is confirmed further by the fact that a woman in the street has seen the girl struggling with another woman at the very window. Knowing that the woman cannot be anyone else than the cruel hotel manageress who employs the girl, the reader then realizes that the girl has in fact been murdered. No actual description is given, and yet the hints work in our imagination and then we see in our mind the victim fighting against a horrible death, holding on the window

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1) Graham Greene, Our Man In Havana, p. 113



sill with all her might, but losing the fight because she is physically much weaker than the enemy; we feel the horror of the headlong plunge through the air to the pavement below.

Another way of describing violence often employed by thriller writers is by presenting the scene where violence has already taken place. This is also done with the purpose of surprising the reader. We are taken to the scene unexpectedly. It is as if we are seeing a film; the lights suddenly flash on the scene, giving us a shock of surprise as well as horror. The example below describes this,

It had been massacre on an Elizabethan scale. Rowe was the only untroubled man there - until he saw Stone. The bodies lay where they had been discovered: Stone bound in his strait-waist coat with the sponge of anaesthetic on the floor beside him and the body twisted in a hopeless attempt to use his hands.<sup>1)</sup>

So Greene uses material of thriller, i.e. crime and the secret service with all its essential characteristics of suspense, surprise and moments of violence. These characteristics are the entertaining elements in his entertainments and on the whole it may be said that he has made good use of them.

Now it is wrong to assume that the quality of a thriller depends on the above mentioned only. One of the real problems of a thriller writer is to fill the ninety five percent of the book where no actual violence

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1) Graham Greene, The Ministry Of Fear, p. 217



is taking place. There is a good deal of space to be filled. And that is where the writer's individual characteristics come in. If we examine these characteristics in Greene, we will discover that there are a few things which set his entertainments rather apart from the ordinary thrillers.

## CHAPTER IV

### Specific Features Of The Entertainments

#### Characterization

Although characterization is not of paramount importance in the entertainments and takes second place to action, the characters must appear interesting because, as Greene himself said, you cannot be interested in the actions of a "dummy". Let us see now how Greene treats his characters to make them real and entertaining persons.

The characters who play important roles in crime-stories are usually described as the villain in the story. But the leading character or hero is usually the detective, whose function is to detect or solve the crime committed. The thriller, unlike the detective story, need not necessarily have a detective as hero - it can be an ordinary man or woman. Another difference between a thriller and a detective story is in the character of the criminal. In the latter the criminal's identity must be hidden, because it is a poor detective story in which suspicion does not fall on several characters. The hero in the thriller can easily - although it is unusual - be the criminal himself. In what is called "the psychological thriller" we can even get an analysis of the criminal's mind and motives.

The main character in A Gun For Sale is, as we have seen, a criminal. Raven is not a hero in the ordinary sense of the word. But neither is he the prototype of the cruel, merciless villain. As with many of Greene's characters, childhood experience has a great effect on Raven. His father, also a criminal, has been hanged in

prison and after the execution his mother committed suicide. These violent deaths and the harsh treatment at the "home" in which he is put afterwards prepare him for his later career as a criminal. Add to this a harolip and then we can get a complete picture of the unloved, bitter enemy of man.

So far Greene follows the usual pattern. Then he introduces a girl into the scene. When Raven meets Anne he who has only hatred before experiences a feeling which struggles for expression:

He crept a little way out of his corner towards her, feeling his way along the floor with the automatic.

He said, "Are you cold?"

"I've been in warmer places," Anne said.

There were his own sacks left. He pushed them over to her. "Wrap them around," he said.

"Have you got enough?"

"Of course I have. I can look after myself," he said sharply, as if he hated her. His hands were so cold that he would have found it hard to use the automatic.<sup>1)</sup>

In other thrillers or detective stories we have often read of criminals being betrayed by their girls or friends, but we usually have little or no sympathy with them, because we think they deserve no more than that treatment. This is not the case with Raven and with most of Greene's criminal characters. One is bound to feel compassion for them. With Raven this is specially brought about by the lack of compassion in

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1) Graham Greene, A Gun For Sale, p. 122

Anne. Urged by her apparent sympathy, he tells her of his miserable childhood and confesses that he is a murderer. This evokes her disgust and she cruelly thinks that he is "just a wild animal who had to be dealt with carefully and then destroyed."<sup>1)</sup>

This is an unusual portrayal of a criminal; he is not only capable of murder, but also of love. Unusual, but convincing. Because even a murderer is only an ordinary human being with complex characteristics.

It seems that most of Greene's novels have this kind of character: a man who is seemingly one thing, but in fact appears another, contrary to what he seems to be. Most of Greene's criminals are persons capable of unusual love. In Stamboul Train, for example, Greene uses this capability of his criminal in what seems to be a mockery of love. The criminal, Josef Grünlich, uses his capability of love to persuade a girl in order to get what he aims at. He has a great influence on the girl, Anna, who works as maid of an assistant station master. His real target is her master's safe. Josef's first step is to get acquainted with Anna. Never having been touched by love before, Anna is soon excited. The rendezvous is planned to hold while her master is away. Josef comes at the given time with a single purpose to open the safe, while Anna is mistakenly expecting his embrace. Obviously Josef does not like the middle-aged ugly maid. All he does with her is only the price he has to pay to get into the apartment of the assistant station master,

He regarded her quizzically. "Pretty

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1) Graham Greene, A Gun For Sale, p. 135

Anna." Her mouth fell open and she stared back at him, silent and fascinated. Josef noted with distaste her uneven and discoloured teeth: whatever else I have to do, he thought, I will not kiss her, but it was evident that she expected an embrace: her modesty was transformed into a horrible middle-aged coquetry, to which he was forced to respond. He began to talk to her in baby language, sitting down on the edge of her bed and keeping its width between them. "What has the pretty Anna got now then? A great big man? Oh, how he will rumple you," He wagged a finger at her playfully, "You and I Anna. We'll have a good time by and by. Eh?"<sup>1)</sup>

In Travels With My Aunt we can also find this kind of character. Aunt Augusta seems to be hard and unfeeling, yet is very soft towards Mr. Visconti, who is considered a war criminal by the Interpol. He uses the money of Aunt Augusta as his capital to get into business. Then he runs away with the money without his lover getting angry with him. Unfortunately his business fails and he is in need of money again. For the second time Aunt Augusta does her best to provide him the money quite voluntarily, out of love. Certainly she has forgiven him his first wrong-doing to her,

"Why on earth did you do it, Aunt Augusta? Such a risk ....."  
 "Mr. Visconti is in need of money."  
 "He stole yours."

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1) Graham Greene, Stamboul Train, p. 82

"That was a long time ago. It will be all finished by now."<sup>1)</sup>

Having seen the portraits of - criminals, let us now turn to that of a secret agent. He is a familiar figure in thrillers, being usually the hero who is menaced and forced to fight against his enemies. Since his enemies are often powerful and clever, he must at least equal them in skill, strength and intellect if he does not want to be defeated. And of course he is not defeated and often his determination that gets him through. He must win our sympathy and admiration. This does not mean that he must have superman qualities, because a superman is a dull creature and would certainly bore us. No, he must be a common man, but a man with honour and with courage to face and fight his enemies.

How far are these characteristics of thriller hero applicable to the main character in The Confidential Agent? In the first part of the book we see him as a pursued man, continually threatened by his enemies and always on the defence. The way he deals with his enemy when being directly attacked is not what we expect from a thriller hero. He is utterly defenceless when faced with a physically stronger man and he allows himself to be beaten up. The reason for this is because he hates personal violence but at the same time is incapable to avoid it:

.....: to kill a man with a bullet, or to be killed, was a mechanical process which conflicted only with the will to live or the fear of pain. But the fist was different: the fist

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1) Graham Greene, Travels With My Aunt, p. 136



humiliated: to be beaten up put you into an ignoble relationship with the assailant. He hated the idea as he hated the idea of promiscuous intercourse. He couldn't help it: this made him afraid.<sup>1)</sup>

This is the result of war. In prison, where he had been confined as a political criminal, the warden used to beat the prisoners with a club and he feels this as a terrible degradation. So he makes no attempt to fight back, because his mind has become the victim of previous experience, "the horror and indignity of the physical conflict".

And yet he is not a coward. That he does not lack courage is made clear in the second part of the book, in which he turns into the pursuer of his enemies. He is not afraid of death, but war has conditioned him, as childhood has conditioned Raven of A Gun For Sale.

If we admire him, it is not because of his dexterity in handling arms or his ingenuity in detection; he does not possess these qualities. We admire him because he remains faithful and loyal up to the end. He fights for his people and he carries on, even when the situation appears to be hopeless.

In Our Man In Havana the secret agent comes into the scene in an extra ordinary way. He is actually a common businessman with the ups and downs of the business. It is at the "down" of his business that he is offered to be a secret agent merely because he has lived in Cuba for a considerable time in the hope that he will not be disloyal to his own fatherland. So, there

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1) Graham Greene, A Confidential Agent, p. 27



he is, an ordinary small businessman, yet capable of being a spy with the single motivation of making up for his lack of money caused by the "down" of his business and the spending of his only daughter. He succeeds in using the situation economically. Undoubtedly he may be unlike the usual hero of a thriller since perhaps he becomes a hero only to his daughter who gets the biggest benefit from the situation. However, he is at least a living character with characteristics which we recognize in ourselves.

Bertram, the main character in Loser Takes All, is obviously a common assistant accountant whom we can find everywhere with a common way of life and a common way of thinking. As an assistant accountant, he realizes that it is difficult for him to be promoted to a higher position with his lack of education,

I was the assistant accountant (an ageing assistant accountant) and the very vastness of the place made promotion seem next to impossible. To be raised from the ground floor I would have to be a piece of sculpture myself.

In little uncomfortable offices in the city people die and people move on: Old gentlemen look up from steel boxes and take a Dickensian interest in younger men. Here, in the great operational room with the calculators ticking and the tape machines clicking and the soundless typewriter padding, you felt there was no chance for a man who hadn't passed staff college.<sup>1)</sup>

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1) Graham Greene, Loser Takes All, p. 12

He also realizes that in his position, it is almost impossible to have a beautiful honeymoon,

We were to be married at St. Luke's Church, Meida Hill, and we were going to Bournemouth for the honeymoon. Not, the face of it, an exhilarating programme, but I thought I didn't care a damn where we went so long as Cary was there.<sup>1)</sup>

When his director asks him to change the place of his well-planned marriage and honeymoon to a far and more luxurious one, the first words he says are,

"But surely, sir, there would be legal difficulties ....."<sup>2)</sup>

surely it needs a lot of time to prepare for such a change since he and his wife to be have to change the whole plan with its legal documents, etc. So, what he says really comes out of common people's way of thinking.

Then, what does he do first when he wins millions of francs in the casino, using the money credited by the hotel manager?

It gave me great satisfaction to pay back the manager and leave my key at the desk. I frequently rang the bell for the pleasure of confronting a uniform without shame. I made Cary have an Elizabeth Arden treatment, and I ordered the Gruaud Larose 1934 (I even sent it back because it was not the right temperature). I had our things moved to a suite and I hired a car to take us to the beach. At the beach I hired one of the private bungalows where

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1) Graham Greene, Loser Takes All, p. 10

2) Ibid, p. 25

we could sunbathe, cut off by bushes and shrubs from the eyes of common people.<sup>1)</sup>

So, naturally, like any other people who become rich suddenly, Bertram considers himself different from common people, the class to which he belonged to. He tends to be "over acting". However, it shows that this characteristic is real and undoubtedly possible to occur.

Sometimes in real characteristics we find some that are contrary to each other, Greene shows them in Dreuther, Bertram's director. When Dreuther offers a change of his plan of wedding, Bertram comes to the conclusion that Dreuther does not value rank. It is only this kind of director of a big firm who can offer such a thing to a low rank employee. But later we discover that Dreuther forgets all that he has promised to Bertram. He even almost forget Bertram when he meets him. It is not because he is so forgetful to recognize Bertram, it just shows how little Bertram is in his eyes. Bertram realizes this too when he is still waiting for Dreuther in Monte Carlo,

I thought of the GOM at sea in his yacht with his headline guests and the two of us forgotten - what did he care about his assistant accountant? I remembered the way he had turned to Miss Bullen and said, "Arrange for Mr. Bertrand (he couldn't bother to get my name right) to be married."<sup>2)</sup>

From these character drawings we can see that

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1) Graham Greene, Loser Takes All, p. 71

2) Ibid, p. 89

Greene's characters are real and interesting because of their unexpected deeper feeling. We tend to forget the characters of other thrillers, because they are usually drawn in such a way that we only remember what their habits are. To Greene habits are not important, instead he presents true and living characters with all their short comings. Greene explains that he sees truth telling as a primary duty of the artist. And then he continues that in this sense truth is simply accuracy ---- "it is largely a matter of style". The passage below follows this remark of Greene's,

It is my duty to society not to write: "I stood above a bottomless gulf" or "going downstairs, I got into a taxi", because these statements are untrue. My characters must not go white in the face or tremble like leaves, not because these phrases are cliches but because they are untrue. This is not only a matter of the artistic conscience but of the social conscience too. We already see the effect of the popular novel on popular thought. Every time a phrase like one of these passes into the mind uncriticised, it muddies the stream of thought.<sup>1)</sup>

#### The Theme of Pursuit

The theme of pursuit is common enough in thrillers, but with Greene it has also a symbolic purpose. In Greene's

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1) Elizabeth Bowen, Graham Greene, V.S. Pritchett, Why Do I Write? Percivall Marshall (London, 1948), p.30

entertainments, besides actual or physical pursuit, we can also find spiritual pursuit. In some of the entertainments the two kinds of pursuit exist together, and eventhough in some of the entertainments the actual pursuit is not accompanied by the spiritual pursuit, it also symbolizes the spiritual pursuit. In his book about Graham Greene, Francis Wyndham says that the (actual) pursuit "symbolises the pursuit of man's soul, his inner self, by God; he was hunted down in his search for a peace that was often found only in death."<sup>1)</sup> So in one book, the actual pursuit need not always be accompanied by the spiritual one.

Doctor Czinner, the main character of *Stamboul Train*, is not only pursued by human enemies, but also by a sense of guilt. This sense of guilt can be traced back to failure. Czinner comes from a poor home, but his parents are willing to suffer hunger in order that their son might be educated. Czinner naturally hopes that he will be able to repay them for their sacrifice. But they die before he can do so, and his sense of duty shifts to his patients, to the poor of Belgrade, and gradually he also feels a duty "to his own class in every country".

His parents had starved themselves that he might be a doctor, he himself had gone hungry and endangered his health that he might be a doctor, and it was only when he had practised for several years that he realized the

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1) Francis Wyndham, Graham Greene, Longmans, Green & Co. (London, 1958), p. 8



uselessness of his skill. He could do nothing for his own people; he could not recommend rest to the worn out or prescribed insulin to the diabetic, because they had not the money to pay for either.<sup>1)</sup>

So he becomes a communist and a revolutionary. When the government tries to arrest him, he escapes to England. Five years later he is on the Orient Express bound for the country to lead a revolt. But when the train reaches Wurstburg, he learns that the outbreak has taken place the night before and has been successfully suppressed by the government.

Czinner feels guilty because he has failed in serving his people -- first as a physician and then also as a politician. Pursued by this sense of guilt, he tries to find refuge and consolation in religion. He has been a Roman Catholic, but has rejected his faith because he believes that God is "a fiction invented by the rich to keep the poor content". But now he believes that "He (Christ) had not died to make the poor contented, to bind the chains tighter; his words had been twisted."<sup>2)</sup>

Czinner is aware that in the past his motives were not always pure, they were mixed with vanity and meanness. There was a time when he could confess to gain a clear conscience,

"If," he thought with longing and a little bitterness, "I could get back my purity of motive so easily, I should be a fool not to take a chance ..... But I have no conviction of forgiveness. I have no

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1) Graham Greene, Szaboul Train, William Heinemann Ltd. (London, 1951) p. 131

2) Ibid, p. 137

conviction that there is anyone to forgive."<sup>1)</sup>

And so he struggles for belief in order to find peace. He approaches a priest who travels with him on the Express. But the priest, being Anglican, is unable to help him. Peace only comes to him when his enemies sentence him to death. He has done all that he can do and nothing more is expected of him. He is now powerless and he feels happy because he is released from his inner conflicts.

The sense of guilt is even stronger in Arthur Rowe of The Ministry Of Fear. He has killed his wife because she was dying from an incurable and painful disease. At the time he believed that he killed her out of mercy, but now he wonders whether he has not done it out of mercy for himself as he could not stand seeing her suffer. Immediately after his wife's death, Rowe finds out that together with the loss of her, he also lost the beauty, the godness and the peace of his life. He tries to escape from this sense of guilt, to find the peace again. But instead, he even goes deeper to the world of criminality which in fact has never been entered by him before his wife's death. He does the crimes like "a habit of thought". It is undoubtedly caused by his sense of guilt which is trying to get a compensation but leading to the wrong way. In the meantime, Rowe is always haunted by anything that can remind him of his late wife,

There were times when he felt the whole world's criminality was his;

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1) Graham Greene, Stamboul Train, p. 137

and then suddenly at some trivial sight - a woman's bag, a face on an elevator going up as he went down, a picture in a paper -- all the pride seeped out of him.<sup>1)</sup>

His awareness of the stupidity of his act of killing his own wife, prevents Rowe from forgetting the fact that he has lost his happiness in the world. He wants to creep out of sight and weep, but it will not help much. Then the thought of suicide occurring to him, but he finds that "it is easier to kill someone you love than to kill yourself" - the implication being that one cannot kill for one's own sake. He feels that he should be punished, but he has been acquitted at the trial of his wife's murder. The court finds an excuse for him and the papers call the case of <sup>a</sup>mercy killing and again Rowe cannot escape from his sense of guilt. For a brief time though he finds peace because he loses his memory after a bombing accident. But gradually his memory returns and with it also his misery. Anne Hilfe, the girl who loves him and wants to see him happy once more, tries to prevent the complete return of his memory. And Rowe would probably never have been remembered that he has been married, had it not been for Anne's brother who told him the truth out of spite.

Both Czinner and Rowe try to deny God. Czinner persuades himself that God does not exist, but later on in his search for peace and comfort, he is forced to seek out God again. Rowe, also a Roman Catholic, takes things into his hands by poisoning his wife. According to Christian belief, murder, whatever its

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1) Graham Greene, The Ministry Of Fear, pp. 39 - 40

motive, is a violation of God's Commandments. Rowe's sense of guilt is in a way God's pursuit of his lost soul. Only true repentance can save a man who has sinned. It is likely that, like Czinner, Rowe will get his peace again only after his death.

As for the actual pursuit, it occurs in most of Greene's entertainments. In A Gun For Sale, Raven is chased by the police since he is suspected of having stolen the money he has received from the party that hired him to kill the old minister. Knowing that he is wanted by the police, Raven tries to catch the contact-man who handed him the money. So there is a double pursuit here. This is how the pursuit is described by Raven,

He was the greyhound and Mr. Cholmondeley only the mechanical here; but in this case the greyhound was chased in its turn by another mechanical here.<sup>1)</sup>

Unlike Czinner or Rowe, Raven is pursuit<sup>ed</sup> by the need to be considered more than any usual man. He, who is grown in an orphan home after his father hanged and his mother committed suicide, has nothing to be proud of. He always boasts that he is educated to compensate for his low education. He never feels the least tenderness for anyone because no one ever treats him tenderly in his life. He is not used to any taste that isn't bitter on the tongue. He believes that he has been made by hatred and it has constructed him into a murderer, a murderer who does not mind death since it is foolish to him to be scared of death in this "bare wintry world".

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1) Graham Greene, A Gun For Sale, p. 34

Through his profession of murderer he wants to get what he has been longing for, that is fame, or at least an attention to his existence. However, the old minister's murder gives him a chance,

He bought a paper outside the post office and saw his own description there, printed in black type inside a frame. He was angry because it was on a back page : the situation in Europe filled the first page.<sup>1)</sup>

Like Czinner or Rowe, Raven searches for happiness in his life. And to Raven, happiness comes with one person he can trust. He badly needs a person who stands on his side. Bitter experiences in the past time have made him reject any friendly hand. He cannot trust people because he has been betrayed too many times. But at last he meets Anne Cowder who can convince him that she is trustworthy, and he tells her everything about himself and he is happy after he has shown her his trust completely. This first and also the last happiness of Raven impresses him very much. The next day, when he is surrounded by the police and is told that Anne is the police's girl, he soon realizes that he is once again betrayed, and this makes him realize that it is his fate to be betrayed. Raven knows that all his demand of someone he can trust is against God's will on him, so, the best way for him is only surrender. And surrender he does to God by letting the police shoot him to death. It is only death can give him the answer to his problems.

Back to actual pursuit, we find out that in

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1) Graham Greene, A Gun For Sale, p. 90

The Ministry Of Fear, the main character, Rowe, runs after the people who have made him lose his memory with the help of the police. But before that, the party has successfully made him afraid of the police by staging a murder with him as the murderer. This "murder" makes him think that the police are after him. He feels to be pursued. While in The Confidential Agent the police pursue D. on the death of a girl. He can be caught by the police in the mining area while he is trying to prevent the miners to reopen the mines because the coal, which will supply the rebel, would cause a fatal condition for his country. And also in The Third Man there is a pursuit of Harry Lime who is considered about the worst racketeer in Vienna. Realizing the danger coming from the police, Harry Lime tries to hide his tracks by burying under his name a police informant he has killed. At last, with the co-operation of Harry's friend named Martins, the police can trap him in a sewer, but he is killed before being caught.

The longest actual pursuit in one of Greene's works is that of Mr. Visconti, the war criminal in Travels With My Aunt. During World War II he becomes a collaborator with the Germans. On one occasion, on behalf of Marshall Goering, he is to get a Leonardo Da Vinci's painting from a prince. The prince can only give him a perfect copy of the painting because the original which he kept in a bank was destroyed when the bank was bombed by the American Air Force. Instead of giving the painting to the marshall, Mr. Visconti disappears with the copy of the painting. (later on he says that he kept it in memory of the prince.) Soon the Gestapo



catches the prince and Mr. Visconti is pursued. After the war Mr. Visconti is again pursued by Interpol as a war criminal.

It is twenty years later that an agent of CIA makes an arrangement about the painting with Mr. Visconti. It is agreed that the United States government is to pay ten thousand dollars for the painting. Certainly Mr. Visconti does not tell the agent that the painting is only a copy. He is the only man who knows the fact because the prince has died in prison. To add to his good fortune, the CIA agent has no knowledge of paintings.

The agreement is surely a very good end for a criminal pursuit. But it has to be taken into consideration that before the arrangement Mr. Visconti has suffered a lot. He has been caught many times but every time he can get out of jail after bribing the police. It results in his lack of money, and it is at this critical moment that his old lover, Aunt Augusta, gives him a hand.

#### The Theme Of Pity

Rowe, like Czinner, is pursued by a sense of guilt. But if Czinner's guilt is caused by failure, Rowe's is caused by something quite different: it is his susceptibility to pain, which is closely connected with pity. Because pity, we can say, is a kind of participation in the pain or sufferings of others. Rowe loves his wife and he can feel the pain she suffers as if it were his own. He kills her, he believes later on, in order to escape this pain. His susceptibility to

<sup>is shown in</sup> pain the dreams he has between "sleeping and waking". In these dreams he sees a dog catching a rat and playing with it while the rat tries to crawl away with a broken back. Unable to watch the sight of this, Rowe starts striking the rat and is unable to stop for fear that the rat might still be alive. He dreams that he tells his mother he has killed his wife, but his mother won't listen to him as she thinks that he would not even hurt a fly, not realizing that he can be overcome by "the horrible and horrifying emotion of pity".

Greene also makes clear that pity can be a harmful emotion. Rowe's enemies who know his past, realize where his weakness lies and they use it to their own advantage. Moved by pity he cannot refuse to carry a suitcase for a "book-seller" ----- in reality an enemy in disguise ----- because of the man's shabby and poor appearance, and pretended bad health. Rowe falls into the trap made for him, not suspecting in the least that the suitcase contains a bomb to finish him off.

Carleton Myatt, one of the main characters of Stamboul Train, takes pity on his newly acquainted girl friend, Coral, who faints of the cold when they are talking together outside her compartment on the Orient Express. But this pity is not sincere since Myatt, being a businessman who is too much involved in his business, cannot eliminate the business calculation in his mind,

"You must have my coat," he began reluctantly, but before he had time to limit his unwilling offer with "for a while" or "until you are warm", she slid to the floor. He took her hands and chafed them, watching her

face with helpless anxiety. It seemed to him suddenly of vital necessity that he should aid her.<sup>1)</sup>

Then he offers her to have his sleeper, out of pity; he realizes that she suffered from her neighbour's peculiarities and he does not want her being annoyed by her neighbour again as he has noticed,

"You must lie down," he said, "and try to sleep", but it did not need her evasive reply, "How can I sleep with that woman and her stomach?" to remind him of Mr. Peters lurking in his corner for her return and the renewal of his cheap easy harmless satisfaction. "You must have my sleeper."

"What? In the first class?," Her disbelief and her longing decided him.<sup>2)</sup>

The next day, thinking mistakenly that he wants her to repay his kindness, Coral gives him a chance to sleep with her,

She faced her terror of the bargain, putting out her hand and touching Myatt's face with a gratitude which had borrowed its gesture from an unknown love. "If you want me to," she said, "I thought you were bored with me. Shall I come tonight?"<sup>3)</sup>

Myatt, thinking that she is a cheap girl, accepts the offer. He is very much surprised to know later that the love-making is her first one. Here his pity develops, accompanied by regret. So Myatt begins to promise her many things. He tells her that she has become his mistress

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1) Graham Greene, Stamboul Train, p. 26

2) Ibid, p. 30

3) Ibid, p. 77

and he wants to give a party to celebrate the newly built relationship. Again his business calculation interferes,

"I will. They'll never refuse the kind of dinner I'll pay for. We'll have the best wine they can give us," he said, making rapid calculation of cost and choosing to forget that a train reduces all wine to a common mediocrity. "It'll cost two pounds a head."<sup>1)</sup>

Unfortunately the party never occurs, and Coral's dreams of her bright future vanishes when she is arrested by the Yugoslav police before the party is held. Myatt does search for her, he even hires a car to get back to the place where Coral is kept. However, his pity has resulted into a harmful situation for him and also for Coral.

Pity is often confused with love and in Greene's characters love and pity are closely connected with each other. The main character of The Confidential Agent, D., has felt so much grief and despair at the loss of his wife that he is afraid to fall in love again. He meets Rose, a lonely and unhappy girl, and he tries to feel more than pity to her, thinking that it ought to be possible to feel desire with the help of a little beauty. This, however, does not work out very well, because "the act of desire remained an act of faith, and he has lost his faith."<sup>2)</sup> But although he is incapable of desire, he feels a slight pain when

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1) Graham Greene, Stamboul Train, p. 125

2) Graham Greene, The Confidential Agent, 156

Rose tells him that she is going to marry another. This can certainly not be the result of pity. He tells Rose that his love - "what's left of it" - is all hers. It is clear that this love has grown out of pity.

This kind of love can also be found in Loser Takes All. The girl, Cary, takes pity on a young man called Phillipe when she first meets him because of his shabby and hungry look. The next day, Cary and her husband are having bad luck in the casino when Cary sees a woman beg for some money from someone who has just won a lot of money. Cary imitates the woman, waits till someone wins a lot of money and then nudges his elbow and says, "Give"; but instead of money she gets harmful answer only. Then the young man, who is also a gambler, offers her a spare of his last token of one hundred francs. She uses the money and wins, but Phillipe loses. And now it is her turn to give him half of her gain. So here we come to what seems to be a "mutual pity".

So far it is not harmful to any side at all. But when Bertram, Cary's husband, has his system worked out and he gets his first gain of millions of francs, he starts to neglect her. Cary compensates for her being neglected with her pity on Philippe. She pays for him and has dates with him.

The pity goes further that Cary comes to a decision to leave Bertram and marry Philippe. This certainly makes Bertram crazy because he loves his wife very much. At last he can get his wife back although he has to forfeit all of his millions of francs. Cary's pity prevents her from being the wife of a millionaire. However, this is what she likes to be,

"I don't care," she said, "I'd rather unlucky with you (Bertram) than lucky with anyone else."<sup>1)</sup>

Rowe of The Ministry Of Fear is also influenced by pity in his love towards Anne. At the time he loses his memory, he loves her with "the blind passionate innocence of a boy", but in the end, when his memory returns, pity gets hold of him again and the nature of his love changes:

He felt an enormous love for her, enormous tenderness, the need to protect her at any cost. She had wanted him innocent and happy ..... she had loved Digby ..... he had got to give her what she wanted.<sup>2)</sup>

What she wanted is his ignorance of the past, of the murder of his wife, and so he has to lie to her, to pretend that he does not remember. He has to keep her - from the truth even at the cost of his own peace of mind. This may be called the sacrifice of true love, but it is in fact also pity that enables him to make this sacrifice. Although the burden of guilt of his wife's murder is still shadowing him, he feels that he has made a kind of statement for it by suffering for Anne;

They sat for a long while without moving - and without - and without speaking; they were on the edge of their ordeal, like two explorers who - see at last from the summit of the range - the enormous plain. They had to tread care

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1) Graham Greene, Loser Takes All, p. 46.

2) Graham Greene, The Ministry Of Fear, p. 267



fully for a lifetime, never speak without thinking twice; they must watch each other like enemies because they loved each other so much. They would never know what it was not to be afraid of being found out. It occurred to him that perhaps after all one could atone even to the dead if one suffered for the living enough.<sup>1)</sup>

It is obvious then that to Greene pity can be a harmful emotion and even a poor substitute for love, at least at above cases. Later on this theme is repeated and developed more fully in his novel, The Heart Of The Matter.

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#### The Theme of Deceit

Greene spends a lot of time writing about deceit in his work, that is why we cannot find an entertainment without deceit. Certainly this fact has connection with the fact previously described that Greene's characters are real. Since it is hard to find a real human being that never deceives in his life, we can say that deceit is part of a real human being and thus, part of Greene's characters.

In Stamboul Train, Dr. Caiman deceives Mabel Warren, telling her that he will join her to stop his journey at Vienna while in fact he intends to go further even though he is fully aware of the danger awaiting him. This deceit results in his being arrested at Subotica and even in his death.

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1) Graham Green, The Ministry Of Fear, p. 268

Another significant deceit we can find in Stamboul Train is that of Josef Grunlich towards Myatt. Josef is escaping from the police when he gets near Myatt's car. Then Josef gets into the car while Myatt is looking for Coral. Myatt asks him about Coral and Josef deceives him by telling him that he has not seen her,

Myatt again studied the stranger's face. "Weren't you on the Istanbul Express?" The man nodded. "And you haven't seen a girl at the station?" The man became voluble. "I will tell you all about it." His speech was indistinct; many phrases were taken from his mouth by the plunging car; he said he had been detained for not declaring a little piece of lace, and had been badly treated by the soldiers and fired on when he escaped. "And you saw no girl?" "No. No girl." He met Myatt's gaze with a complete honesty.

It would have needed a long inquisition to spy at the back of the blank eyes the spark of malice, the little glint of cunning.<sup>1)</sup>

This deceit is important in the flow of the story, since if Josef tells Myatt the truth, perhaps Dr. Czimmer and Coral, who are in fact in a critical situation not more than a hundred meters from Myatt, can be helped too and the story will have a different end.

In general Greene seems to say that there is no one that can deceive another or tell a lie to another

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1) Graham Greene, Stamboul Train, p. 183

without leaving a mark. Even an experienced criminal like Josef Grunlich still hesitates and leaves a very small mark when he lies. The mark is very small, but it is still possible to detect.

Loser Takes All presents an accidental deceit. Mr. Dreuther, the director of Bertram's firm, promises him that he will be the witness at Bertram's wedding which is to be held in Monte Carlo at Dreuther's suggestion. But Dreuther does not come at the given time. He does not come several days afterwards, when the situation has become worse to Bertram since his wife has left him. Even Dreuther needs time to recognize Bertram when they meet at the bar of Bertram's hotel,

"Mr. Dreuther," I said.

He turned as slowly as he could; he was obviously trying to remember.

"You don't remember me," I said.

"Oh, my dear chap, I remember you perfectly. Let me see, the last time we met ....."

"My name's Bertram." I could see it didn't mean a thing to him. He said,

"Of course. Of course. Been here long?"

"We arrived about nine days ago. We hoped you'd be in time for our wedding."

"Wedding?" I could see it all coming back to him and for a moment he was foxed for an explanation.<sup>1)</sup>

From the quotation above, it may seem that Dreuther is a forgetful man, or it is Bertram's unimportance in Dreuther's eyes that makes him forgotten by the director, but anyway, from Bertram's point of

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1) Graham Greene, Loser Takes All, p. 104

view, he feels deceived by Dreuther.

Feeling guilty, Dreuther tries to help Bertram get his wife back. From his experiences with his four wives, Dreuther makes out a plan. The plan succeeds in making Cary Bertram's again. Eventhough Dreuther adds the success of the plan with a promotion to be chief accountant for Bertram later on, but the traces his accidental deceit leaves in Bertram and Cary will never be forgotten.

Martin in The Third Man is deceived by the friends of Harry Lime, his old acquaintance, telling him that Harry has been killed by a jeep in an accident. The deceit is enforced by a funeral of someone who is said to be Harry. Martins' suspicion arises when he notices that there is different information about the death. His investigations prove that actually Harry is still alive.

Martin manages to meet Harry, and knowing that Harry is considered a dangerous criminal by the police, he advises Harry to stop racketing. Harry ignores the advice so that Martin has no other choice but to co-operative with the police to arrest Harry. It is Martin's turn to deceive Harry now. He tells Harry that he wants to meet him at a certain place. Without suspicion Harry comes to the place which has been surrounded by the police. Harry can see the danger at the last minute and he runs into a sewer to escape but at last he can be shot to death. So in this book Greene gives us a deceit that is repaid by deceit.

The actual work of James Wornold, the main character in Our Man In Havana, after being appointed

an agent of the British Secret Service in creating deceptions in sending secret reports to his Head Office, on the political and military situation in Cuba. Deceptions play an awfully important role in this book since the main idea of the book is to tell how Wormold manages to be a secret agent by doing what is supposed to be done by a real secret agent, that is supplying original secret information. His reports are really original, but they are untrue.

Deceptions also appear in A Gun For Sale. In one day Raven, the criminal, is deceived twice. The first is carried out by Mr. Cholmondeley, the contact man, who is to pay Raven for the murder of an old Minister of a European country. Instead of paying him with payable money, he gives Raven stolen money that makes the police run after Raven, thinking that he is the man who has robbed the money. And the second deception happens while he is trying to eliminate his trace by having his hare-lip operated. The dentist, whom he expects to alter his hare-lip, tries to phone the police since he knows that Raven is wanted by the police. Raven can overcome the dentist's intention, but the fact that he has been deceived twice in that day impresses him very much,

He was touched by something he had never felt before: a sense of injustice staggered on his tongue. These people were of his own kind; they didn't belong inside the legal borders; for the second time in one day he had been betrayed by the lawless. He had always been alone, but never so alone as this.<sup>1)</sup>

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1) Graham Greene, A Gun For Sale, p. 30



Having been betrayed and deceived many times in his life, Raven cannot trust any other person until he meets Anne Crowder. At first Raven does not believe when she says that she will not report to the police about him, especially when he knows that Anne is the fiancée of the detective in charge of his case. But Anne succeeds in convincing him that she is trustworthy. While they are surrounded by the police in a shed, Anne makes Raven realize that he need not always be afraid of being deceived.

He said, "Are you going to leave me now?" and in the silence Anne could hear his rasping anxious breath. She said at last, "No. I'm not going to leave you." He said, "That's good. Oh, that's good," putting out his hand, feeling hers cold as ice on the sacking. He put it for a moment against his unshaven cheek; he wouldn't touch it with his malformed lip. He said, "It feels good to trust someone with everything."<sup>2)</sup>

The theme of deceit also occurs in The Confidential Agent. D., the hero, cannot help feeling betrayed by his own government when he is told that he is to hand over the credentials entrusted to him by the government to represent his government in a coal contract with an <sup>British</sup> ~~England~~ company.

It was all too easy and too dubious. The ministry didn't trust him or them or anybody. They didn't trust each other. Only each individual knew that one person was true or false.<sup>2)</sup>

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1) Graham Greene, A Gun For Sale, p. 132

2) Graham Greene, The Confidential Agent, p. 86



The idea of "general incapability of trust" makes him keep the credentials. Eventhough he fails to sign the coal contract on behalf of his government since he loses the credential right way. He does not let himself deceived by any party which is eager to get benefit from the credentials.

Deceit happens at least twice in The Ministry Of Fear. The first is when an old shabby book-seller asks Rowe to help him carry a suitcase which, he says, is full of books. Later on Rowe discovers that the suitcase is actually loaded with bombs meant to kill him.

The second deceit is carried out by Rowe to Anna Hilfe. At the end of the story, when Anna asks him whether her brother, Willi Hilfe, has told Rowe about Rowe's past life, Rowe, knowing that she wants him out of his past, answers that Willi Hilfe did not say anything because he was dead already before Rowe could reach him. Actually Willi Hilfe does tell Rowe, whose memory has just returned then, about the horrible fact of Rowe's past.

It is obvious that the two deceptions here have contradictory motivations. The first is done with a bad purpose, the second is meant to keep a good atmosphere between Rowe and Anne.

Among all the entertainments, Travels With My Aunt is probably the one which has the biggest amount of deceptions. Wordsworth, the black lover of Aunt Augusta, deceives Henry Pulling by changing the content of Henry's urn, that is the ashes of Henry's mother, with marijuana. This deception causes Henry to have difficulties with the police later.

Mr. Visconti, Aunt Augusta's old Italian lover, is described as a very deceitful person. He lends a lot of money from his wife and also from his lover to trade with Arabs. Then he succeeds in having the Vatican's investment in his business. But when he has collected the money from all parties, he runs away with the money.

He is also noted to deceive the Germans when he becomes a collaborator of theirs. He runs with a painting which actually should have been given to Hermann Goering, the famous Nazi collector.

Love can bring deceit. It is proved by Aunt Augusta when she is in love with a French Monsieur Dambreuse and becomes his mistress. He tells her that he has a wife and six children who are living in the country. But later on Aunt Augusta finds out that his house, where his wife and children live, is only ten minutes' walk from the hotel where Aunt Augusta stays. And she knows also that instead of six children, Monsieur Dambreuse has four children. And the most harmful reality she can find out is that he also has another mistress at the same hotel with hers.

The above examples of deceit occur in Greene's work surely can prove that deceptions are important to Greene. Especially in the entertainments, deceptions play a significant role in the main idea of the story. But they have quite a different role in the various entertainments. Sometimes deceit increases the fun, and sometimes the tragedy.

Our Man In Havana, for example, will be lack of fun if we omit Wermold's deceit out of it. It is



interesting to see how Wernold make up his imaginary secret reports. The way he draws his vacuum cleaner and reports it as a new weapon model, how he chooses the members of a club his daughter joins to be his imaginary sub-agents, and the way he puts a pilot whom he meets in his business trip into his report to his Head Office, saying that the pilot has told him about a secret information and thus he asks the Head Office's permission to recruit the pilot are really interesting. But the effects of his reports are probably more interesting. To read about Wernold dragging a naked dancer at midnight, or Wernold arguing when he is concerned by Captain Segura, or how busy the Cuban police and the third party's agents are, caused by the leakage of Wernold's secret reports, causes us to laugh and thus creates a funny atmosphere in the book. On the contrary, Rowe, the hero in The Ministry Of Fear, would not lose his memory in a bomb accident if he could not be deceived by the old shabby "book-seller" to help him carry the suitcase which contains the bombs. Or perhaps in Loser Takes All Bertram would not be left by his newly married wife, if Dreuther did not deceive her, and come at the right time to keep his promise to Bertram. And if deceptions were abolished from A Gun For Sale, the story would undoubtedly have a very different end. If Cholmondeley did not deceive Raven by giving him stolen money, there would be a war caused by the murder of the old ministry since the police will not immediately run after Raven, or if the dentist did not try to deceive Raven and alter Raven's hare-lips, the police would have much more difficulty in catching him and this can result in

the war too as the police will not know who causes the murder of the old minister. And further, the war would also happen if Anne did not deceive Raven by telling the police that he chased Cholmondeley to the Midland Steel Building. Eventhough this deceit causes Raven's death, it puts an end to the threat of war. So, in this book deceit is proved to cause a tragedy in order to prevent a greater tragedy.

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#### The Theme of Adventure

To be more precise, let us look up the word "adventure" Hornby's "The Advanced Learner's Dictionary of Current English". According to this dictionary, the word means "strange or unusual happening especially an exciting or dangerous journey or activity."<sup>1)</sup>

Using this definition we can conclude that most of Greene's entertainments, which tell us about smuggling, wars, secret agents, gambling, travels, etc., have the element of adventure, or in other words, their characters are adventurous.

James Wormold in Our Man In Havana, for instance, must have possessed adventurous blood flowing in his body before accepting the offer to be a secret agent. Eventhough the book can be considered more fun than adventure undoubtedly it is the element of adventure that makes the book fun and most of the adventure belongs

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1) A.S. Hornby, E.V. Gatenby, H. Wakefield, The Advanced Learner's Dictionary Of Current English (London, Oxford University Press, 1963) p. 15



to Wornold who dares to accept such a risky offer eventhough he realizes that he has no experience nor the talent to be a spy. He does even not understand such a simple term like "book code",

"It's not meant for reading. Have you never heard of a book code?"

"As a matter of fact - no."<sup>1)</sup>

and he does not know how to recruit agents either,

"They want me to recruit agents. How does one recruit an agent, Hasselbacher?"<sup>2)</sup>

In fact, it is Willy, his only child, who encourages the adventurous sense in his mind. He needs money for her future life, at whatever risk,

He had invented secrets, he hadn't given them away. Presumably they could make it difficult for him if he tried to find a job abroad, and jobs at home were not easy to come by at his age, but he had no intention of giving them back their money. That was for Willy; he felt now as though he had earned it in his capacity as a target for Carter's poison and Carter's bullet.<sup>3)</sup>

It is also his sense of adventure that leads Bertram in Loser Takes All to go on gambling with the money credited to him by the hotel manager, when there is only one thousand francs left in his hand. But his adventurous sense does not work alone. It is supported by his belief that his system will certainly work.

At 10.30 exactly I began to play and to lose and I lost steadily. I couldn't

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1) Graham Greene, Our Man In Havana, p. 41

2) Ibid., pp. 213 - 214

3) Ibid., p. 58

change tables because this was the only table in the Salle Privée at which one could play with a 200 franc minimum. Cary wanted me to stop when I had lost half of the manager's loan, but I still believed that the moment would come, the tide turn, my figures proved correct.<sup>1)</sup>

and then he does win millions of francs at such a risky game.

Adventure also takes place in other entertainments. In A Gun For Sale Anne Crowder is encouraged by her sense of adventure to stay with a wanted criminal while the police, one of them her own fiancée, are trying to catch the criminal.

Beside his loyalty towards his country, his sense of adventure leads D., the leading character in The Confidential Agent, to the coal mine in order to ask the miners not to reopen the mines after his enemy has succeeded in making the coal contract with the British Coal Company. He is aware that he will risk danger in the mine, he is already wanted by the police then, but he keeps his plan to influence the miners. He fails and is arrested and sent to court, but his effort is not in vain. The trouble he has made in the mine before being caught, makes the coal company break the contract because they are afraid that the trouble will cause the government's interference in the contract.

Martin, in The Third Man, is adventurous too. He takes the risk of being murdered in order to

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1) Graham Greene, Loser Takes All, p. 67



clarify the murder of his friend, Harry Lime,

Before she left him, she said, "Be careful. Knoch knew very little and they murdered him. You know as much as Koch."

The warning stayed in his brain all the way to Sacher's: after nine o'clock the streets are empty, and he would turn his head at every padding step coming up the street behind him, as though that third man whom they had protected so ruthlessly were following him like an executioner.<sup>1)</sup>

Martin succeeds in finding the mysterious third man who is Harry Lime himself. Harry is shown having staged the funeral in order to escape from the police.

The theme of adventure is worked out a great deal in Greene's last entertainment, Travels With My Aunt. The main character of this book, Aunt Augusta, is an adventurer. Instead of marrying the man who has made her pregnant, she leaves her baby with him and then travels to many countries, having love affairs here and there.

Her capability of adventure makes her object to the fact that Monsieur Dambreuse, of whom she is a mistress, is married,

"The fact that he was a married man didn't worry me at all, for I am not in the least a jealous woman, and anyway I had far the larger slice of him, or so I thought ....."<sup>2)</sup>

And then when she knows that her lover has another mistress at the same hotel where she stays, she is still ready to continue the relationship. All of

1) Graham Greene, The Third Man and The Fallen Idol, p. 67

2) Graham Greene, Travels With My Aunt, p. 85

these attitudes will never come out of a woman without a sense of adventure.

Later on, when she knows that Mr. Visconti, who has once stolen her money, is again in great need of money, she smuggles poundsterlings and does other illegal things in order to be able to help him.

This is how she tells Henry Pulling about the way of life she likes, while she is persuading him to stay with her and Mr. Visconti,

"Not here it isn't. Tomorrow you may be shot in the street by a policeman because you haven't understood Guarani, or a man may knife you in a cantina because you can't speak Spanish and he thinks you are acting in a superior way. Next week, when we have our Bakota, perhaps it will crash with you over Argentinian. (Mr. Visconti is too old to fly with the pilot,) My dear Henry, if you live with us, you won't be edging day by day across to any last wall. The wall will find you of its own accord without your help, and every day you live will seem to you a kind of victory." "I was too sharp for it that time," you will say, when night comes, and afterwards you'll sleep well." She said, "I only hope that the wall hasn't found Mr. Visconti. If it has I will have to go and look for it myself."<sup>1)</sup>

this speech of hers is more than enough to show how adventurous the seventy-five year old lady is.

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1) Graham Greene, Travels With My Aunt, p. 225

### The Theme Of Failure

Failure is one of the most important themes in Greene's works. The fact that nearly all of his characters fail one way or another at a time is remarkable and calls for closer study. Why is Greene so preoccupied with failure? One wonders whether it has anything to do with the early rejected novels. But then, even after he had become a successful writer, failure remains one of the dominant themes in his works. Even in his youth he was already attracted to the theme of failure: it was when he read Marjorie Bowen's The Viper Of Milan that he discovered "the sense of doom that lies over success --- the feeling that the pendulum is about to swing". He saw that nobody can escape this "doom"; it lies in store for everybody:

The champion runner who one day would sag over the tapes; the head of the school who would atone, poor devil, during forty dreary undistinguished years; the scholar ..... and when success began to touch oneself too, however mildly, one could only pray that failure would not be held off for too long.<sup>1)</sup>

So we can say that his preoccupation with failure is caused by the belief that failure is an unavoidable fate for everyone. But the significant thing is that he is moved by failure, so that he is at his best when he describes it. We cannot despise his characters for their failure, on the contrary, we often sympathise with them.

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1) Graham Greene, The Lost Childhood And Other Essays, p. 16

Take for example Dr. Czinner. He has failed as a physician, but no one can really blame him for that. He cared so much for his own people, the poor, that he could not go on being a doctor while he was unable to help them. To relieve the people from their sufferings he becomes a politician. But unfortunately he fails again.

This failure comes as a result of giving evidence in court against a strong political opponent. After the trial is over, Czinner knows very well that his Government considers him a dangerous man and that it is only too anxious to have him out of the way. Then what makes him act so boldly? We are told that the charge at the trial is the rape of a child done by a man with an important position in the government. Having such a soft spot in his heart for the weak and helpless, Czinner would certainly not tolerate such an atrocity. A woman-reporter calls him a "quixotic fool", which suggests that Czinner lets his feelings get upper hand over his reason.

In the end, when he is dying, he goes over the events preceeding his failure and wonders what his faults are to make him fail while others have succeeded. He finds the answer when in his imagination .....

He saw the Express in which they had travelled breaking the dark sky like a rocket. They clung to it with every strategem in their power, leaning this way and leaning that, altering the balance now in the direction, now in that. One had to be very alive very flexible, very opportunist.<sup>1)</sup>

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1) Graham Greene, Stamboul Train, p. 186

Czinner does not possess these qualities, instead he has been too faithful to the cause of defending and protecting the poor and he has been sticking too much to his moral principles. As an ordinary man these characteristics would not harm him, but as a politician they certainly do.

Nowe in The Ministry Of Fear fails many times in his search for peace. The sight of his wife dying from an incurable disease takes away his peace. Giving in to his incapability of bearing the sight, he poisons her under the pretext that the poisoning will free her from the pain of the disease. In fact, what he intends to get is just his peace which, according to him, has been lost with the presence of her illness. But instead of getting his peace back, he later on feels that he is even farther from peace, because a sense of guilt grows quickly in his mind.

The guilty feeling is mixed then with his eagerness to search for peace, and this misleads him into criminality. But here he fails again to get the lost peace. Instead, he is more and more haunted by the guilty feeling. Everything that has a slight similarity with his late wife reminds him of her and this disturbs him very much. He also loses all his friends after the murder of his wife. Of course this makes him feel unable to get peace.

For ten years after the murder he feels no need for friends. It doesn't mean that he has already found back his peace without friends, but he has a reluctance to get along with another person since he thinks that, "a murderer is regarded by the conventional world as

something almost monstrous."<sup>1)</sup>

Then he meets Anne Hilfe and falls in love with her mainly because she has several similarities with his late wife. His hope grows again since he thinks that Anne might replace his wife to be his symbol of peace. Unfortunately, this hope is destroyed by a bomb accident which makes him lose his memory. The loss of memory can give him, however, temporary peace with the absence of horrible past time experiences. But it does not last long. The peace leaves him as soon as his memory returns and he faces the fact that he is a murderer. So he fails again.

But he is not alone now. Anne is ready to help him forget the sad past time. She loves him very much and, fully realizing his problem with the past memory, always tries to keep him out of it. The book does not give him success to regain his peace, but only a change or a better mental condition to get it after all his failures.

To Raven in A Gun For Sale happiness means having someone to trust, someone to whom he can tell everything. This seems awkward to normal people since we can easily have someone to listen to what we want to say, but to Raven it is really a difficult thing. The terrible childhood experiences, the hanging of his father, the sight of his mother committing suicide, the bad treatment at the government "home" and the betrayals he underwent during the childhood, condition him to be a man of no trust.

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1) Graham Greene, The Ministry Of Fear, p. 101



He does not even feel guilty if he murders someone. It seems that the need of a trustworthy person controls other feelings. He fails to get what he wants when Cholmondeley deceives him, and later when the dentist tries to betray him, he feels that he is farther away from happiness.

Perhaps it is the most exciting time for Raven when he finds out that Anne is the person he has searched for a long time. He tells her everything and he enjoys the happiness of having the company of a person he can trust. But this happiness after many preceeding failures results in his death. Anne, his trusted person, betrays him like many others have done before, and the police's shots put an end to his search with his last failure.

So it is not the kind of failure caused by incompetence that we find in Greene, but it is often the result of circumstances coupled with a weakness in the character concerned. The message is clear: Failure is not a thing to be ashamed of. It can happen to anyone and one should be prepared to face failures in life.

Having seen these outstanding features in Greene's entertainments, we can say that they distinguish him from other thriller writers.

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## CHAPTER V

### General Comparison Between The Entertainments And The Novels

In comparing Green's entertainments with his novels, we find that they share some characteristics. This can hardly be avoided, since the writings of a novelist should mirror the workings of his mind and these in turn are the result of his beliefs and principles. So the themes which run through the entertainments can be found in the novels too. Not only are there similarities in the themes, but also in the characters. It often happens that some of the themes in the entertainments are developed further in the novels and some characters in the entertainments are models for a later and fuller characterization in the novels.

For example, compare A Gun For Sale with Brighton Rock. The latter is a novel published two years after the former. The two are actually linked together by the fact that both of the main characters have known the same man. Raven in A Gun For Sale has murdered a man called Kite, leader of a gang. In Brighton Rock there are many references to Kite again and it appears that Pinkie, the main character of this novel, belongs to Kite's gang and was a favourite of Kite before the latter was killed, when Pinkie replaced him as the leader of the gang.

Beside this connection between the two, Raven and Pinkie have many things in common. Both have brought up in a poor and miserable condition and in both childhood experience has a lasting effect: Raven is obsessed with

his mother's suicide and Pinkie with the sight of his parents in the act of love. Both have become criminals, embittered and hardened through circumstances. Each has a deep mistrust of other people and each in the end betrayed by the only person he trusts. But while we feel compassion for Raven, it is almost impossible to feel any sympathy for Pinkie. This is because Raven, in spite of his crimes, is still capable of love while Pinkie carries nothing but hate in his heart. Raven in love becomes more human and is therefore more liable to suffer. He tries to conceal his love <sup>for</sup> Anne and risks his own safety for her, whereas Pinkie has to pretend love and affection for Rose in order to save his own neck. We can say that the character of Raven is carried further and intensified in Pinkie. The latter, being a Roman Catholic, believes in God and knows that he is damned. And yet he cannot stop himself from doing evil things; one thing leads to another; to get clear of one murder he has to commit another until he even feels compelled to get rid of Rose. Pinkie is ensharled in his self-spun web of crime. Raven, on the other hand, tries to escape from the police while they are closing in on him.

Raven often brags about his being "educated", indicating his wish for social recognition. This longing for recognition is even clearer in Pinkie:

He went scowling into Snow's, young, shabby and untrustworthy, and the waitresses with one accord turned their backs. He stood there looking for a table (the place was full), and no one attended to him. It was as if they doubted whether he had no-

ney to pay for his meal. He thought of Col leoni padding through the enormous rooms, the embroidered crowns on the chairbacks. He suddenly shouted aloud, "I want service" and the pulse beat in his cheek. All the faces round him shivered into motion, and then were still again like water. Everyone looked away. He was ignored.<sup>1)</sup>

It is also clear that Pinkie has a great ambition to climb the social ladder, to erase from his mind the memory of Nelson Place, the slum of his boyhood. That is one of the reasons why he wants to get rid of Rose, because he realizes that:

He would never be able to discard; if he climbed he had to take Nelson Place with him like a visible scar; the registry office marriage was as irrevocable as a sacrament. Only death could ever set him free.<sup>2)</sup>

The themes of crime, violence and pursuit coincide in both books. But A Gun For Sale has got more elements of the thriller in it; in Brighton Rock the police do not function until at the very last scene, so that actual pursuit does not come out as it does in A Gun For Sale - and the other entertainments. Greene's first concern in the novels is the delineation of the character. Not only Pinkie's character is worked out fully, the others in the novel also get careful treatment. Some of them contrast with Pinkie: Rose representing Good in contrast to Pinkie who represents Evil, and Ida Arnold with her pre-occupation with Right and Wrong contrasted to Pinkie with his knowledge of Sin.

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1) Graham Greene, Brighton Rock, London, William Heinemann 1947. p.112

2) Ibid., p.251

Another instance where character and theme of a preceding entertainment is carried further in a novel is in the case of The Ministry Of Fear and The Heart Of The Matter. We have seen how Arthur Rowe, driven by pity, kills his dying wife. In Scobie of The Heart Of The Matter, who is the main character of the novel, pity is the destroying element in his life. He also pities his wife, although for a different reason from Rowe's; he has disappointed her through his career and she has bear the same of being married to a failure.

Both Rowe and Scobie have known a short time of peace and happiness: Rowe when loses his memory and Scobie when, while his wife away, he has an affair with a young widow. But peace and happiness cannot last for them. There comes a time when the reality abruptly and inevitably breaks up their temporary state of happiness. For Rowe it comes with the recollection of his wife's death and for Scobie with the return of his wife from her vacation in South Africa.

In The Ministry Of Fear we already get the warning that "Pity is cruel. Pity destroys. Love is not safe when pity's prowling round."<sup>1)</sup> Now in The Heart Of The Matter we see again how much harm pity brings. Pity moves Scobie to do things which he would otherwise have shunned: he befriends Yusef, a Syrian trader who is suspected of diamond smuggling and borrows money from him to pay for his wife's passage. Scobie is a Deputy Commissioner of Police and by having this connecting with Yusef he risks his integrity and loses it in the end. His affair with Helen

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1) Graham Greene, The Ministry Of Fear, p.203

also has its origin in pity - pity which grows into love. He is then faced with the dilemma of either leaving his wife, Louise or giving up Helen. Pity for both women leaves him no choice but to commit suicide.

Greene gives - similar themes to one of his entertainments, The Third Man and his novel, The Quiet American. The latter is published six years after the former. In these two books Greene tells how the corruption of one man influences the life of many people.

Harry Lime in The Third Man is considered the most dangerous penicillin racketeer in Vienna by the police. He acts further by diluting the penicillin with coloured water and in the case of penicillin dust with sand. This action, has a fatal effect on sick children. Many of them die and others become mentally ill. Harry's motive in doing all of this <sup>is</sup> clear, to gain as much money as possible.

In The Quiet American, the trouble maker, Alden Pyle, being very much influenced by York Harding's idea about democracy, puts that idea into practice. Just like what Harding says in his book, Alden forms a Third Force which is led by a General The, a bandit with two thousand men. Pyle provides his Third Force with plastic bombs, but instead of killing their target, the bombs cause the death of many innocent people.

The two books have war as the background. The Third Man takes place in Vienna after World War II with its sections occupied by each country of the Allies, while The Quiet American locates when the French are fighting the Vietminh.



Both Harry Lime and Alden Pyle are betrayed by their friends in the end. The friends don't want them any more trouble. Pyle's friend, Thomas Fowler, cooperates with his Chinese friends to kill Pyle, while Harry Lime's friend, Rollo Martin, traps him with the help of the police. Fowler does not kill Pyle with his own hands, on the other hand, Harry Lime dies because of Martin's bullet.

While Harry's friend, Rollo Martin falls in love with Harry's girl in The Third Man, in The Quite American Pyle falls in love with Phuong, Fowler's girl. So it seems that the element of love competition plays a significant role in the above mentioned betrayals.

As has been previously stated, Harry Lime's motive for his trouble making is merely to get financial benefit for himself without considering humanity. To him money is above everything, this is his answer to Rollo Martin's advice,

"Victims?" he asked. "Don't be melodramatic, Rollo. Look down there," he went on, pointing through the window at the people moving like black flies at the base of the wheel. "Would you really feel any pity if one of those dots stopped moving - for ever? If I said you can have twenty thousand pounds for every dot that stops, would you really, old man, tell me to keep my money --- without hesitation? Or would you calculate how many dots you could afford to spare? Free of income tax, old man. Free of income tax."<sup>1)</sup>

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<sup>1)</sup> Graham Greene, The Third Man and The Fallen Idol, p. 104

Pyle has a more complicated motive than Harry's . He wants to practise what his idol writer, York Harding, suggests in his book about Democracy. He wants to save the East from Communism by forming a Third Force to fight the other two confronting parties, namely the French and the Vietminh. Unlike Harry, Pyle is not aware of his making trouble. His fanaticism prevents him from feeling guilty after seeing many victims of his plastic bombs.

"You see what a drum of Dialection can do," I said. "in the wrong hands." I forced him with my hands on his shoulder, to look around. I said, "This is the hour when the place is always full of women and children - it's the shopping hour. Why choose that of all hours?"

He said weakly, "There was to have been a parade." "And you hoped to catch a few colonels. But the parade was cancelled yesterday, Pyle."

"I didn't know."

"Didn't know!" I pushed him into a patch of blood where a stretcher had lain ..... Indeed I had said too much. He looked white and beaten and ready to faint, and I thought "what is the good? He'll always be innocent, they are always guiltless. All you can do is control them or eliminate them. Innocence is a kind of insanity."<sup>1)</sup>

If we observe Our Man In Havana and The Comedians, we will see some interesting similarities and differences. The former takes place in Havana, Cuba, while the latter's setting is Haiti. Both countries lie in the Caribbean Sea. Both have cruel police forces. In Havana the police

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1) Graham Greene, The Quiet American, pp. 161 - 162

is led by Captain Segura who is called "The Red Vulture" because he specializes in torture and mutilation, and in Haiti, the Tontons Macoute are famous for their cruelty. These Presidential body guards are headed by Captain Concasseeur who is no less frightening than Captain Segura.

The theme of deceit colours the two books. Wormold, the main character of Our Man In Havana, realizing his incapability to supply secret information to the British Secret Service which has appointed him a secret agent, makes up reports on imaginary military and political information and sends them to the Head Office. While Jones in The Comedians always boasts to everybody that he was once a commando fighting the Japs in Burma. Furthermore he falsifies a recommendation from the Haitian Consul General in New York for a military officer in Haiti saying that Jones is capable of supplying arms for the Haitian Army.

Both Jones and Wormold gain benefit from their lies, at the beginning. Wormold gets much money to add to his bank account. The money is actually intended to pay for all of his secret information and also for his imaginary sub agents. Jones, being considered a very important person by the Haitian government as the result of his self-made recommendation, is very well served by the Tontons Macoute.

But later on the situation changes as their lies are known by the parties concerned. After almost being killed by another secret party which considers him a real British Secret Agent, Wormold is told to leave Cuba by the British Ambassador in Cuba, at the suggestion of the

police. He is proved to cause trouble there. If Captain Segura, the Cuban police commandant, had not fallen in love with his daughter, Wormold would certainly have got a worse punishment for his deeds.

Jones has the same good luck. He can escape from the Tontons Macoute right before they find out <sup>that</sup> he is a liar. He is saved by his friend, but then he has to prove his boast of having been a qualified commando when a group of rebels fighting the Haitian government ask him to train them to be good soldiers.

The two books have different ends. Wormold is saved later from another punishment given by the British Secret Service for his deceptions. He even marries his secretary, who is also his helper, with the support of his daughter. While Jones, who actually was only a liaison military clerk taking care of the entertainers during the war in Burma, still manages to train the rebels even though he himself does not know how to fire a gun. He has never even seen a man die before joining the group. Later, when the group run away from the attacking Haitian soldiers, his flat foot prevents him to join the group and so he is supposed to have been killed since it is impossible for one single man to fight against a group of armed soldiers.

Jones and Wormold have the same motive for their lies. Both of them want to get some money. At first Wormold does not intend to lie at all. It is the British Secret Service that appoints him a secret agent and thus leads him to his imaginary reports and subagents. As for

Jones, it is he himself who on purpose creates of having been a commando fighting the Japs in Burma and of having the ability to smell water. He himself types the recommendation to the Haitian military officers. No doubt Jones is a professional liar while Wormold becomes a liar under the force of the situation. On the way to Haiti, the captain of the ship by which Jones goes<sup>2</sup> to Haiti, receives a cable from his office in Philadelphia, asking him to watch Jones closely at the request of the police. The British charge d'affairs in Port au Prince also receives a message which warns him about Jones.

The following is how Jones describes his imaginary lost platoon of commandos in Burma,

"It was in Burma," Jones said. "We had been dropped behind the Jap lines to make a diversion. This particular platoon lost touch with my H.Q. There was a youngster in command - he wasn't properly trained in jungle fighting. Of course in these conditions it's always *sauf qui peut*. Strangely enough I didn't have a single other casualty just that one complete platoon, nipped off our strength like that," he broke off a portion of bread and swallowed it. "No prisoners ever came back."<sup>1</sup>)

and this is how Wormold arranges the duties of his imaginary subagents, just like what he reports to his Head Office:

The professor was the economic authority, and Engineer Cifuentes dealt with the mysterious constructions in the mountains of Orients (his reports were sometimes config

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1) Graham Greene, The Comedians, p.30



med and sometimes contradicted by the Cuban pilot - a contradiction had a flavour of authenticity). The Chief Engineer supplied descriptions of labour conditions in Santiago, Matanzas, and Cienfuegos and reported on the growth of unrest in the navy. As for the nude dancer, she supplied spicy details of the private lives and sexual eccentricities of the Defence Minister and the Director of Posts and Telegraphs.<sup>1)</sup>

So, in the two books we find the real police forces, that are Captain Segura's group in Our Man In Havana and Captain Concasseur's Tontons Macoute in The Comedians, and there also two imaginary forces, namely Jones' commando platoon in The Comedians and Wormold's secret staff in Our Man In Havana. Again it is proved that the theme and characters in the entertainments are treated differently or sometimes more deeply in the novels that are published later.

One thing that marks off the novels from the entertainments is the religious theme. Greene was converted to the Roman Catholic Church at the age of twenty-one. His interest in the Roman Catholic faith is manifested in his works, especially in the novels. In the entertainments there are a lot of references to Roman Catholicism, but it does not play a very great or decisive role in the lives of the characters. Most of the leading characters in the entertainments are said to be either acquainted with the Roman Catholic faith, like Raven who has been in a Catholic home, or they have been Roman Catholic themselves, like Dr. Gwinner.

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1) Graham Greene, Our Man In Havana, p. 101



In the novels there are dialogues, teachings or discussions on religious things. They can be narrative or described as the mind's process. While in the entertainments, Greene is hardly found giving a "deep" speech about religion.

In the entertainments Greene depicts crime, and in the novels he depicts sin. This is a result of the religious issue. Crime is not always the same as sin and must not be so considered, although most of the worst crimes such as murder, rape, or theft are condemned from all points of view. But many crimes are not sins, for example : car parking offences in Britain. When Pinkie marries Rose who is also a Roman Catholic, outside the church, they both feel that they are living in sin. The civil wedding does not mean a thing to them. In fact, Pinkie looks on it with contempt; he feels that there has not been a wedding at all.

Arthur Rowe carries a very strong sense of guilt because he has murdered his own wife, but he is never troubled by the sense of having sinned, although he is a Roman Catholic too. Scobie, on the other hand, has committed adultery and according to the Roman Catholic religion he is in a state of mortal sin. He is very much aware of this and it is his wife's insistence on his taking Holy Communion (which he cannot do in a state of sin) that compels him to his act of despair.

Thus, besides development of theme and character, we also find differences caused by religious theme in the novels. They obviously show that the entertainments are indeed different in treatment from the novels.

## CHAPTER VI

### C O N C L U S I O N

Supposing there is one of Greene's entertainments in front of us to read; what does it probably contain then?

If the reader is used to read detective stories or thrillers, he will soon find out that the entertainment possesses similar qualities. The entertainment may have a detective or a spy agent or a criminal on its list of characters. It probably tells about a murder, a rape, a theft or other kinds of crime. Consequently, the entertainment may describe the operation of the police or even of a secret service.

That book may have war as the background, even though it is also possible that the setting is far from the scene of war. Geographically, the story is more probable to take place in England, although almost half of Greene's entertainments take place outside England. However, most of the main characters of the book will undoubtedly be English.

In the entertainments there are surely some pursuits, either physical or spiritual or both. Violence will appear in them too. But unlike other thrillers, the entertainments will not give any horrible description of violence. The description of violence in the entertainments may be direct, that is the presentation of the violence while it is taking place, or indirect, only presenting the scene where violence has already taken place.

To complete the above elements, surprises can be found too in the entertainments. They can be very shocking, but most of them are not.

Speaking about the characterization in the entertainments, the reader will discover that the characters in the entertainments are described in such a way that <sup>they</sup> are real and interesting. They are usually drawn so well that the reader will not only see and remember their habits, but also their shortcomings and superiorities as human beings. It is not surprising if the reader will even feel that one of the characters in the book resembles a person he knows, or resembles the reader himself.

The theme of pity will be found to be a dominant element in the story. And if the reader goes deeper into the story, he will find out that sometimes pity can be mixed up with love. He will also be shown that in the entertainments pity can be harmful. The story will prove it through the sufferings of some of its characters caused by their own pity.

The next theme that is most probably found in the entertainments is the theme of deceit. The deceits are made for various motives. They may come from the need of money, the force of love, the struggle to live or even the situation. Deceits are important to Greene, and he succeeds in proving that deceits do not always result in bad things. Is it bad if we deceive a criminal in order to catch him? Of course not.

The theme of love may appear in the entertainments too, even though it does not dominate the whole story. Love



in the entertainments is rarely between two young unmarried couple as is commonly found in other love stories. The entertainments tell about the love of a widower towards a girl many years younger than him, or between a married woman and a young man, etc.

Adventure is also the possible theme of an entertainment. It perhaps exists in the form of dangerous travels, or risky speculations or facing much stronger enemies bravely. The adventure may be done on purpose or because of the force of the circumstances. It is also possible that the adventure is done with the support of the character's belief, for instance a losing gambler, who believes that his system will work some time, keeps on gambling even though he has only several tokens left.

If the reader has read Greene's novels before, he will see that there are similarities and differences between the novels and the entertainments. He will probably find that the theme of the novels he has read appears again in the entertainment. And if he examines more deeply, he will discover that the theme is treated differently in the entertainment. Another difference that the reader will also discover is the handling of the religious theme in the novels and in the entertainments.

In the novels the reader finds a lot of dialogues or discussions or teachings about religious things while in the entertainment the reader will not find any single "deep" discussion of religion.

After<sup>discussing</sup> what one may find in the entertainment, the writer would like to go back to the question whether the term "entertainment" used by Greene is valid, or in other words, whether Greene's entertainments are really enter-

taining.

At first sight, the themes of violence and crimes are not exactly entertaining. And yet people find pleasure and relaxation in reading detective stories and thrillers, where human passion is depicted in its most violent and repulsive form. This can be explained easily. Normally speaking, people seek to escape from the dull monotonous rhythm of their daily private lives, and in reading this kind of fiction that need is satisfied. The enjoyment is derived from the excitement which we find in stories concerned with crime. In the previous chapters the writer has already set out what devices are used in the thriller to bring a state of excitement and how Greene makes use of those devices. On the whole it can be said that Greene has succeeded in providing excitement with his entertainments.

But, although Greene's entertainments have found a wide public, they are not as popular as, for example, the works of Agatha Christie. According to the writer, two things account for this. One is that the entertainments do not have the puzzling elements of the detective stories which we find in the works of the above mentioned writer. As the writer has said before, mystery is not a primary requirement for the thriller, but it most certainly adds to the enjoyment of reading a thriller. However, we often find surprises in the entertainments that also give a kind of excitement to us.

The other reason is Greene's insistence on such themes as corruption, failure and pity, or in other words, the presentation of human weaknesses. Undoubtedly, it

brings the reader too close to reality, while what one seeks in an entertainment is mostly an escape into an imaginary world. This, of course, does not mean that everything should be nice and unreal in a thriller. But when we read about the horror that happens there, we would think with a shudder, "Thank God, this cannot happen to me!", on the other hand, the thing that happens to Greene's characters can easily happen to any of us. Do we not feel close to Arthur Rowe, Dr. Gwinner, or Philip Lane? If we were James Wornold of Our Man In Havana, wouldn't we do the same as he? An investigation of human deficiencies does not often make pleasant reading. But by showing the nature and causes of that deficiency, Greene adds <sup>a great deal</sup> of death to his works.

Another thing that is worth mentioning is that some of the entertainments, as Greene himself said, are meant not to be read, but only to be seen. The Third Man and The Fallen Idol, for example, are never intended to be more than a raw material for a picture.<sup>1)</sup> So, it is clear to us that the plots are arranged like those of a film script. This kind of arrangement is meant to provide excitement to the viewer of the film, but it can also raise the reader's excitement.

So, the question, "Is it justified to call these works of Greene's (as) entertainments?" the answer is definitely "Yes". It is obvious that Greene has written them with the chief aim of entertaining the reader and that he has succeeded in his purpose. But aside from all what a usual thriller can give, Greene has also given us

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1) Graham Greene, The Third Man And The Fallen Idol, p.9



something else: a deeper understanding of human nature and the human mind. So that we can say that the entertainments are chiefly but not purely entertaining.

We have to respect Greene because he has given us a form of fiction which not only justifies the name of entertainment, but at the same time also has the dignity and seriousness of the novel.

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