

GRAHAM GREENE'S ABUSE OF VIOLENCE

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by

Widyawati

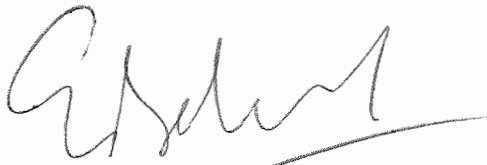
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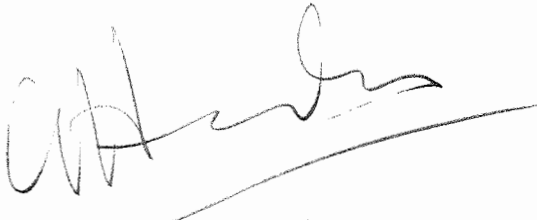
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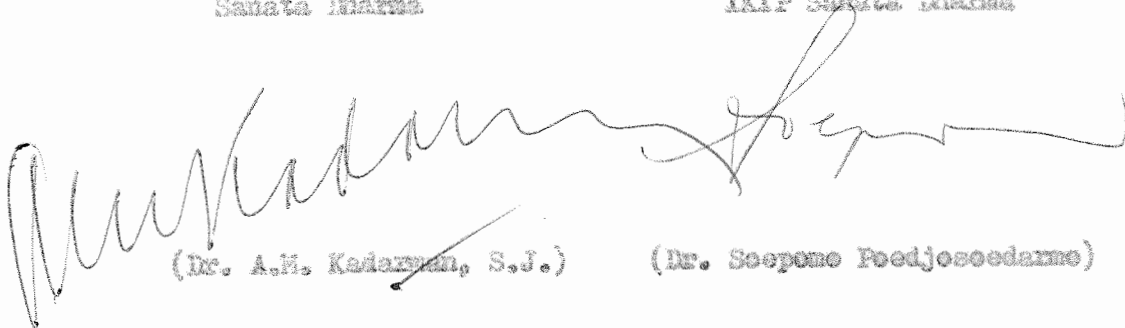
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CONTENTS

ACKNOWLEDGEMENT	i
TABLE OF CONTENTS	ii
INTRODUCTION	1
- Biography of Graham Greene	1
- List of Works by Graham Greene	5
- Aim of the thesis	11
CHAPTER I	
A SHORT SURVEY OF THE BOOKS SELECTED	12
- Our Man in Havana	13
- Travels With My Aunt	16
- The Quiet American	18
- The comedians	19
II	
THE THEME OF THE COMEDIAN	22
- Our Man in Havana	25
Wormold	25
- Travels With My Aunt	30
Aunt Augusta	30
Mr. Visconti	32
- The Quiet American	33
Pyle	33
Fowler	35
- The Comedians	35
Mr. and Mrs. Smith	36
Brown	37
Jones	38
III	
THE OFFICIAL AGENCIES (THAT FAIL (ARE THWARTED) AND YET WIN IN THE END	43
- Our Man in Havana	44
- Travels With My Aunt	48



	- The Quiet American	50
	- The Comedians	52
CHAPTER IV	THE OBSERVERS	55
	- Henry Pulling	55
	- Thomas Fowler	56
	- Brown	58
	Comparison between the three	59
	observers	
V	CONCLUSION	62
BIBLIOGRAPHY		66

INTRODUCTION

I. Graham Greene (1904 -)

I would like to introduce Graham Greene so as to get some knowledge of the background of his life. For this presentation, I depend much on Graham Greene's autobiography, *A Sort of Life*. It is important to know Greene's biography, especially his childhood and adolescence, because his early life has influenced his later life and this is apparent in his work.

Graham Greene was born on October 2, 1904 at Berkhamsted, Hertfordshire. He was the son of Charles Henry Greene, history and classics master, and later headmaster of Berkhamsted public school. He was educated at Berkhamsted School from 1912 to 1922. His family lived in a house called St. John's, one of the boarding houses of Berkhamsted School until he reached the age of six. Later when his father became the headmaster in 1910, his family moved to the School House. But at thirteen he went back to St. John's as a boarder.

He began to read when he was small, and as the son of the headmaster, he had a chance to read a lot of books during the holidays. He often played truant and spent the time reading books he had stolen from a local store. The books he read when he was young influenced his later life.

"The influence of early books is profound. So much of the future lies on the shelves: early reading has more influence on conduct than any religious teaching." ¹⁾

Horrible facts happening in his childhood impressed him very much: he found a dead dog which had been run over at a country crossroads, and later a Jack-in-the-Green ; and saw a man trying to kill himself by cutting his throat.

1) Graham Greene, *A Sort of Life* (Bodley Head, London, 1972), p. 15.

"They are significant for me because they remain, the stray symbols of a dream after the story has sunk back into the unconscious, and they cry for rescue like the survivors of a shipwreck." 1)

Dreams have always had an importance for him, and they provided him with entertainment given cheap. He had extra-sensory perception, and some of his dreams proved to be true. When he was five, he dreamt of a shipwreck on the April night, which appeared to be the Titanic disaster. And later in 1921 he wrote from his psyche-analyst's that he dreamt about a shipwreck going down in the Irish Sea. He dreamt about it on Saturday night and since there were no papers there, he had not known that there was really a ship sinking in the Irish Sea, that was the Rowan, just after Saturday midnight. He knew about it later when he was looking at an old paper, and looking at his dreamdiary, he found that the accident happened on the same day. And again in 1944 he dreamed of a V.1 missile some weeks before the first attack and when it happened, the form it made was the same as it was in his dream. Greene said that two novels and several short stories have emerged from his dreams although he did not explain which stories and what the dreams were.

His life was quite happy until he reached the age of thirteen, and had to move to the dormitory of St. John's. He felt he had no privacy there and he had the feeling of despair that frequently masked itself as boredom. His friends were suspicious of him since he was the son of the headmaster, but he could not be friendly without having the feeling that he was betraying his parents. He felt like the son of a traitor.

"I had left civilization behind and entered a savage country in which I was a foreigner and a

1) Graham Greene, A Sort of Life (Bodley Head, London, 1972), p. 55.

suspect, quite literally a hinted creature, known to have dubious associates. Was my father not the headmaster? I was like the son of a quisling in a country under occupation. I was surrounded by the forces of resistance, and yet I couldn't join them without betraying my father and my brother".¹⁾

His escape from resistance was through solitude. He grew clever at evasion by truancy, and spent the time reading. Finally when boredom had reached and intolerable depth and he could not bear it any longer, he ran away from Berkhamsted School, and started the six months' psychoanalysis that taught him "a correct orientation and wrung him dry". At the age of sixteen, he repeated experiments with Russian roulette, pulling the trigger of a revolver with one of its six chambers loaded, not knowing whether he would shoot himself with the loaded chamber or not.

Greene went to Balliol College, Oxford, in 1922-1925, and once won a history exhibition of fifty pounds. In 1924 he offered his services as a propagandist of Germany, and meanwhile he also became the correspondent of a right-wing journal owned by the Duke of Northumberland, called the Patriot, in Trier. He played a kind of double-agent until his services were no longer required.

Greene was unemployed more than six months after leaving Oxford. Then he worked on the Nottingham journal in 1925-1926, but found that he earned nothing and learned very little on the Journal, so he left. He worked on the Times as a sub-editor in 1926-1930, and felt happy there. He married Vivien Dayrell-Browning on October 1927, and his marriage was a happy one. He stopped working on the Times a few months after his novel, The Man Within, was published. Later he regretted this decision for

1) Graham Greene, A Sort of Life (Bodley Head, London, 1972), p. 40.

4

the earlier books had been financial failures, or near failures, and he was living on a three-year allowance from his publisher.

He established his reputation with his fourth novel, *Stamboul Train*. In 1935 he made a journey across Liberia described in *Journey Without Maps*. Greene had always assumed that death was desirable, but after almost dying on his dangerous trek through Liberia, he discovered in himself a passionate interest in living. On his return he was appointed film critic of the *Spectator*. In 1926 he had been received into the Roman Catholic Church, and was commissioned to visit Mexico in 1938 and report the religious persecution there. As a result he wrote *The Lawless Roads* and, later, *The Power and the Glory*.

Brighton Rock was published in 1938, the first of a series known as the "Catholic novels". Before *Brighton Rock*, Greene did not deal much with religious themes, they were left undeveloped in his previous novels. But *Brighton Rock* in Greene's first attempt in the religious. In 1940 he became literary editor of the *Spectator*. The next year he undertook work for the Foreign office and served out in Sierra Leone in 1941-3. One of his major post-war novels, *The Heart of the Matter*, is set in West Africa and is considered by many to be his finest book. This was followed by *The End of the Affair*, *The Quiet American*, a story set in Vietnam, *Our Man in Havana*, and *A Burnt-Out Case*. The *Comedians* and twelve other novels have been filmed plus two of his short stories, and *The Third Man* was written as a film-treatment. In 1967 he published a collection of short stories under the title *May We Borrow Your Husband?* His latest publication is *The Human Factor* (1977). It takes a long time for him to finish a book now, but he still shows his potential in writing.

Except for his earliest, Greene's novels are all set in the contemporary world and often deal with very topical subjects. The majority of Greene's works arise out of a single

milieu, known as Greeneland, in which the key word is ~~S~~⁶eediness, with the sense of failure it suggests.

Greene has written in all some thirty novels, 'entertainments', plays, children's books, and collection of essays and short stories. He was made a Companion of Honour in 1966 and he also received many other prizes and recognitions.

II. List of Works by Graham Greene

A. Novels and Entertainments

1. The Man Within.

London (Heinemann) 1929.

2. The Name of Action.

London (Heinemann) 1930.

3. Rumour at Nightfall.

London (Heinemann) 1931.

4. Stamboul Train.

London (Heinemann) 1934.

5. It's a Battlefield.

London (Heinemann) 1934.

6. The Bear Fell Free.

London (Grayson) 1935.

7. The Basement Room.

London (Cresset Press), 1935. Reprinted in a different selection as *Nineteen Stories*. London (Heinemann) 1947 and as *Twenty-One Stories*. London (Heinemann) 1954 and finally in *Collected Stories* (Heinemann) 1972.

8. England Made Me.

London (Heinemann) 1935.

9. A Gun for Sale.

London (Heinemann) 1936.

10. Brighton Rock.

London (Heinemann) 1938.

11. The Confidential Agent.

London (Heinemann) 1939.

12. The Power and the Glory.

London (Heinemann) 1940.

13. The Ministry of Fear.

London (Heinemann) 1943.

14. The Heart of the Matter.

London (Heinemann) 1948.

15. The Third Man and The Fallen Idol.

London (Heinemann) 1950.

16. The End of the Affair.

London (Heinemann) 1951.

17. The Quiet American.

London (Heinemann) 1955.

18. Loser Takes All.

London (Heinemann) 1955.

19. Our Man in Havana.

London (Heinemann) 1958.

20. A Burnt-Out Case.

London (Heinemann) 1961.

21. The Comedians.

London (The Bodley Head) 1966.

22. Travels With My Aunt.

London (The Bodley Head) 1969.

23. The Honorary Consul.

London (The Bodley Head) 1973.

24. The Human Factor.

London (The Bodley Head) 1977.

B. Plays

1. Three Plays.

London (Heinemann, Mercury Books) 1961. This comprises

The Living Room (1953), The Potting Shed (1958) and

The Complaisant Lover (1959).

2. Carving a Statue.

London (The Bodley Head) 1964.

C. Miscellaneous

1. Babbling April.
Oxford (Basil Blackwell) 1925.
2. The Old School (Ed.)
London (Cape) 1934.
3. Journey Without Maps.
(London (Heinemann) 1936.
4. The Lawless Roads.
London (Longmans) 1939.
5. British Dramatists.
London (Collins) 1942.
6. Why do I write?
London (Percival Marshall) 1948.
7. The Lost Childhood.
London (Eyre & Spottiswoode) 1951. Enlarged with a
further selection of magazine articles and reports,
and reprinted as Collected Essays. (The Bodley Head)
1969.
8. The Spy's Bedside Book. (Ed. with Hugh Greene)
London (Hart-Davis) 1957.
9. In Search of a Character.
London (Bodley Head) 1962.
10. Ford Maddox Ford (ed.).
London (Bodley Head) 1962.
11. Introduction to Three Novels.
Stockholm (Nortstedts) 1962.
12. A Sense of Reality.
London (The Bodley Head) 1963.
13. May We Borrow Your Husband?
London (The Bodley Head) 1967.

14. A Sort of Life. An Autobiography.

London (The Bodley Head) 1971.

15. The Pleasure-Dome.

Collected film criticism 1935-40.

Ed. John Russel Taylor.

London (Secker & Warburg) 1972.

D. Uncollected Writings

1. "Across the Border," in Penguin New Writing, No.30, 1947,
pp. 64-96.
2. "La Civilisation Chretienne, est-elle en peril? in La
Tableronde, No. 2, Feb. 1948, pp. 211-23.
3. "Pious KILL. The Paradox of the Pope," in The Month, Dec.1951,
pp. 327-37.
4. "The Londoners. Notes From a Journal of the Blitz 1940-1941,"
in The Month, Nov. 1952, pp. 278-87.
5. Introduction to NORMAN DOUGLAS: Venus the Kitchen.
London (Chatto & Windus) 1952.
6. "The Glory of Mary, written in homage."
Dublin (Clonmore & Reynolds) 1952.
7. "An Open Letter to Charlie Chaplin," in The New Statesman,
22 Sept. 1952.
8. "London Diary," in The New Statesman, 22 Nov. 1952.
9. "Kenya as I see it," in The Sunday Times, 27 Sept. and 4 Oct.
1953.
10. "The General and the Spy," in The London Magazine, 1, No. 7,
Aug. 1954.
11. "A few Pipes," in The London Magazine, 1, No. 11, Dec. 1954.
12. "Decision in Asia. The Battle of Don Bien Phu," in The Sunday
Times, 3 March 1963.
13. "Security in Room 51," in The Sunday Times, 14 July 1963.
14. "Nightmare Republic. Haiti," in The Sunday Telegraph, 29 Sept.
1963.

15. "Graham Greene in Goa," in The Sunday Times, 1 March 1964.
16. "The Rude Mechanicals," in The New Statesman, 1 May 1964.
17. "Incident in Sinai," in The Sunday Telegraph, 29 Oct. 1967.
18. "Graham Greene takes the Orient Express," in The Listener,
21 Nov. 1968.
19. "Regina v. Sir James Barrie," in The Spectator, 8 Nov. 1969.
20. "Chile: The Dangerous Edge," in The Observer Colour Supplement,
2 Jan. 1972.

E. Books for Children

1. The Little Train.
London (Parrish). 1947.
2. The Little Fire Engine.
London (Parrish). 1950.
3. The Little Horse Bus.
London (Parrish). 1952.
4. The Little Steam Roller.
London (Parrish). 1953.

III. Aim of the thesis

The aim of this thesis is to make a tentative analysis of some of Graham Greene's literary works. It deals with four novels of Graham Greene, namely: OUR MAN IN HAVANA, TRAVELS WITH MY AUNT, THE QUIET AMERICAN and THE COMEDIANS. The books are chosen as the material for this study because of the same theme recurring in these novels. The books deal with a person or persons opposing a system or an institution or agency, in this case intelligence agencies. And Greene wants to show that those agencies are useless and usually do harm rather than good. The aims of the agencies are good but they do not always work out as expected. Greene treats this theme in serious as well as funny ways. He deals with it seriously in The Quiet American and The Comedians, while in the other two books he does it in a funny way.

The title of this thesis is Greene's Abuse of Violence. As the title suggests this thesis wants to show Greene's idea about the world we live in, that there is still injustice and intolerance. Those things bother Greene very much, and Greene says what is in his mind through his novels. Greene chooses the troubled areas in the world as the settings of his novels to suit his purpose: Haiti, Vietnam, South America. The situation there is already bad and it may become worse because of the agencies working there. The novels mostly deal with the agencies and the men working for them. The men are just a means of the agencies to achieve their aims; the agencies treat them as instruments rather than human beings.

Greene cannot remain silent seeing that injustice and intolerance still exist. As a sensitive and intelligent writer of great talent, Greene shows those things that disturb him in his novels. The writer chooses four of his novels because in these four novels Greene deals with the same theme but in different ways, which are all interesting to observe.

CHAPTER ONE

A SHORT SURVEY OF THE BOOKS SELECTED

Graham Greene is known as a contemporary writer. His novels are set in the contemporary world and often deal with very topical subjects.

"Besides being a masterly story-teller, Graham Greene is a highly topical writer with a strong sense for news. The most disturbed areas of the world have in the different phases of his authorship served as the background for his novels; the social and political affairs of the 1930's are reflected in his novels of that period"¹⁾

The books particularly chosen for his study also deal with topical subjects - 'Our Man in Havana': the scene is Havana, Cuba just before the Castro revolution; 'Travels With My Aunt': the scene is Paris, Istanbul, Paraguay, etc; 'The Quiet American': the scene is Vietnam during the war against the French; and the scene of 'The Comedians' is Haiti under the dictatorship of president Francois Duvalier. The novels represent the political and social situations of the settings Greene uses for the background of his novels, and his writing shows the violent world in which we live.

In this chapter I would like to give summaries of the four novels and their backgrounds.

1) J.D. Westbroek and Drs. A.K. van Overbeeke, Highroads of English and American Literature (s'Gravenhage - Rotterdam, 1965), p. 112.

1. Our Man in Havana

Mr. Wormold is an Englishman who lives in Havana, Cuba, and sells vacuum cleaners. He is asked by the British Secret Service agent, Hawthorne, to become his sub-agent. At first he does not know what to answer, but he needs a lot of money for his daughter, Milly, so he accepts the offer.

He recruits agents to ensure the British Secret Service that he really does his job. And he accepts a lot of money without doing much for it. He recruits his agent from the names' list of his daughter's book and others just from his imagination. He also sends a drawing, saying that it is the drawing of a military installation in mountains of Oriente Province. The British Secret Service and other Secret Services from other countries all are interested in the drawing since the rebels are also from the mountain fortress of Oriente Province. They do not know that it is just a drawing of parts of a vacuum cleaner.

Mr. Wormold becomes confused when the British Secret Service sends him two assistants, thinking that he will not be able to handle his work all by himself. He has become important in the eyes of the British Secret Service. They take the drawing seriously and expect him to send photographs of the military installation. Mr. Wormold is afraid that they will know that there are not any agents at all, so he tries to dismiss his imaginary agents. First he tries to dismiss an imaginary agent named Raul by making up an accident in which the agent is supposed to be killed. Without his knowing, a man under that name, Raul, exists. The Secret Services from other countries besides the British also want to take Raul to their sides since he is said to be going to take the photographs of the installation. They cause an accident to threaten Raul but he dies in the accident, and the accident is exactly like Mr. Wormold's imaginative one.

Mr. Wormold's agents whose names he has got from books or merely from his imagination are also threatened because the other Secret Services want more details of the drawing. So although it is not his purpose, he involves many innocent people who subsequently become the victims of his game. Mr. Wormold himself is almost poisoned. His best friend, Dr. Hasselbacher, is murdered because he warns Mr. Wormold that he is going to be poisoned. Mr. Wormold takes revenge on Dr. Hasselbacher's murderer by using the gun he has stolen from Captain Segura, the head police officer who has fallen in love with Milly.

The British Embassy wants to get rid of Mr. Wormold because of the trouble he has made and sends him back to London. So Mr. Wormold and Milly go back to England. The British Secret Service is very ashamed and angry when they find out that they have been made fools of by Mr. Wormold. But they are ashamed and afraid to admit it, so they just say that the reports from Havana for the last six months are totally unreliable. They then give other work to Mr. Wormold to save their faces. Mr. Wormold himself gets on very well with his secretary, the assistant he got from the British Secret Service, and plans to live together with her.

The background

The background of this novel is historical. The scene of *Our Man in Havana* is Cuba just before the Castro Revolution.

"Our Man in Havana, which was treated as an amusing secret-service fantasy when it first appeared (Greene himself called it a fairy-story), turned out to be in many details a true foreshadowing of the kind of political activity which

was to reach the front page with Castro's
coup six months later." ¹⁾

Fidel Castro seized power by force on January, 1959.
And Greene shows the situation in Havana before Castro seized
power, and from the book we can see that the situation in
Cuba at that time was tense.

"but tourists were sadly reduced nowadays in number,
for the President's régime was creaking dangerously
towards its end." (p. 25)

"but one tourist had recently been killed by a
stray bullet while he was taking a photograph of
a picturesque beggar .".(p. 25)

So we see that a revolution seemed to be about to take
place in Cuba, and the revolutionaries led by Fidel Castro
were in the mountain fortress of Oriente Province.

"Cuba was in state of virtual civil war after 1957
as a well-armed force of revolutionaries led by
Fidel Castro (q.v.) carried on widespread guerilla
warfare from the mountain fortress of Oriente
Province." ²⁾

Graham Greene is very sensitive to the social and poli-
tical situation and he took the situation in Cuba as the back-
ground of his story. At that time the president's régime
seemed about to crack and Fidel Castro then replaced him after
being successful in his revolution. The countries that sided
with the West were afraid that Cuba would become a communist
country and the communists were also afraid to lose Cuba. So
all of them always wanted to know what was going on in Cuba,
and tried to win Cuba over. Cuba is a small country but it

1) Philip Stratford, Faith and Fiction: Creative Process in Greene
and Mauriac (University of Notre Dame Press, Notre Dame,
Indiana, 1964), pp. 3 - 4.

2) "Cuba", Encyclopaedia Britannica (Chicago, 1970), VI, 878.

is very important.

"Of course we are only a small country, but we lie very close to the American coast. And we point at your own Jamaica base. If a country is surrounded, as Russia is, it will try to punch a hole through from inside!" (p. 150)

The situation in Havana served Greene well as a highly topical writer. It is like other Greene settings; a troubled, corrupt place on the edge of war. The city is full of terror, and it accepts murder and cruelty as facts of modern politics.

2. Travels With My Aunt

The story tells mostly about the adventures Henry Pulling has with his aunt, Augusta. They meet for the first time in over fifty years at what Henry supposes to be his mother's funeral. Henry is a retired bank manager and he accompanied his aunt to Brighton, Paris, Istanbul and Paraguay. His aunt behaves freely and has many men in her life: Curran, Dambreuse, Henry's father, Visconti and Wordsworth. The one she loves best, Mr. Visconti, is still alive and he is in need of money. So Aunt Augusta goes to Paraguay where Mr. Visconti lives to help him. Mr. Visconti has a bad reputation. Interpol searches him since he is said to be a war criminal although what he did was cheating the Germans during the German occupation in Rome. And CIA also looks for him to get Leonardo da Vinci's picture, *Mona Lisa*, which is actually fake. That is why Mr. Visconti has moved to Paraguay as he wants to avoid them. But the CIA agent is able to find him and he wants to buy the picture without knowing that it is false, and Mr. Visconti sells it gladly as it costs a lot of money. With the help of Aunt Augusta, Mr. Visconti establishes an import-export

business to cover up his dirty business that is smuggling cigarettes and whisky. So at last Henry, Aunt Augusta and Mr. Visconti live together in Paraguay to run the business.

The background

This novel does not deal with a certain country. The scene here is more or less international. The setting^{at} place moves from one to another country: Paris, Paraguay, Istanbul, Heathrow, Rome, Boulogne, Brighton. But it still shows the social situation of the world we live in. Greene makes us see that life is full of absurdity. We must accept bigamy, smuggling, bribery etc. as something in the daily round.

Greene also touches on the social and political situation in Paraguay.

"Paraguay is very peaceful, only an occasional gunshot after dark." (p. 219)

"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 contina because you can't speak Spanish and he thinks you are acting in a superior way." (p. 225)

Paraguay was under the dictatorship of General Alfredo Stroessner, the candidate of the Colorado Party, who seized power in May 1954 and was reelected in February 1963. And Greene touched on his dictatorship.

"He's quite a tough dictator, so they tell me."
(p. 192)

In Paraguay smuggling seems to be something common.

"It's the national industry of Paraguay, 'he said.
'It brings in nearly as much as the mate and a lot more than hiding war criminals with Swiss bank accounts." (p. 207)

3. The Quiet American

Thomas Fowler is an American journalist posted in Indo-China to write for a London paper. He has a Vietnamese mistress named Phuong. He cannot marry her because his Anglo-Catholic wife refuses a divorce. His life is disturbed by the coming of Pyle, a young American employed in the Economic Aid Mission. Pyle falls in love with Phuong, and since he can offer her more security than Fowler can Phuong leaves Fowler and lives with Pyle.

Fowler has always believed that he can just report on life without getting involved. But he cannot stand aside anymore when he sees that the war is cruel and Pyle is responsible for many deaths. Pyle takes motive for action from the works of a journalist named York Harding. He gets hold of an idea and then tries to change every situation to fit the idea. York says that what the East needs is a Third Force leading to a national democracy which is free from either communism or colonialism. Pyle takes General Thé and his followers as the Third Force and supplies them with material for making bombs. Fowler sees that this causes the deaths of many innocent people, and that there will be more and more. Knowing that Pyle is responsible and yet will not change his mind, Fowler arranges for Pyle's death although Pyle has saved his life once. Pyle is murdered by a Chinese communist on his way to meet Fowler. And it is coincidental that Pyle's death draws Phuong back to Fowler and Fowler's wife agrees to a divorce.

The background

The scene of The Quiet American is Vietnam during the war against the French. In this novel we see how bad the

situation is of a country that is in war. Many innocent people, women, children get killed.

The choice of the American nationality for Pyle is not without purpose. It shows what Greene thinks about American foreign policy in Indo-China. Pyle's innocence seems to be America's innocence in interfering in the political affairs in Indo-China.

"The way Greene shocks one into taking a position that is disreputable to take in a sophisticated gathering is again illustrated in 'The Quiet American'. Greene's tale of Pyle, the innocent American, "impregnably armoured by his good intentions and his ignorance," a man who must blame even the violence he causes on the Communists, has not been very sympathetically received. It is too clear that the narrator, Fowler, though he shares only some of Greene's views, as Greene has pointed in a letter printed in the New York Times, does believe American foreign policy in Indo-China and elsewhere is dominated by an innocence that is "like a dumb leper who has lost his bell, wandering the world, meaning no harm," dominated too by diplomatic correspondents "who get hold of an idea" and then alter "every situation to fit the idea." ¹⁾

4. The Comedians

The story begins on the Medea, a cargo-ship of the Royal Netherlands Steamship Company, bound for Haiti and Port au Prince from Philadelphia and New York, where Mr. Jones, Mr. Brown and Mr. and Mrs. Smith as passengers. Brown owns a hotel which he has inherited from his mother in Port au Prince and he has a mistress named Martha, the wife of a South American ambassador. Mr. and Mrs. Smith are on a mission for building up a vegetarian centre in Haiti. They come with high hopes and

1) Harvey Curtis Webster, The World of Graham Greene (Robert O. Evans, ed., University of Kentucky Press, Lexington, 1967), p. 23.

refuse to face the reality of Haiti. But later they realize that the situation there is really terrible and the Minister only wants to get profit from the project.

Mr. Jones is arranging to deceive the president but the plot is discovered. On the run he seeks refuge in Martha's embassy. Because of jealousy, Brown prompts Jones into a revolutionary escapade. Jones always boasts of being a militant, so Brown sets a trap for him by contacting him with the revolutionaries. Brown makes him leave the embassy and join the revolutionary escapade. While others believe and admire Jones, Brown suspects that Jones is only boasting, which is true. Jones dies when the revolutionary group falls into an ambush.

Martha's husband is transferred to Lima because he has given asylum to Jones. And Brown moves to Santo Domingo. The president's men, the Tontons Macoute, are after him because he has helped Jones join the revolutionary escapade against the president. So he stays in Santo Domingo and becomes a partner in an undertaker business.

The background

The background of this novel is historical. The setting of place is Haiti. He became the president in September 1957 after a popular election. He was a black physician who had studied at one time in the United States. He ruled the country as a dictator and he exiled or murdered those who were suspected of plotting against him. The Tontons Macoute, a group of armed thugs, terrorized political opponents and at the same time preyed on business men and property owners. Duvalier's policies led to controversies with other governments. Some foreign diplomatic representatives left Haiti after receiving offensive

treatment.

In 1961 President Duvalier dissolved the Senate and the Chamber of Deputies and appointed a National Assembly of 55 members. In 1964 this body approved a new constitution which made Duvalier president for life and gave him power to dissolve the National Assembly and rule by decree in case of emergency.

Most of the elite nominally, at least, are Roman Catholics, while the country's people's religion is voodoo, a mixture of African superstitions with some elements derived from Catholicism. Voodoo priest and priestesses, and sorcerers of various types, have much influence. ¹⁾

1) "Haiti", Encyclopaedia Britannica (Chicago, 1970), X, p. 1124, 1125.

CHAPTER TWO

THE THEME OF THE COMEDIAN

Greene divided his work into two categories namely the entertainments and the novels. Of the four books used 'Our Man in Havana' and 'Travels With My Aunt' are included in the entertainments, while the other two 'The Quiet American' and 'The Comedians' are included in the novels. The distinction between the categories is superficial since the themes and techniques are, more or less, the same. Only the novels deal more seriously with life than the entertainments. Greene himself seemed to have had the same difficulty in maintaining a distinction. In 1955 radio interview he said that the entertainments stresses physical action rather than psychic inwardness:

"In one's entertainments one is primarily interested in having an exciting story as in a physical action, with just enough character to give the interest to the action, because you can't be interested in the actions of a mere dummy. In the character and the action takes a minor part."¹⁾

In 1961 he gave a statement on the subject which had a different emphasis.

"The strain of writing a novel, which keeps the author confined for a period of years with his depressive self, is extreme and I have always sought relief in "entertainments" - for a melodrama as much as a farce is an expression of a maniac mood."²⁾

1) Peter Wolfe, Graham Greene the Entertainer (Southern Illinois University Press, 1973), p. 5.

2) Ibid., pp. 5 - 6.

We see that the novels demanded more from him than the entertainments. And if we compare the two entertainments and the two novels, we will see that the novels deal more seriously with life. We find that the characters in the entertainments are comic figures while in the novels the characters are not only comic but also tragic. We can laugh when we read the actions happening in the entertainments but we are filled with pity besides laughter for the characters in the novels. The heroes in the novels are dominated by forces outside themselves. They are like puppets of forces stronger than themselves. They are tragi-comic figures in a world the implications of which they do not understand. The forces are beyond their power. They cannot change themselves even if they want to.

The theme recurring in these four novels is shown in the motto taken from Thomas Hardy:

Aspects are within us
and who seems
Most kingly is the King.

The motto suits what Greene wants to show in the novels well. The novels are a version of human comedy. Life is a comedy; people are like clowns. People count upon appearance rather than reality. We do not know how we will appear in the eyes of others and vice versa, since we do not know whether the appearance of others are genuine or not. And often, an appearance or even the hint of one becomes reality. We may become what we imagine ourselves to be.

"Aspects are within us" at any time, greatness can flare out of anybody and change the surrounding human landscape. Life is a miracle when it seems least miraculous; art's great value is the ability to disclose the miracle energizing the commonplace".¹⁾

1) Peter Wolfe, Graham Greene the Entertainer (Southern Illinois University Press, 1972), p. 161

Greene treats the theme of the comedian in two ways. The word 'comedian' comes from the word 'comedy' and if we look up the meaning of the word 'comedy' in the Encyclopaedia Britannica, we will find many usages of it.

"As used in the 20th century to describe contemporary drama, it applies to plays written in a light and humorous style, with laughable incidents and characters. English popular comedy, happy in its outcome, can nevertheless include danger and bloodshed".¹⁾

So we see that in comedy we might find tragedy. In Greene's novel 'The End of the Affair', there is a passage as follows:

"We are not hurt only by tragedy; the grotesque too carries weapons, undignified ridiculous weapons".

And in 'Carving a Statue', Greene says in his preface that he has always believed that farce and tragedy are more closely allied than comedy and tragedy.²⁾ If we look at the four novels we will see that Greene deals with the theme of comedian in two ways. In the entertainments Greene deals with the theme in a light and humorous style. The heroes and the heroine are comic figures, and they make us laugh by what they do to the agencies. But in the novels we find another version of the comedian. The heroes in the novels draw our pity rather than laughter. They are so overwhelmed by their ideas that they cannot see the reality clearly. They are childlike but that is what they are; they cannot change what they are. They do not seem to really have grown up. They are very occupied by their

1) "Comedy", Encyclopaedia Britannica (Chicago, 1970), VI, pp. 128, 129.

2) Peter Wolfe, Graham Greene the Entertainer (Southern Illinois University Press, 1972), p. 7.

thoughts and they stick to them. They cannot see the reality; they only know that they must do what they think is right and should be done. And it is tragic that they have to pay for their ideas with their lives. We may laugh at them but at the same time we feel pity. They do not seem to realize that their thoughts are wrong and we cannot blame them; they are tragic-comic figures. They are innocent people and will be given their peace, and Greene shows in the novels that the place of the innocents is not in our world. It is impossible to live in the world and still be innocent.

The main characters in these novels act as comedians and their lives vary from comic or tragic-comic to tragic. We shall deal with this theme in the novels one by one thoroughly, considering the character of the comedian, and whether his life ends in a comic, tragic-comic or tragic way.



1. Our Man in Havana

Wormold

Wormold is the name of the hero in 'Our Man in Havana'. He is an Englishman of forty-five who has been selling vacuum cleaners in Havana for fifteen years. He is deserted by a wife he still loves. His business fails because guerilla attacks have stopped service on all public utilities in Havana, and nobody wants a new electrical appliance when there is no electricity to run it.

His daughter, Milly, is a very spoiled girl, and runs into many heavy expenses which her father must pay. Wormold can never resist her request, or we may say that he is too weak against her. He is troubled by the thought of Milly's future if he dies, and was also afraid to disappoint Milly anytime she asks something. He is afraid that she might lose her faith while he has promised his wife to keep Milly a

Catholic. And she uses her belief in religion as a means to get what she wants from her father. Anytime her father seems to object to her expenses, she says that she will not believe in prayer anymore and this makes him weak towards her. She becomes maddeningly pious when it suits her purpose.

"I said two novenas to make it come right but they have not worked. I was so careful too. I was in a state of grace all the time I said them. I'll never believe in a novenna again. Never. Never. Milly, I'm sorry". (p. 22)

Hawthorne's offer of the job as an agent enables Wormold to get more money. As he gets money from the British Secret Service, he feels that he ought to give something in return. He then uses his imagination in order to obtain information and also more money. He starts with something he remembers.

"If it is secret enough, you alone know it. All you need is a little imagination, Mr. Wormold".
(p. 58)

So Mr. Wormold begins to recruit imaginary agents; he gets some names from the list of Country Club members, and others are imaginary. He develops the imaginary agents until it seems that they really exist. This would have continued forever if the British Secret Service had not thought that he would not be able to manage his job alone, and sent two persons to help him. He gets confused because they want to contact the imaginary agents themselves. So he tries to make the agents disappear by framing accidents. By coincidence there is a man having the same name as his imaginary agent, Raul, who has the same characteristics as he has described and who also dies in an accident similar to the one he has

imagined. So his imagination becomes reality and he escapes suspicion. His enemies trace the names he uses for his imaginary agents and shoot one of the men as a warning. They even want to kill Wormold by poisoning him but he is able to escape. At last the British Secret Service realizes that it has been deceived. Wormold then is moved back to his native country, England. And this is what he has hoped for a long time.

"then he would retire with Milly to England, where there would be no Captain Segura and no wholf-whistles." (p. 23)

Another point of his character is that he is loyal to his best friend, Hasselbacher, even when the latter is discovered to be on the enemy's side. Wormold respects him as a human being and knows and appreciates his faults, temptations and idiosyncrasies. Hasselbacher becomes the victim of his lies and is killed because he warns Mr. Wormold about the poison prepared for him. Wormold wants to take revenge but he only kills Carter in self-defence after having 'proved conclusively to himself that he wasn't one of the judges; he had no vocation for violence'. (p. 203) One cannot kill another human being, and Wormold finds that Carter is also a man, and not just a machine.

Then he falls in love with Beatrice, the secretary sent from London, because she is also a human being and not just a machine of the British Secret Service. She too opposes anything that disregards the importance of the individual.

"I don't care a damn about men who are loyal to the people who pay them, to organizations I don't even think that my country means all that much. There are many countries in our blood, aren't there, but only one person. Would the world be in the mess it is if we're loyal to love and not to countries?" (p. 189)

And Wormold does all the spying because he loves Milly, and not for his country or other things.

Wormold's personality has a clownish side. The book's epigraph, from George Herbert, 'And the sad man is the cock of all his jests,' refers to Wormold's character. Wormold is always worried by the lack of money, and he still misses his wife. He feels like a permanent tourist in Havana. He feels at a distance from the materials and techniques of his trade. He can neither fix nor build a vacuum cleaner.

"I'm not much of a mechanic. When I touch one of these things it somehow seems to give up working".
(p. 13)

Not only the fact that he is an Englishman who lives in a Latin country makes him feel a stranger, but his different religion also distracts him from his daughter's Catholicism.

"He thought sadly, But I am a stranger. He was unable to follow her into her strange world of candles and lace and holy water and genuflections. Sometimes he felt that he had no child". (p. 18)

But he enjoys practical jokes. We can compare him to the figure of a clown.

"The cruel come and go ... But the clown whom he had seen last year with Milly at the circus - that clown was permanent, for his act never changed. That was the way of life, the clown was unaffected by the vagaries of public men and the enormous discoveries of the great". (p. 32)

For him, the political happenings in the world are unreal.

"That evening was real, but not Hawthorne, mysterious and absurd, not the cruelties of police-stations and governments, the scientists who tested the new H-bomb on Christmas Island, Kruschew who wrote notes: these seemed less real to him than the inefficient tortures of a school dormitory". (p. 31)

Without having a choice, the political happening will affect people. They use people, and will produce casualties. Only a clown passes the time with indifference; he is unaffected by life around him. He never learns from experience and will repeat the same mistake. He does not make great things, but what lasts is comic and fun keeps people alive.

"The ability to make laugh grows in importance in Greene's later fiction. Civilization, too, is not shaped by spectacular public events but by our need for fun and laughter".¹⁾

Wormold has played the clown in his attitude to the whole espionage farce that he has helped to set afoot. He remains uncommitted and he can even see himself and his own actions in the light of comedy.

He becomes committed because of Dr. Hasselbacher's death. It makes him see the reality, although he does not leave his principles. He does not kill Carter for the sake of Capitalism, Communism or Social Democracy or the welfare state but just because the latter has killed Dr. Hasselbacher.

The motto taken from Thomas Hardy applies to Wormold's Intelligence Work. Wormold is not a real spy; his reports are just lies and he has no sub-agents. But he plays his part well. Even the British Secret Service believes him. The important thing in spying is the appearance one makes, so that his stories are believed. Appearances count more for the spying than reality.

'Our Man in Havana' conveys the argument; we are what we imagine ourselves to be. Wormold is not a spy but he plays his part as a spy and he plays well. He cannot escape involvement in the end. He kills Carter as a consequence of his work

1) Peter Wolfe, Graham Greene the Entertainer (Southern Illinois University Press, 1972), p. 157.

as a spy although the reason is not his country or some other organizations, but friendship.

And his imaginative characters also become real. He even wonders when his literary spy ring becomes reality. "Can we write human beings into existence?" (p. 115) The existence of somebody depends on our belief of his existence. If we believe he exists, he will exist. It is like what Hasselbacher says: "You would not exist if I didn't believe you existed, nor would those dollars. I believe, therefore you are". (p. 38) Wormold's imaginative character, Raul, turns out to be real, and Raul even undergoes an accident similar to the one Wormold has imagined. It is as if Wormold has more power than he can handle- namely the Godlike power to give and take away life. He gives Raul existence in his literary spy-ring, develops him and then he can take away his existence.

Wormold is a broken-hearted and sad man but he is a joker. He goes on playing the fool in order to stay alive although he knows that the joke may recoil on the joker himself. We know that he is almost killed for his jokes. We can say that he is a good comedian. He is successful in making a fool of others and also making us laugh. He is a comic figure.

2. Travels With My Aunt

a. Aunt Augusta

She is already old but her desire to live and enjoy life is still strong; she is also a great traveller. She considers that life should not be treated too seriously. To live is to enjoy life; and laws are something serious, but she plays with them. She prefers not to know about laws, so that she can say that she does not know that she is doing something illegal.

"I have never planned anything illegal in my life,
'Aunt Augusta said. 'How could I plan anything of

the kind when I have never read any of the laws and have no idea what they are?" (p. 63)

Smuggling, bigamy etc. are not extraordinary for her. And she knows how to handle a situation. We can see how many times she is able to save herself because of her cleverness. She knows what to do, for example when she is smuggling money to Paris, or when she is smuggling quite a large gold ingot into Istanbul. She easily deceives the police officer by putting the ingot in a candle. The police officer, Colonel Hakim, who is an important man, does not know that she has put the ingot there. It is ridiculous that Henry, who is not used to committing crimes, is cleverer than Colonel Hakim. Henry can guess rightly where his aunt has put the ingot.

And Aunt Augusta is not a stranger to bigamy. She always behaves freely and carelessly; she even has a "boyfriend", Wordsworth, at her age. And she used to have many men in her life; Curran, Dambreuse, Henry's father, Visconti; and some of them were already married. Aunt Augusta herself did not get married. She only gets married for the first time with Mr. Visconti after they meet again in Paraguay and she is already more than seventy years old.

She is a carefree woman but she always thinks of the good points the men have. She never thinks bad of them, and looks at everything from the funny and happy point of view. She is also clever at telling stories in detail as if this is exactly what happened although she had not always experienced the things herself.

Aunt Augusta is very much helped by her appearance. And here again we are deceived by appearances. Aunt Augusta is already old but her desire to enjoy life has not ended yet. People take her for an old and weak woman, but they are wrong. Her life does not end just because she is old. She dares to do anything that is beyond people's imagination. She smuggles money to Paris

and a large gold ingot into Istanbul, and she accepts illegal acts as something common. We cannot imagine that Aunt Augusta would still enjoy her relationship with men. Yet she has many "boyfriends" and enjoys her sexual life. We do not expect such a thing from a very old lady. What is inside her is different from her physique. She is old but her heart is still young and she enjoys herself in anything she does.

Aunt Augusta enjoys and faces in a comic way. She always takes everything easy and what is important for her is enjoying life without caring whether her life is considered as bad or good. For her life is interesting and she feels satisfied with it, although it is disreputable for others. Whether we feel that life is long or not does not depend on how long we live but on what we do. If there are many things we do and enjoy in life, we will feel that life is long and satisfying. But if our life is monotonous, we do not know what life is for and will feel that life is boring and short.

b. Mr. Visconti

He is a suitable match for Aunt Augusta. He makes a living by cheating people: his business in Rome with the Arabs and the Vatican, his business with pictures, etc. So we can say that he deceives big agencies and countries, and it causes him to be searched by them. But like Aunt Augusta, he is flexible to the situation. He is clever in avoiding from being arrested; he always finds a means to escape. He has many ways to save his life without caring for other people. He even does not hesitate to sacrifice other people for his own sake; we can say that he is egoistic and cruel. We can see this in the way he saved himself from the Germans. He tried to get a lift into the German general wife's car by asking her to leave her husband behind and so she let her husband be captured by the

Allies.

Together with Aunt Augusta, they make a good couple. They still continue making a living by committing illegal acts: smuggling cigarettes and whisky into Paraguay.

In the following we will find the other theme of the comedian. Here we pity the heroes rather than laugh at them. They are tragic figures; they die for actions they do not really understand.

3. The Quiet American

a. Pyle

We can consider him as a comedian because of his naivete. He feels he has a duty to help the people so he does the killing with the best intentions without understanding the situation well. It is ironical that he kills people to make them good and happy. We can take the lines from Byron in Don Juan; Canto I, Stanza CXXXIII, the motto of the book:

This is the patent age of new inventions
For killing bodies and for saving souls.
All propagated with the best intentions.

Pyle thinks that he does something good by interfering in the war. But he only takes motive for action from the works of York Harding, a journalist. He gets hold of an idea that what Indo-China needs is a Third Force which is free from either communism or colonialism. He then alters every situation in Indo-China to fit the idea. He does not learn from the real situation but only from books. He does a lot of harm under the cover of good intentions. And he is still naive even after what he has seen when General Tho's bombs have gone off in the square. He is only disappointed that everything did not go as he expected, but he does not regret or realize what he has caused.

"Blood," I said. "Haven't you ever seen it before?"
He said, 'I must get them cleaned before I see the Minister'.

I don't think he knew what he was saying. He was seeing a real war for the first time; he had printed down into Phat Diem in a kind of schoolboy dream, and anyway in his eyes soldiers didn't count!" (p.161)

"That's in confidence, Thomas. I dealt with him severely'. He spoke like the captain of a school-team who has found one of his boys breaking his training." (p. 174)

How can one possibly act calmly after all that has happened?

He does not feel responsible for what he has caused. He remains innocent and continues to have a relationship with General Tho.

"In many ways Pyle's innocence is really ignorance. Since it acts on other people - for Pyle is no longer a child - it is unforgivable." ¹⁾

Pyle even asks Fowler, his rival in love, to play straight with him in Phuong's case. Everything seems simple for him. He seems not to understand that there is nothing as simple as that. He easily trusts other people.

Pyle likes to do heroic things; he is courageous. He dares to go to Phat Diem alone in spite of the road and situation. And he also saves Fowler's life. He brings members of the patrol to rescue Fowler at his own risk when they are caught in a Vietminh ambush. He does not care that he might get killed by the Viets.

So Pyle thinks that he does something good and heroic for the Viets but actually what he does is harmful. He is responsible for many deaths, but he does not realize it. It is very ironical. And his life ends in a tragic way. He is murdered by a Chinese communist on his way to meet Fowler because he still sticks to his idea. He appears to be innocent but it is ignorance rather than innocence.

1) David Pryce-Jones, Graham Greene: The Religious Leap (A. Norman Jeffares, ed., Oliver and Boyd, Edinburgh, 1963), p.91.

It is a pity that Pyle dies for something he does not understand. He seems to be moved by forces outside himself which overpower him. Pyle is no longer a child but he does not seem to see the world as it is. His illusion which comes from York Harding is dangerous. He just follows the idea without suiting it with the real situation. He is overpowered by the idea rather than by his own mind; and he must pay it with his life.

b. Fowler

We may say that Fowler is a comedian. He always thinks that he is uninvolved but actually he is deeply involved morally and emotionally. He just does not admit it. He covers it with his statement that he only wants to have peace of mind and it is not done out of pity. We will see this more clearly in Chapter IV. In that chapter we analyze this character more thoroughly.

4. The Comedians

As the title suggests, in this novel we find many comedians. Most characters in this novel are comedians and even their names show the comedy: Jones, Smith and Brown; their names are interchangeable like appearances.

"Brown, Smith, Jones," interchangeable like comic masks, "personify the little comedies of their names." ¹⁾

The situation which involve the three characters seems improbable, and people often interchange their names.

"'You've got the name wrong,' I said, I'm Brown, not Jones.'" (p. 11)

'It was like meeting an unknown brother - Jones and Brown, the names were almost interchangeable, and so was our status,' (p. 289)

1) David Pryce-Jones, Graham Greene: Dimension of the Mind (Oliver and Boyd, Edinburgh, 1973), p. 116.

Each character is playing a part; each character becomes what people make him out to be from his appearance, which may be different from what he is or what he thinks of himself.

'Life is a comedy, not the tragedy for which I had been prepared, and it seemed to me that we were all, on this boat with a Greek name (why should a Dutch line name its boat in Greek?), driven by an authoritative practical joker towards the extreme point of comedy.'" (p. 34)

a. Mr. and Mrs. Smith

Mr. and Mrs. Smith are playing a comedy because they refuse to face the realities of Haiti which is clearly visible to everybody. They are too kind to condemn people so they make fools of themselves.

At first they think that people are just trying to scare them. But they still refuse to believe the worst even after they have experienced injustice themselves. They defend the people of Haiti, even though they see terrible events. They do not realize that what they do admits the facts: they make a petition to a minister for Jones' release from prison, and Mrs. Smith dares to tell the Tontons Macoute directly what they are, something most people are afraid to say. Only after they learn that they are wrong they admit that they have been comic so far.

"I'm sorry about the centre. But, you know, Mr. Smith, it would never have done.'

'I realize that now. Perhaps we seem rather comic figures to you, Mr. Brown.'

'Not comic,' I said with sincerity, 'heroic.'"

(p. 209)

But they are courageous. Although the situation seems improbable, they still have the courage and belief in carrying out their mission. They believe in the success of their mission

namely building up a vegetarian centre and they come with high hopes. They are resolute in their mission and dare to face anything that might prevent it. Unfortunately in Haiti they are not faced with difficulties but with an impossible situation caused by an authority which is only interested in money.

b. Brown

Brown is educated as a Catholic. He even considers himself as having a vocation at one time but then he loses his faith. He thinks of himself as faithless and uninvolved.

"How strangely one must appear to other people. I had left involvement behind me, I was certain. I had felt myself not merely incapable of that, but even of guilt." (p. 312)

"Somehow years ago I had forgotten how to be involved in anything. Somehow somewhere I had lost completely the capacity to be concerned." (p. 198)

Brown also makes a fool of himself by saying that he is uninvolved. He does not realize that he too is playing a part. He is not merely a narrator who tells the events in Haiti, but he is engaged. He can still be moved emotionally and physically.

"I wasn't unduly troubled. In a way I was touched." (p. 91)

"I suppose I was playing a part - the part of an Englishman concerned over the fate of a fellow country man," (p. 112)

People see him differently from the way he sees himself. His appearance is not the same as what he supposes himself to be. Martha sees him as a novelist creating roles for the rest of them to play, and also as a failed priest. Other people seem to understand his actions better than he himself does. And it is also because of his attachment to Martha that he helps Jones

escape from Port-au-Prince. He is jealous of Jones and is afraid that Martha loves Jones.

Brown is very much influenced by his own thoughts. He adjusts everything to his own thoughts.

"To you nothing exists except in your own thoughts. Not me, not Jones. We're what you choose to make us." (p. 250)

And so he believes that Martha loves Jones and it makes him jealous and angry. His thoughts play an important role for his actions. And unfortunately his thoughts tend to be bad rather than good.

Brown plays his part as the comedian in fooling himself. He makes a fool of himself by believing that he is untouched while he is very much so. We can laugh at him for what he believes but is untrue. He always says that he is uninvolved but his actions deny it. They show the opposite. It is ridiculous that he makes a false statement of himself. And it is also his wrong thinking on Jones and Martha that makes him move from Haiti.

c. Jones

Jones is also a comedian. He always boasts of being a major and having fought against the Japanese in Burma, and of being able to smell water like a native. He is playing his part as a military man.

"Give me fifty commandos," he said, "and I'd go through the country like a dose of salt."
I had a reputation, you know, for being able to smell water like a native.'" (p. 30)

People always listen and believe what Jones says. Jones plays his part very well. Actually Jones only imagines things, but he performs well and enjoys the admiration people have for him.

"He seemed in the throes of a private enjoyment, as if the whole affair were his own invention, and when he applauded it was with a self-congratulatory glee " (p. 38)

"But perhaps a few opportunities for a man of imagination?" (p. 44)

Jones divides the world into two parts - the toff and the tarts. His idea of a toff is that a toff has a settled job or a good income, and he has a stake somewhere. And his idea of a tart is that a tart improvises and "picks a living here and there - in saloon - bars". Jones himself says that he is a tart. But he is playing a toff and he is playing it so well that people see him as a toff. He considers himself as a tart but he plays as a toff and people see him as a toff. Jones admits that it is difficult to play a toff but he is successful in playing at being one. Only Brown, who used to be a tart, recognizes him as a tart easily from Jones' talk and behaviour, and also from the report about Jones. Jones seems to be an ambiguous man. And Brown often wonders whether Jones is not like him, a comedian.

"and wondering, are you and I both comedians?"
(p. 145)

Jones' past life seems ambiguous. The cable from the owners in Philadelphia and the message that the chargé has received show that there is something suspicious about Jones. And Brown detects it from the way he dresses and speaks.

"I thought of him as someone who, having packed in a hurry, had brought the wrong uniform, for he certainly did not mean to be conspicuous." (p. 11)
"His slang, I was to find, was always a little out of date as though he had studied it in a dictionary of popular usage, but not in the latest edition."
(p. 12)

Jones admits his boasting to Brown only when he sees that he cannot escape from the situation he has run into. He knows that he may get killed anytime so he feels that he wants to confess. He has lied many times and wants to confess for relief. He was never in the army; he was rejected because of flat feet. He even never saw a man die. And it is a man called Charters, not Jones, who could smell water. When the end of his adventure is approaching, he feels a confession is needed.

"playing at soldiers. I can understand why people want to confess. Death's a bloody serious affair. A man doesn't feel quite worthy of it. Like a decoration." (p. 286)

Jones wants to be a soldier, but he is rejected, so he likes playing at soldiers. And at last he has a chance to become what he wants to be. What he imagines comes into reality although he has to pay it with his life. His other dream is making money and making golf-clubs. He has even made a plan for it. Actually Jones is a coward. He is even scared of women. He has only the courage to touch women whom he pays. He does not dare to do it with good women although he wants to. And what he says about Martha which makes Brown jealous is just a lie.

"What I said about Martha - there wasn't a word of truth in it. She's only one of the fifty women I haven't had the courage to touch I haven't had a single woman in my life I haven't paid - or at least promised to pay." (p. 287-288)

But Jones has a characteristic that attracts other people. He has an ability to make them laugh.

"He made me laugh," she said. It was a sentence which was to be repeated to me disquietingly in other circumstances." (p. 164)

"'Darling, he makes us laugh, that's all'." (p.246)

"'The men loved him. He made them laugh'." (p. 306)

Jones dies not for the sake of the revolution but for being a comedian. It is his part. He enjoys people admiring him and laughing at his jokes; and he is ready to keep it. So actually we should pity Jones. He is not able to get what he wants so he just imagines things. But although Jones dies, he might enjoy the death because he is able to make his dream come true in the end. His life ends tragically but it is also comic because he does not die for the same reason as what people think. He dies for his character. People are deceived by his appearance and cleverness in making believe. His life is tragic but it is also comic. It is tragic that he should die, but he is successful in being a comedian. People do not realize his being a comedian even after his death.

"I said to him, 'Why are you dying, Jones?'

'It's in my part, old man, it's in my part. But I've got the comic line - you should hear the whole theatre laugh when I say it. The ladies in particular.'

'What is it?'

'That's the trouble. I've forgotten it.'

'Jones, you must remember.'

'I've got it now. I have to say - just look at these bloody rocks - "This is a good place," and everyone laughs till the tears come. Then you say, "To hold the bastards up?" and I reply, "I didn't mean that".'

(pp. 312 - 313)

It is ridiculous that a coward like Jones is able to deceive the most powerful man in the country, Papa Doc or President Francois Duvalier. Papa Doc is a powerful and cruel man but he is easily deceived by Jones, and that makes Papa Doc furious. And Captain Concasseur, the one who contacts Jones with Papa Doc has to take the blame. He has to spend two

nights in a police-station, while he is very proud and easily angry. He has never been insulted before and of course he is very angry and ashamed to be treated that way. So he tries to do his best in order to rehabilitate himself and gain the president's trust again. It is not surprising that the president and the Tontons Masoute are very furious and ashamed of themselves. And so they are after Jones, but Jones is able to save himself with Brown's help. Brown arranges for Jones' leaving Port-au-Prince and joining the revolutionary. Jones' success in escaping from the Tontons Masoute is a mockery against the president and the Tontons Masoute. It is a pity that Jones dies when he is already safe from the Tontons Macoute's pursuit, and his death is because of his flat feet.

It is ridiculous that the revolutionary have a belief in Jones and take him for a hero. They do not know that Jones is not like what they think. Jones really gives inspiration to them; they admire and love him. And Jones succeeds in keeping his part as a comedian till the end of his life.

Jones is the best comedian among the characters. He plays his part very well and he is very proud and sure of himself. He becomes the part he is playing. And his being a comedian is not in vain; he amuses and attracts other people. Even the revolutionaries have a belief in him. He gives them hope for fighting against the régime.

We should not be ashamed of being a comedian as far as we are not bad men. We should not feel cheap, useless and self-pitying for being comedians. The important thing is that we should become good comedians so that we can change the world for the better.

CHAPTER THREE

THE OFFICIAL AGENCIES (THAT FAIL(ARE THWARTED) AND YET WIN IN THE END)

Greene never writes his novels without purpose. In all these four novels he includes official agencies: Secret Services, especially the British Secret Service in 'Our Man in Havana'; the Central Intelligence Agency in 'Travels With My Aunt'; the Economic Aid Mission in 'The Quiet American'; and the Tontons Macoute in 'The Comedians'.

Through these novels we are able to know Greene's reaction against this kind of agency. Greene has the idea that these agencies are different from what they are meant to be. He is very cynical about them, and in each of these novels he makes a mockery of them. He thinks that they do more harm than good. They are successful in doing harm to people. People working for the agency are not humane; they are just machines of the agency. And they do not treat people as human beings but rather as instruments to get what they want. We can see what suffering they have caused in all these four novels. And Greene looks down upon them. In his novels he treats them as an object of mockery; they are easily deceived and made fools of by amateurs. He makes us laugh at the agents and agencies which are good for nothing. They do not really work for the sake of the people but rather for their own careers or ideas which mean nothing. The agencies disregard the importance of the individual, and we can see this through what Beatrice, the character in 'Our Man in Havana' says:

"I don't care a damn about men who are loyal to the people who pay them, to organizations ...
I don't even think my country means all that much.

There are many countries in our blood, aren't there, but only one person. Would the world be in the mess it is if we're loyal to love and not to countries?" (p. 189)

1. Our Man in Havana

This novel is satirical. It satirizes spying in general, and especially British security at a time when Soviet infiltrators like Otto Funch and Kim Philby had thrown British security into worldwide disrepute.¹⁾

Spying appeals to liars and traitors. Greene's treatment of espionage is really satirical.

"Greene endorses the following disclaimers against spies and spying, from John le Carré's *The Spy Who Came in from the Cold*:

There's only one law in this game
What do you think spies are: priests, saints and martyrs? They're a squalid procession of vain fools, traitors too; yes pansies, sadists and drunkards, people who play cowboy and Indians to brighten their rotten lives.

.....

Everywhere's the same, people cheated and misled, whole lives thrown away, people shot and in prison, whole groups and classes of men written off for nothing."

John Le Carre, *The Spy Who Came in from the Cold* (New York, 1964), pp. 246, 248.²⁾

Intelligence work seems unreal. The spy plays up everything to cheat his masters who pay him. He will kill if he thinks it necessary to keep up his appearance as a spy or to maintain

1) Peter Wolfe, Graham Greene the Entertainer (Southern Illinois University Press, 1973), pp. 147-148.

2) Ibid., p. 150.

his prestige. It seems that Intelligence work deals more with surmise than certainty, rumour than fact, and the unsaid than the verified. And Intelligence work based on lies may cause distrust between nations which results in international tension.

If we bother to look at the responsibilities of the British Intelligence, we can see how heavy their responsibilities are, but it is funny to see that its agents are fools. British Intelligence is responsible for:

- 1) coordinating intelligence in the three fighting services
- 2) intelligence work common to all three fighting services
- 3) economic and scientific intelligence
- 4) intelligence relating to guided missiles and other new weapons. ¹⁾

Greene uses Wormold, the character in 'Our Man in Havana' as a device to mock the agency.

"Our Man in Havana is written in 1958 and it looks at the postwar world of political intrigue, and the struggle for the world power between the United States and the U.S.S.R. and does not favour what is seen as the U.S. tendency to equate 'good' with material progress". ²⁾

The United States tend to equate 'good' with material progress. For the sake of the country people should do anything the country requires which is meant for the goodness of the country. What is more important actually is its people and not the country itself. The material progress of the country does not always mean the progress of its people's happiness.

1) "Intelligence", Encyclopaedia Britannica (Chicago, 1970), XII, 349 - 350.

2) "Cuba", Ibid., X, 878.

And words like peace, justice, or freedom are only words used as a means by some people to achieve their purpose, without really meaning them. For politicians or secret agents, their careers are more important than what they mean when they say those words.

Wormold is willing to work for the British Secret Service not for the sake of his country, England, but for the sake of his family, especially Milly. He loves Milly although she is a spoiled and erratic girl, and Milly is more important than the country. He feels that he must earn a lot of money for her future. And he kills Carter, Dr. Hasselbacher's murder, not because Carter is the enemy's agent, but because he is faithful to Hasselbacher whom he respects as a human being with his faults and weaknesses. He works for love and humanity.

Espionage does not see people as human beings. It does not regard human decency or privacy, let alone sacredness while there is something special and sacred about everybody, if we only trouble to look. We must see people as humans who have fears, hopes, and also a family. Murder denies this uniqueness. If we take the trouble to perceive other people, we will make our world more vital.

The world of espionage is cruel. The government does not care about their citizens. Military secrets are more important than human life although the secrets may be untrue as shown in this novel. Human life seems unimportant to them. They will do everything; they will even sacrifice other people to get what they want. People are just like playthings for them in achieving their purposes.

And nowadays everybody is a potential agent or victim. Wormold who does not know anything about spying is chosen as an

agent. And Wormold's sub-agents are imaginary, but the Secret Service believe him. And so he involves innocent people in his work. The innocent people: Raul, Cifuentes, Hasselbacher, Teresa, become his victims without their being aware of it. They do not know what is going on but they are liked or threatened.

Wormold gets a lot of money by being a secret agent, but although he is innocent, he sacrifices many people for his sake. People like Raul, Cifuentes, Teresa, Hasselbacher and so on become the victims of his actions. For him, it means money, but for others it means threats, difficulties or even death. He gets progress in his material wealth, but his progress is paid highly. The progress means bad luck for the victims.

Our Man in Havana mocks the Secret Services in a way by showing how easily they are deceived. They are clever and powerful agencies but Wormold who is just a vacuum cleaner seller and who even does not know well the material, can deceive them without their being aware of it. And it is quite a time before they realize that they have been made fools of. They take Wormold's reports seriously, and they do everything in a cruel way because of the false reports.

But although the Secret Service fails, meaning that it can be deceived by a person such as Wormold, it is successful in another respect. It wins in harming the people. Many people die for it, and in 'Our Man in Havana' we see that they die for nothing. They are merely innocent people involved in a disadvantageous situation. Their deaths are just for enriching Wormold. Wormold becomes rich because of them and they pay it with their lives. So actually people said to die for the Secret Services that should serve the countries die for nothing. They are powerless against the big and powerful agencies that can do anything they want.

2. Travels With My Aunt

In this novel Greene deals with Central Intelligence Agency (CIA) and also Interpol. What the agencies do in this novel is ridiculous; they do not know according to Greene what they are supposed to do. They are big organizations but they are also easily deceived.

We'd better see first what the function of the CIA is. CIA was established in 1947 to work under the National Security Council. The functions of the agency are;

- 1) to advice the National Security Council on security matters;
- 2) to coordinate all departments and agencies in relation to intelligence;
- 3) to correlate, evaluate, and distribute intelligence information to the appropriate agencies;
- 4) to deal with certain matters common to all intelligence agencies;
- 5) to perform such other intelligence functions as the National Security Council may direct.¹⁾

But if we see what the agency does in 'Travels With My Aunt', we will see a very different thing. The CIA agent, Mr. O'Toole, looks for Mr. Visconti but his purpose is not one of the CIA functions. He is looking for McCoy, a Leonardo picture, which is in Mr. Visconti's hands. CIA does not know that it is just a copy, and the U.S. government has agreed to pay ten thousand dollars for it. So we see how careless and stupid CIA men are, and they also do not know what functions CIA has.

And Greene does not only ridicule CIA; he also does the same thing to Interpol (International Criminal Police Organization).

1) "Intelligence", Encyclopaedia Britannica (Chicago, 1970, XII, 349.

"Interpol is a body which exists to facilitate the co-operation of the criminal police forces of its approximately 90 affiliated countries in their fight against international crime. Principally, Interpol's opponent is the international criminal, who falls into one of three main categories. First, criminals who operate in more than one country, crossing national frontiers to commit their crimes. Prominent examples are smugglers, dealing mainly in gold and narcotic drugs. Secondly, criminals who do not travel at all but whose crimes affect other countries. Thirdly, criminals who commit a crime in one country and flee to another in an attempt to evade the consequences of their actions." ¹⁾

We will laugh at Interpol if we see what they search for. Mr. Visconti whom Interpol traces is considered a war criminal, whereas we know what he has done is just cheating the Arabs and the Vatican in business. He was not involved in the war at all; he is too big a coward to get involved in the war, and yet he is considered as a war criminal. And the Interpol men also do not really know what they are doing, why they are looking for Mr. Visconti. They do it just for their files.

"At least,' the inspector said, 'we now have a postcard from Panama.'

'It's something for the files,' Detective-Sergeant Sparrow explained to me.'" (P. 182)

And it is funny that the Interpol does everything just for tracing a man like Mr. Visconti but ignore war criminals such as Martin Bormann and Dr. Mengele while people know where they live.

"It's absurd of them to treat Mr. Visconti like a common war criminal. There are lots of such men hidden around here. Martin Bormann is just across

1) "International Criminal Police Organization", Encyclopaedia Britannica (Chicago, 1970), XII, 412.

the border in Brazil and the unspeakable Dr. Mengele of Auschwitz is said to be with the army near the Bolivian border. Why doesn't Interpol do anything about them?" (p. 218)

So here Greene mocks both CIA and Interpol for what they do. They do nothing important, and their men also do not really know what they should do. And they are easily deceived by Mr. Visconti. He sells a fake picture of Leonardo to the CIA man but the CIA man does not know that it is fake.



3. The Quiet American

In this novel, Greene shows his dislike for America. The choice of the American nationality for Pyle is not without purpose. It shows what Greene thinks about American foreign policy in Indo-China. Pyle's "innocence" seems to be America's "innocence" in interfering in the political affairs of Indo-China.

"It is too clear that the narrator, Fowler, though he shares only some of Greene's views, as Greene has pointed out in a letter printed in the New York Times, does believe that American foreign policy in Indo-China and elsewhere is dominated by an innocence that is "like a dumb leper who has lost his bell, wandering the world, meaning no harm," dominated too by diplomatic correspondents "who get hold of an idea and then alter "every situation to fit the idea." ¹⁾

America's representative in this novel is Pyle through his economic Aid Mission. According to Greene, his mission does more harm than good. He causes the death of many people sacrificed for his purpose. Pyle's idea about Vietnam is wrong but he holds on to it. He just places Vietnam where York Harding

¹⁾Harvey Curtis Webster, The World of Graham Greene (Robert O. Evans, ed., University of Kentucky Press, Lexington, 1967), p. 23.

says it is and he does not try to know the situation from what he himself observes. He covers his mission with good intentions, and Greene chooses a passage from Byron and Clough as epigraphs for his book to serve as an ironical observation of Pyle's mission and his mistakes.

"The lines from Byron occur in Don Juan, Canto I, Stanza CXXXII:

This is the patent age of new inventions
For killing bodies and for saving souls,
All propagated with the best intentions.

The lines follow immediately after a stanza in which Byron indulges some high spirited satirical junketing at the expense of America. Along with even more libellous statements, Byron suggests that it might be a good thing if the population of America were to be thinned.

With war, or plague, or famine - anyway
So that civilization they may learn

It is hard to ignore the bearing of this remark on Greene's presentation of Alden Pyle, which is also in keeping, both in theme and tone, with Byron's frequent emphasis in his satirical verse on the connection between 'good intentions', and so to speak, the road to hell." ¹⁾

In *The Quiet American* Alden Pyle is represented as a man with simple humanitarian 'good intentions' and a totally untutored moral intelligence. He helps General Thé bomb civilians with explosive bicycle pumps. Which is one of the age's newest "inventions for killing bodies".

"The epigraphs from Byron thus underlines Greene's sardonic commentary on a combination of qualities now distressingly prevalent: i.e. the high development of moral intelligence, so that the skill too often gets used for 'killing bodies' instead of helping to make them good and happy." ²⁾

1) Miriam Allot, The Moral Situation in The Quiet American (Robert C. Evans, ed., University of Kentucky Press, Lexington, 1967, p. 192.

2) Ibid., p. 193.

Pyle (or America) thinks that he does good by interfering in the war through his mission. His mission is aiding the economical problems in Vietnam but what Pyle does is another thing. He uses his mission as a device to help General Th   and his followers to build up his own idea namely the Third Force. And he sacrifices many innocent people for it. He fails in helping the people as he thinks he does, and he is murdered since he sticks to his idea, but he succeeds in doing harm to the people. He causes many deaths and thinks that it is allright since they die for the sake of the national. They die for his wrong idea covered with the best intentions.

4. The Comedians

'The Comedians' is essentially a political novel. Here Greene deals with the social and political situation in Haiti under the dictatorship of President Francois Duvalier, who was also called Papa Doc or Baron Samedi, the god of death. The situation in Haiti is so horrible that Greene calls it the Nightmare Republic. People always live in fright, and people's escape is through superstition, Voodoo. Greene describes how bad the situation in Haiti is by telling the incidents that happened there.

"Port-au-Prince was a very different place a few years ago. It was, I suppose, just as corrupt; it was even dirtier; it contained as many beggars, but at least the beggars had some hope, for the tourists were there. Now when a man says to you, 'I'm starving, you believe him'. (p. 72)

"Violent deaths are natural deaths here. He died of his environment". (p. 105)

The president is cruel and so are the president's men, the Tontons Macoute. They terrify the people. People are afraid of them; the Tontons Macoute do whatever they like to the people.

They are the ones who have power to rule the people; they torture the people as if the people's lives are meaningless. Actually as the president's men, they should serve and protect the people, but what they do is the opposite. They mistreat the people and foreigners, especially the ones suspected of plotting against the president. What they say or do is the rule and everybody has to obey them. They also try to get money from the people for themselves.

From the facts above we can see how bad the situation in Haiti really is. The people can never live in peace. One does not know what will happen to him, whether he has a chance to live longer or not since everybody can be the victim of the Tontons Macoute anytime. Deaths, especially violent deaths seem to be something natural.

I think we can trust Greene because he has experienced some of the events he narrates in the story as he states in the preface.

"Poor Haiti itself and the character of Doctor Duvalier's rule are not invented, the latter not even blackened for dramatic effect. Impossible to deepen that night. The Tontons Macoute are full of men more evil than Concasseur; the interrupted funeral is drawn from fact; many a Joseph limps the streets of Port-au-Prince after his spell of torture, and, though I have never met the young Philipot, I have met guerillas as courageous and as ill-trained in that former lunatic-asylum near Santo Domingo. Only in Santo Domingo have things changed since I began this book - for the worse."

And I do not think that Greene dared to take^a risk by telling stories which were untrue about Duvalier. He clearly states that the story is about the president which made Duvalier very angry. Duvalier soon recognized that he was the subject of

the story and he took revenge by having somebody write up a book of nonsense on Greene.

So although in the end of the book the Tontons Macoute fail to arrest Jones and Brown, they still have the power to rule and harm the people. The fact that they fail to arrest Jones and Brown does not change their position. They still exist and are still free to do anything they like to the people.

CHAPTER FOUR

THE OBSERVERS

In these novels Greene used two different methods; in 'Our Man in Havana' he uses the omniscient author while in the other three he uses the first person narrator. In the three novels the first person narrator acts as an observer of what has happened while he himself is involved in it. They are Pulling of 'Travels With My Aunt'; Fowler of 'The Quiet American' and Brown of 'The Comedians'.

If we see the three characters, we will find that they are similar. They are all middle-aged and unmarried; if not, they live separately from their wives; and they are exiles. Pulling is an Englishman but he lives in Paraguay; Fowler is an English journalist but he stays in Vietnam; and Brown is a Monaco citizen but he has left Monaco and lives in Haiti. And they have one thing in common. They consider themselves as faithless or do not believe in God, except Pulling. Pulling is a Christian although he has no religious convictions. He goes to church just because it gives him "a stable family air" and he enjoys "the more poetic aspects of Christianity". (Graham Greene, 'Travels With My Aunt', p. 170)

Henry Pulling

Pulling is a good man, and committing crimes is something extraordinary for him. Smuggling and smoking marijuana are new and shocking experiences for him, and it is funny to see that, while he is shocked, his old aunt is accustomed to such things. Pulling meets his aunt, who is actually his mother, at his supposed mother's funeral. After that he accompanies his aunt to many places: Brighton, Paris, Istanbul and Paraguay,

experiences which enrich him as a man. He then sees life brighter and more enjoyable. Before Aunt Augusta entered his life, it had been monotonous. Now he faces another kind of life which is completely different from the one he used to have. His present life with Aunt Augusta is exciting, although it is full of dangers as well, which he himself admits.

"I would never have travelled with my aunt:
I would have been saved from much, though I
suppose I would have missed much too" (p.256)

His peaceful life in Southwood is quite happy, but compared with the life he has with Aunt Augusta it seemed boring. His past life was absorbed with work, and he did not think of anything outside his work much. Because he sees that his aunt's life is not a good one and he wants to prove to himself that his past life was a happy one, he begins to think of the things that connect him with his past life as a bank manager namely the memory of Miss Keene. But after some time he realizes that he does not really want to marry Miss Keene. It is just because of the atmosphere.

".. and of the evening when I had nearly proposed to her.
'You are suffering from loneliness,' my aunt said.
'That's all. You won't be lonely here.'" (p.224-225)
'I have been happy,' I said, 'but I have been so bored for so long.'" (p. 256)

Thomas Fowler

Fowler has always believed that he is neutral. He thinks that he can just report on life without getting involved.

"'You can rule me out,' I said. 'I'm not involved. Not involved,' I repeated. It had been an article of my creed. The human condition being what it was,

let them fight, let them love, let them murder, I would not be involved. My fellow journalists called themselves correspondents; I preferred the title of reporter. I wrote what I saw; I took no action - even an opinion is a kind of action". (p.27)

This attitude is dictated by age and despair. Fowler feels that he is already old and he is afraid of losing his quiet life. And this attitude makes him cynical and his cynicism sours his belief in human beings and God; Fowler does not believe in God.

"From childhood I had never believed in permanence and yet I had longed for it. Always I was afraid of losing happiness. This month, next year, Phuong would leave me. If not next year, in three years. Death was the only absolute value in my world. Lose life and one would lose nothing again forever. I envied those who could believe in a God and I distrusted them" (p.344)

His escape from this frustration is through opium.

"Detachment reaches into his personal habits. He smokes opium because "it calms the nerves and stills the emotions," and lives with an Indo-China girl, Phuong, who provides him with the same kind of passive Eastern pleasure: "she was the hiss of steam, the clink of a cup, she was a certain hour of the night and the promise of the rest".¹⁾

Fowler is disturbed only by an onslaught against his selfish complacency. He cannot bear to see or hear pain, although he explains that the reason is not pity but the fact that he wants to have peace of mind. He does not realize that he is involved emotionally. He always considers himself as tough and unaffected, and he wants the state of death. But when the

1) Philip Stratford, Faith and Fiction: The Novelist and Commitment (University of Notre Dame, Notre Dame, Indiana, 1967), p.309.

opportunity comes, he feels afraid.

"Even though my reason wanted the state of death,
I was afraid like a virgin of the act". (p.51)

And Fowler cannot remain standing aloof. He is emotionally involved and has to take sides. One cannot remain not involved "if one is to remain human". Other people answer Fowler's "I won't be involved" with:

"'Sooner or later,'' one has to take sides.
If one is to remain human'". (p.172)

His involvement begins when his life is endangered in a Vietminh attack on a Vietnamese watchtower. It makes him see what he is: "a frightened fool who could not recognize his own trembling". (p.106) He cannot free himself from the feeling of pity for innocent people who die in the war when he sees what the bomb explosion in the centre of Saigon causes. Wars always involve innocent people and these people sacrifice their lives only for some people's idea. And this feeling haunts him constantly.

"Unfortunately the innocent are always involved
in any conflict. Always, everywhere, there is some
voice crying from a tower". (p.118)

Brown

Brown in this novel is not just an observer. He is very much involved in the actions. Like Fowler, he arranges for Jones' leaving the embassy and as a consequence, Jones' death. He is jealous of Jones because Jones and Martha are very intimate, and he is annoyed by Jones' boasting about Martha. Jones stays in Martha's house since he has sought refuge there while Brown cannot easily visit Martha because of her husband. Martha seems to enjoy Jones' company and Brown is afraid that she will fall in love with Jones.

Brown admires the dedicated: Dr. Magiot and Mr. Smith. He wants to be a better man but he cannot. It is impossible to change one's personality although one wants to. He comes to the place where he is because he is taken by the situation and he must adjust himself to the situation.

"Brown is a beachcomber-type character. He had been washed up on the beach in Haiti. He is a person who could not be better than he is, although he would like to. At the end of the novel, which is black comedy, he becomes an undertaker: he is just washed up on another shore".¹⁾

COMPARISON BETWEEN THE THREE OBSERVERS

If we compare Pulling with Fowler and Brown, we will see a different function. Pulling, the character in the entertainment 'Travels With My Aunt' does not do much. He acts more like an observer or narrator rather than one involved. What he does in the novel is, more or less, tell what his aunt does and from what he knows, we can follow the story of his aunt. But he himself remains passive. He never takes any important decisions; he just follows his aunt.

In the novels the characters have different roles. They are very much involved in the plots; they take actions and must be responsible for it. Fowler is responsible for Pyle's death while Brown is responsible for Jones' death although they have different reasons. Fowler does not do it merely for private reasons. He cannot bear to see Pyle cause death to innocent people and there will be more and more people killed, so he arranges for Pyle's death. Brown's reasons are different. He is burned by jealousy towards Jones. Both Fowler and Brown kill other people who seem to be their close friends. Outside they are friend but inside they are enemies.

1) Gene D. Phillips, Graham Greene: On the screen (Samuel Hynes, ed., Prentice Hall, Inc., Englewood Cliffs, New Jersey, 1973), p.174.

Fowler and Brown always believe that they are faithless and uninvolved. But we see clearly that they are very much involved. They are not just observers but they take part. Only in Fowler we see doubt in the end of the story, while we do not find the same thing with Brown. Brown remains faithless to the end.

Fowler ~~changes~~ although he did not realize that he might change. Before the coming of Pyle, Fowler has always believed that he is a non-believer and never deserves God and is not involved. But Pyle brings a change to him.

"Still important consideration must be given to the change in Fowler for there is a change. Where before the coming of Pyle he had insights that paradoxically paralyzed belief and action, he ends as a person in doubt, the doubt of a new awareness. Pyle has taught him that non-commitment is no guarantee of noninvolvement, ...¹⁾

Pyle brings him a new awareness. He takes upon himself the burden of guilt from which he cannot be set free. He is even capable of feeling pity and sorrow for the lost young Pyle. Pyle's place is not in the war.

"I thought of the first day and Pyle sitting beside me at the Continental with his eye on the soda-fountain across the way. Everything had gone right with me since he died, but how I wished there existed someone to whom I could say that I was sorry". (p.187)

The one to whom Fowler could say that he was sorry could only be God. It cannot be Pyle because Pyle is dead. It must be God. Thus at last Fowler feels that he acknowledges God although not very explicitly.

1) Dominick P. Console, Style and Stylistics in Five Novels (Robert O. Evans, ed., University of Kentucky Press, Lexington, 1967), p.94.

"Fowler is forced to take sides against his neutral convictions and the process makes him assume values beyond his arbitrary and subjective reaction. He is responsible for Pyle's death in the name of higher ends. what can those higher ends be unless posited by God?" ¹⁾

Fowler is forced to become a leader writer in the end, and we remember him say:

"God exists only for leader writers". (p.60)

Greene uses this to give its ironical effect. It shows that Fowler is opened to a new awareness, namely belief. He says that God ~~only~~ exists for leader writers and he becomes a leader writer later.

1) David Pryce-Jones, Graham Greene: Writers and Critics
(A. Norman Jeffares, ed., Oliver and Boyd, Edinburgh, 1973),
p.93.

CHAPTER FIVE

CONCLUSION

Here we come to the final chapter. From what we have done so far, we can say that Greene's novels are not easy to understand. They are specific and sometimes we hesitate to say what is meant by Greene in his novels. And I take Bishop Blouham's apology which Greene chooses as an epigraph for all his novels. I think it may help us to know his view better.

"Our interest is on the dangerous edge of things
The honest thief, the tender murderer, the super-
stitious atheist, demi- rep
That loves and saves her soul in new French books
We watch while these in equilibrium keep
the giddy line midway".¹⁾

From the quotation Greene has chosen we can see what Greene thinks about the present-day world through his novels. It represents the world in which we live. Contrasts are found in it: the HONEST thief, the TENDER murderer, the SUPERSTITIOUS atheist, DEMI-rep. The contrasts show that there is no man who is wholly bad. There must be something good in him. A thief can indeed be honest, and a murderer can be tender-hearted, etc. Through the analogy Greene wants to show that there is no really thoroughly evil man, that most people who are considered evil have some good in them. A man who is considered evil is not really evil at heart, but rather the victim of circumstances; and Greene shows this through the characters in his novels.

The characters in Greene's novels who are considered bad are not really that bad. It is the circumstances that force

1) Graham Greene, A Sort of Life (Bodley Head, London, 1972), p.85.

them to do the thing which is considered bad although they do not really mean it to be bad.

If we look at the previous chapters, we see that the circumstances cause the characters to become the victims of the agencies. Wormold becomes an agent because of his social condition namely the lack of money; Aunt Augusta, because of her psychological need to get fun and satisfaction from life; Pyle, because of his view taken from York Harding; and Jones becomes the victim because of his ambition. Unfortunately not all of the characters realize their actions. And actually no one really works for the agencies. They do things called for the agencies for themselves. But they do not realize that by doing so they become the victims of the agencies which have no heart; the agencies are like machines and will do anything to get what they aim, even if they have to kill people working for them. What the people do for the agencies may reflect upon themselves.

In the entertainments the heroines and heroes are the victims of the agencies but they also get profit from them. They make fools of the agencies and what they do benefit themselves. Wormold, Aunt Augusta and Visconti get a lot of money from the agencies; Wormold gets money from being a false agent, and Aunt Augusta and Visconti from cheating people. They make the agencies pay for the tricks the agencies play on them. That is why they seem to be comic figures rather than tragic ones for they also play with the agencies. They make the agencies their victims for making money. And they are able to continue living from the profit they get from the agencies.

Now if we look at the novels, we will find another kind. In the novels the characters become the victims of the agencies more than those in the entertainments. They are forced by something outside their nature. Pyle is so obsessed by his view taken

from York Harding that he becomes blind to the real situation and so he becomes the victim of the game. Pyle is innocent of what he has caused. He does not want to do harm but what he has caused is just harm. The difficulty is that he does not realize it. He thinks that his view, if it is carried out well, will improve the situation. And Jones is very much like Pyle in this case. He, too, is innocent of what he may cause. He is very much obsessed by his ideas and does not see the reality. Jones does not realize whom he opposes and what trouble he may face. He wants to make his ideas real, which is impossible.

Both Pyle and Jones are tragic figures for they have to pay with their lives for the game of which they are not aware. In Jones' case, it is also comic because Jones is able to make fools of the president and the Tontons Macoute, and is also able to escape while we know what the president and his followers are.

However, the characters always loose and the agencies always win in the end. The characters may play with the agencies and make fools of them but the agencies always win. They continue existing and doing the same thing. Nothing can stop them, even if the men working for them die. They will find other people to replace the dead. They are too powerful to fight against. And in these novels they still show some power on the characters:

Wormold is moved to England to conceal their shame; Aunt Augusta and Visconti have to avoid being taken prisoner, and in Pyle's and Jones' cases, it is more tragic: they have to die for their wrong views. Pyle dies for what is America's though about Vietnam through York Harding's book, which is wrong. And in Jones' case the president, Duvalier and the Tontons Macoute are able to make Jones get out of the country although they fail to arrest him.

And Jones dies on the way to escape.

So we see that the agencies always win in the end no matter what they have caused. It is tragic since the agencies often prove to do harm rather than good. Agencies are made to make people live better but they are usually misused and cause harm. Greene uses the troubled areas in the world for the settings of places of his novels and the agencies operate there. Greene may want to show that the areas may get more troubled if the agencies work there through their men. As an experienced writer who has made a lot of journeys, Greene makes himself a committed writer. He deals with the troubled world: Cuba, Havana, Haiti, Indo-China, and his political preference is stated clearly: pro-Castro in Cuba, anti-Duvalier in Haiti, anti-America in Vietnam.

We should appreciate Greene's sensitivity in seeing the world around him, his courage in speaking out what he has seen and experienced without being afraid of threats addressed to him. He observes people with keen interest, intelligence and sympathy without putting aside his sense of humour. So we can put him among the major writers for his fine work.

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